MODULE 6 - BMPF7329D
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Personalised Pedagogy in Adult One-to-One Voice Education: Implementation and Learners' Perceptions

PROJECT PROPOSAL 6

Context 7

Justification 7

Intended impact 9

Outlined intention 10

Individual learning outcomes 11

Ethical considerations 11

Timeline 13

PROJECT REPORT 15

Introduction 16

Literature review 19

Personalisation as an under-specified concept in education 19

Generalising individualised pedagogy 23

Generalising personalisation through technology 24

Towards an operational definition of personalisation 25

Methodology and methods 27

Research paradigm 27

Methodological approach 27

Sampling strategy 30

Data collection methods 31

Data analysis approach 34

Ethical considerations and insider research 35

Methodological limitations 37

Findings and discussion 39

1. How was pedagogical personalisation enacted? 39

1.a Distribution of coded adjustments 40

1.b Thematic analysis of adjustments 41

Theme 1 - Nurturing 41

Theme 2 - Understanding the student's internal experience 42

Theme 3 - Using interests, play, and relevance as routes into learning 44
Theme 4 - Goals as pedagogical direction 46
Theme 5 - Creative adaptive strategies in real time and between sessions 47
2. How did participants experience a short personalised teaching process? 48
2.a Descriptive statistics of shift and personalisation scores 48
2.b Descriptive comparison: personalisation scores versus shift scores 50
2.c Thematic analysis of participants' descriptions of the learning experience 51
Theme 1 - Feeling safe, supported, and at ease 52
Theme 2 - Experiencing learning as responsive and adaptable 52
Theme 3 - Experiencing the process as concrete and relevant 52
Theme 4 - The learner as co-creator 53
Theme 5 - Experiencing voice as more accessible and developable 53
3. Comparison and integration 54
4. Overall synthesis and implications 59
4.1 Connection to literature 60
Generalising individualised journeys 60
Existing student-centred principles as interdependent pedagogical actions 61
Pedagogical judgement: the teacher as interpretative and relational variable 62
4.2 Implications for practice and recommendations 63
4.3 Limitations 64
Conclusion **66**
References **68**
APPENDICES 75
Appendix A. Ethics Form 76
Appendix B. Letter of approval 97
Appendix C. Participant information sheet 98
Appendix D. Participant consent forms, redacted 101
Appendix E. Personalisation framework developed in Module 5 116
Appendix F. Pre- and post-intervention form (Likert) - Elements 1 and 4 117
Appendix G. Participants' answers to the pre-intervention form (Element 1) 119

Appendix H. Participants' answers to the post-intervention form (Element 4) 129

Appendix I. Pre- and post-intervention questionnaire (Elements 1 and 4): items, category allocation and scoring 139

Appendix J. Optional pre-intervention questionnaire - Element 1b 141

Appendix K. Participants' answers to Optional pre-intervention questionnaire (Element 1b) 144

Appendix L. Post-intervention personalisation form - Element 5 156

Appendix M. Participants' answers to the Post-intervention personalisation form (Element 5) 157

Appendix N. Post-intervention open-ended questionnaire - Element 6 162

Appendix O. Participants' answers to the Post-intervention open-ended questionnaire (Element 6) 165

Appendix P. Codebook for transcript coding 175

Appendix Q. Coded session transcripts, coded in-between and post-sessions support and post-coding analytical notes 177

Q1. Participant 1 *177*

Participant 1, Session 1 - Coded session transcript *177*

Participant 1, Session 2 - Coded session transcript *223*

Participant 1, Session 3 - Coded session transcript *259*

Participant 1, Session 4 - Coded session transcript *302*

Participant 1, Session 5 - Coded session transcript *346*

Participant 1, between-session and post-session support - Coded *375*

Participant 1 - Post-coding notes *386*

Q2. Participant 2 *388*

Participant 2, Session 1 - Coded session transcript *388*

Participant 2, Session 2 - Coded session transcript *409*

Participant 2, Session 3 - Coded session transcript *440*

Participant 2, Session 4 - Coded session transcript *453*

Participant 2, Session 5 - Coded session transcript *470*

Participant 2, between-session and post-session support - Coded *490*

Participant 2 - Post-coding notes *496*

Q3. Participant 3 *498*

Participant 3, Session 1 - Coded session transcript *498*

Participant 3, Session 2 - Coded session transcript *515*
Participant 3, Session 3 - Coded session transcript *531*
Participant 3, Session 4 - Coded session transcript *546*
Participant 3, Session 5 - Coded session transcript *562*
Participant 3, between-session and post-session support - Coded *576*
Participant 3 - Post-coding notes *580*
Q4. Participant 4 *581*
Participant 4, Session 1 - Coded session transcript *581*
Participant 4, Session 2 - Coded session transcript *603*
Participant 4, Session 3 - Coded session transcript *620*
Participant 4, Session 4 - Coded session transcript *632*
Participant 4, Session 5 - Coded session transcript *645*
Participant 4, between-session and post-session support - Coded *656*
Participant 4 - Post-coding notes *664*
Q5. Participant 5 *666*
Participant 5, Session 1 - Coded session transcript *666*
Participant 5, Session 2 - Coded session transcript *686*
Participant 5, Session 3 - Coded session transcript *701*
Participant 5, Session 4 - Coded session transcript *715*
Participant 5, Session 5 - Coded session transcript *732*
Participant 5, between-session and post-session support - Coded *750*
Participant 5 - Post-coding notes *759*
Appendix R. Researcher journal: pre-, post-, and between-sessions notes 761
Appendix S. Thematic Analysis 1: Coding and theme-development audit trail 774
Appendix T. Thematic Analysis 2: Coding and theme-development audit trail 814
Appendix U. Participants' between-session support 826
Participant 1 *826*
Participant 2 *833*
Participant 2 *841*
Participant 3 *849*
Participant 4 *853*
Participant 5 *861*

PROJECT PROPOSAL

Context

This study will examine pedagogical personalisation in adult one-to-one voice education, often referred to as “applied” lessons. Student-centred learning and personalisation focus on adapting to learners’ different needs (Tomlinson, 2014) and, more specifically, using strategies to help learners achieve goals (Akyuz, 2020). The literature generally presents personalised and student-centred approaches as beneficial to learning. For instance, Che Mat and Jamaludin (2024) observe that they enhance motivation, which Akyuz (2020) states stimulates the learning process. However, generalising what is intended to be individualised remains a challenge. This tension is particularly salient in applied voice lessons, where direct recommendations are scarce (Park, 2022). In response to this gap, this study addresses the following research question: how is pedagogical personalisation enacted in adult one-to-one voice education, and how do students describe their learning experience during a short personalised teaching process? The two strands will then be compared to examine areas of convergence and divergence between enacted personalisation and participants’ experiences. The research will be carried out within the context of my private voice studio.

Because “personalisation” carries shifting and context-bound meanings in the literature (Mincu, 2012), this study adopts the following working definition: personalisation refers to the teacher’s ongoing, context-sensitive design and adjustment of teaching, resources, and support in response to an individual learner, both during and between sessions.

Justification

Clemmons (2006) and Akyuz (2020) identify a tension between generalisation and individualisation. Enacted processes also remain under-theorised in the literature, highlighting a need for greater clarity regarding personalisation. Although this dilemma may be theoretically irresolvable, identifying recurring patterns of individualisation may support greater transferability. Furthermore, participants’ perspectives will provide insight into how enacted adjustments are experienced. This may contribute to the field,

particularly as learners' perspectives remain insufficiently documented (Goffi-Fynn, 2024).

In my professional context, decisions around personalisation are largely intuitive. As a practitioner, I seek to critically examine and articulate these processes. This project supports reflective professional development and contributes to workplace practice. During Module 5, I developed and tested a personalisation framework (see Figure 1 below and Appendix E) using fictional case scenarios. In accordance with Goffi-Fynn's (2024) stance that teachers who engage in reflexive practice can identify patterns within their own practice, I aim to move from intuition to articulation to conceptual clarity and examine how personalisation is shaped in practice.

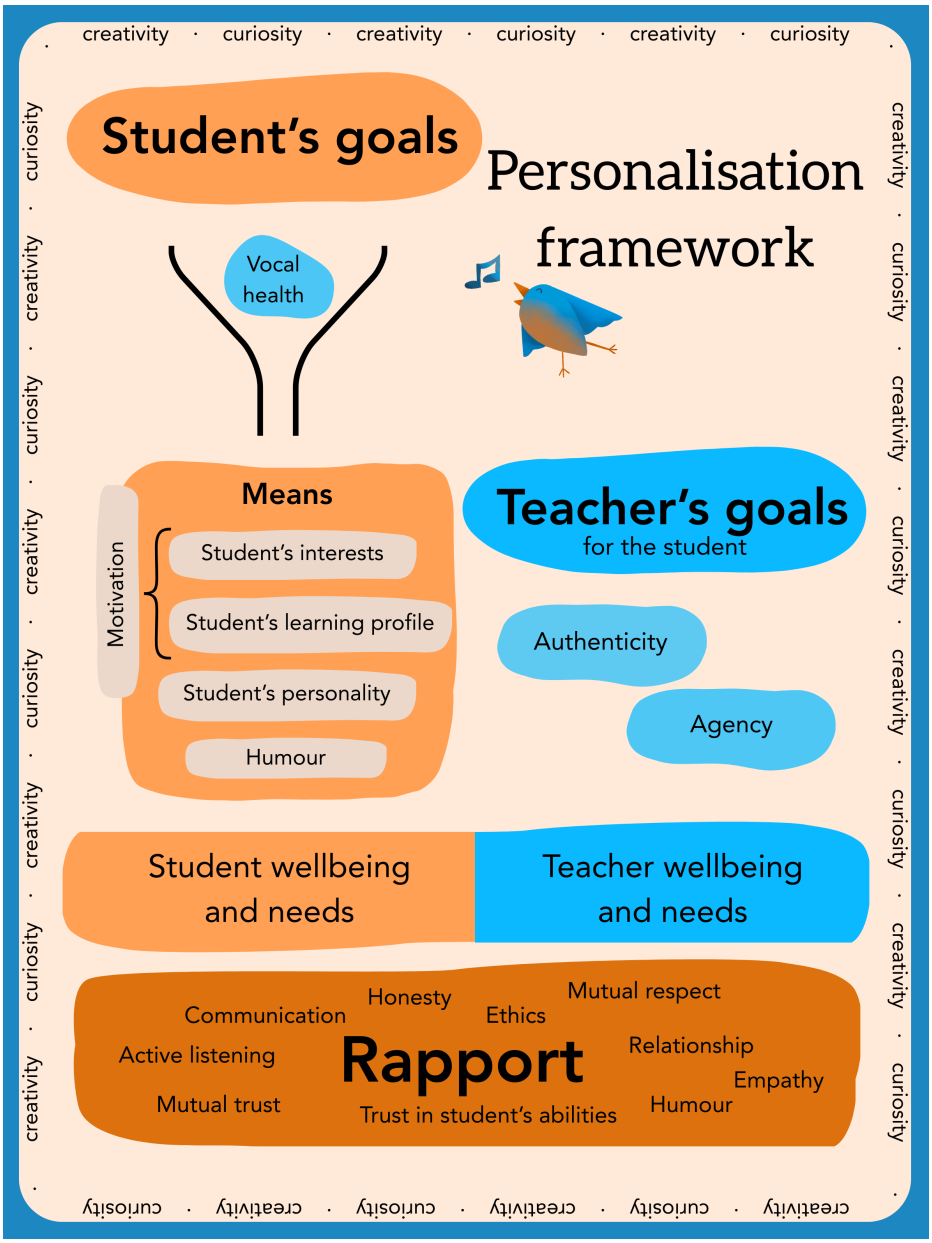


Figure 1. Personalisation framework: foundational principles

Intended impact

This research aims to:

- Explore how pedagogical personalisation is enacted in adult applied voice teaching, contributing practice-informed descriptive evidence in an under-mapped area of the field.
- Examine learners' self-reported experiences during a short personalised teaching process.
- Explore areas of convergence and divergence between enacted personalisation and learners' reported experiences.

To achieve this, the research will pursue the following objectives:

- Conduct a literature review to provide a conceptual and analytical framework for the study.
- Implement a brief personalised teaching process with adult voice learners.
- Collect pre- and post-intervention self-report data and document pedagogical adjustments made during and between teaching sessions.
- Conduct a thematic analysis to identify recurring types of pedagogical adjustments through which personalisation is enacted across participants, followed by descriptive quantification of coded occurrences.
- Conduct a thematic analysis of learner responses to identify recurring patterns in participants' reported experiences.
- Analyse questionnaire scores descriptively and examine pre- and post-intervention shifts.
- Explore areas of convergence and divergence between pedagogical adjustments, participants' reported experiences, and questionnaire findings.
- Situate the resulting interpretations within the relevant literature.

Outlined intention

The study will adopt an exploratory multiple-case study design, informed by Yin (2003), which is appropriate for investigating contemporary phenomena in real-life contexts. This design will enable exploration of how personalisation unfolds across individual cases and how learners describe perceived changes.

Qualitative exploration of pedagogical processes and lived experiences will be combined with a quantitative examination of learners' self-reported scores and shifts. The overarching methodology will therefore be a mixed methods approach, enabling complementarity (Creswell and Plano Clark, 2017, p. 290) across qualitative and quantitative data generated from teacher and learner perspectives.

Qualitative data will be analysed through two thematic analyses, following Braun and Clarke's (2006) approach, to identify recurring types of pedagogical adjustments and patterns in learners' experiences. Coded pedagogical adjustments will then be descriptively quantified to examine their frequency. Questionnaire data will be analysed using descriptive statistics to examine pre- and post-intervention shifts and post-intervention personalisation scores.

Findings will be compared across data sources to explore convergence and divergence between teacher-observed pedagogical adjustments and learners' descriptions of their experiences. This integration will support the development of meta-inferences (Teddlie and Tashakkori, 2009), without implying causality.

The data collection process will include:

- Pre- and post-intervention self-report measures such as Likert-scale questionnaires to collect quantitative data on areas such as voice functioning.
- Recorded teaching sessions with participants.
- In-session and post-session written observations, focusing on pedagogical adjustments and decision-making.
- A reflective research journal to document pedagogical planning, in-session decisions, and between-session adjustments over time.

- Open-ended questionnaires to capture participants' descriptions of their learning experience.

The study will involve a purposive sample of five adults. Outreach will be conducted through social media, such as LinkedIn. Participants will be selected from among volunteers with whom I have no prior relationship. Ideally, the sample will reflect variation in vocal goals (e.g., improving range, preparing a speech, exploring voice for enjoyment), experience levels, and demographic characteristics. Each participant will engage in five individual sessions, adapted in response to learners' stated goals, expressed or observed learning preferences, and emerging needs within the teaching process.

Individual learning outcomes

- Critically examine and articulate my pedagogical personalisation practice, moving from intuitive teaching decisions to conceptually grounded and documented processes.
- Strengthen my capacity to differentiate between pedagogical adjustments driven by learner needs and those driven by creative impulse.
- Situate my professional practice within existing scholarship on student-centred pedagogy, strengthening my ability to defend and contextualise my approach academically.

Ethical considerations

Eligibility will require availability throughout the study. This might lead to unconscious selection based on subjective perceptions of dependability. To mitigate this, selection among eligible volunteers will prioritise variation in participants' demographic characteristics and vocal goals, rather than subjective judgements of dependability. The study anticipates potential attrition and will reinforce participants' right to withdraw at any point without justification by reiterating this right throughout the study. In alignment with Guillemin and Gillam's (2004) framework of ethics in practice, the design

will remain flexible. For example, partial trajectories could be analysed as bounded cases rather than requiring participants to complete the full process. Because lessons will be provided at no cost, participants may experience feelings of indebtedness, which could reinforce perceived hierarchy or obligation. I plan to demonstrate appreciation for their time and emphasise that their participation represents a contribution to the research, which may help mitigate these dynamics. Furthermore, participants and I will likely develop rapport. Social desirability bias (SDB) in participants' post-intervention questionnaire responses remains a risk. To reduce SDB, questions will focus on participants' subjective experiences rather than framing the process in terms of success or failure.

Mercer (2007) notes that the relationship between the researcher and the participant is not static but constantly fluctuates along a continuum, with insider and outsider positions shifting with interactions and the degree of shared intimacy. I enter this study with a dual role as teacher and insider researcher, which may influence both lessons and data interpretation. This shifting positionality requires structured reflexive practice. Framing this study within Mercer's continuum and Schön's (1983) concepts of reflection-in-action and reflection-on-action will provide a framework for managing this shifting positionality. Within sessions, reflection-in-action will remain situated within the teacher role. Pedagogical decisions made between sessions will likewise be treated as teacher-role activity. Reflection-on-action and analysis of recordings and notes will occur outside sessions within the researcher role. This structured distinction aims to reduce role confusion and support analytical distance.

Timeline

	ISO (International Organization for Standardization) WEEK #																
	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
Literature research																	
PROJECT PROPOSAL																	
Draft each component																	
Proofread and send																	
GATHERING DATA																	
Recruit participants																	
Prepare pre- and post-intervention surveys																	
Ensure methods and methodology are sound																	
Conduct sessions																	
Journal, field notes, transcribe recordings																	
Analyse data																	
PROJECT REPORT																	
Draft introduction																	
Draft literature review																	
Draft methodology/ methods																	
Draft findings/results/ discussion																	
Draft conclusion																	
Proofread																	
Draft submission																	
Implement corrections																	
Rewrite and proofread																	
Final report submission																	
Prepare presentation slides																	
Presentation week																	

(a)

	ISO (International Organization for Standardization) WEEK #																
	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41
Literature research																	
PROJECT PROPOSAL																	
Draft each component																	
Proofread and send																	
GATHERING DATA																	
Recruit participants																	
Prepare pre- and post-intervention surveys																	
Ensure methods and methodology are sound																	
Conduct sessions																	
Journal, field notes, transcribe recordings																	
Analyse data																	
PROJECT REPORT																	
Draft introduction																	
Draft literature review																	
Draft methodology/ methods																	
Draft findings/results/ discussion																	
Draft conclusion																	
Proofread																	
Draft submission																	
Implement corrections																	
Rewrite and proofread																	
Final report submission																	
Prepare presentation slides																	
Presentation week																	

(b)

Figure 2. Project timeline: (a) ISO weeks 8-23; (b) ISO weeks 24-41

PROJECT REPORT

Introduction

Context

In the previous Module, I developed a framework for personalisation within the voice studio by delineating key student-centred principles identified in the existing literature. In the current research, I used this framework as an open-ended reference point for understanding how these principles were enacted in practice. The study was conducted in my private voice studio as the final Module of the Voice Pedagogy Master's programme.

Rationale and justification

Studies indicate that personalised or adaptive learning approaches may be more effective than uniform teaching models (Adam, Shariman and Siran, 2024). The literature covers student-centred learning across diverse settings and populations, including large and small groups (Tomlinson, 2014) and children or teenagers (Kladder, 2020). However, few studies address voice education in general (e.g., Sauerland, 2018; Stephenson, 2018; Sherwood, 2023). Even fewer studies examine adults taking voice lessons outside school settings (e.g., Clemmons, 2006; Goffi-Fynn, 2024). The literature remains particularly limited regarding how personalisation is enacted through ongoing pedagogical adaptations and relational processes in adult applied (one-to-one) voice teaching.

Accordingly, this study posed the following research question: how is pedagogical personalisation enacted in adult one-to-one voice education, and how do students describe their learning experience during a short personalised teaching process?

This multiple-case study provided insight into how broad recommendations identified in the literature (e.g., Goffi-Fynn, 2024) can manifest in a private voice studio. The study therefore offered a more detailed understanding of the pedagogical processes involved.

Aims and objectives

This research explored how pedagogical personalisation was enacted in adult applied voice teaching, providing practice-informed evidence in an under-mapped area of the field. It examined adult learners' self-reported experiences during a short personalised teaching process and explored areas of convergence and divergence between enacted personalisation and participants' reported experiences.

To achieve this, I:

- Conducted a literature review that provided the conceptual and analytical framework for the study.
- Implemented a brief personalised teaching process with five adult voice learners.
- Collected pre- and post-intervention self-report data and documented pedagogical adjustments made during and between teaching sessions.
- Conducted a thematic analysis to identify and categorise pedagogical adjustments across participants, followed by descriptive quantification of coded occurrences.
- Conducted a second thematic analysis of learner responses to identify recurring patterns in participants' reported experiences.
- Analysed questionnaire scores descriptively and examined pre- and post-intervention shifts.
- Explored areas of convergence and divergence between pedagogical adjustments, participants' reported experiences, and questionnaire findings.
- Situated the findings within existing research on student-centred learning.

Intended impact

The anticipated outcomes included providing practice-informed insight into how personalisation is enacted in adult one-to-one voice teaching and contributing data on learners' perspectives to research on personalisation.

Individual learning outcomes

I aimed to articulate my practice of pedagogical personalisation, moving from intuitive decisions towards conceptually grounded and documented processes. Furthermore, I sought to improve my ability to distinguish between adjustments based on learner needs and those driven by creative impulse. Finally, I aimed to position my practice within scholarship on student-centred pedagogy to better defend and contextualise my approach.

Literature review

This review adopts a narrative format, corresponding to the "traditional literature review" as initially defined by Doyle (2003, p. 324) and taken up by Winter (2023). The narrative format allows for a chain of reasoning between past and future studies (Doyle, 2003). This aligns with the aims of this review: to clarify the concept of personalisation in education, explore and bridge diverse definitions, and justify my working definition. Inclusion criteria focused primarily on research published within the past 25 years to examine the shift towards student-centred education, while earlier sources were included where relevant. Priority was given to peer-reviewed educational studies to strengthen the credibility of the review. Searches were conducted through the UWTSD's online library service and Google Scholar. Searches combined variations of "student-centred learning", "personalisation", "learner-centred teaching", "applied voice teaching", and related terms identified through the reviewed literature.

Personalisation as an under-specified concept in education

Personalisation in education lacks a universally accepted, precise definition (Bulger, 2016). It appears in the literature under various terms, such as student-centred learning/ teaching, self-directed learning, active learning, or individualised instruction (Mavrič, 2020). Across the reviewed literature, these terms are used interchangeably. This makes the boundaries of the concept difficult to delineate. I read this semantic interchangeability as potentially reflecting a broader intention to distance education from the master–apprentice model (MAM) of teaching. This model has been associated with fixed roles and standardised approaches (Sherwood, 2023). From this perspective, moving away from the MAM may take precedence over definitional precision.

Indeed, a major convergence in the literature is that these concepts (e.g., differentiation, humanistic learning) represent a shift away from the MAM (Mavrič, 2020). Colahan (2022) compares the MAM with Freire's (1970) concept of banking education, in which

the teacher merely deposits knowledge into students' minds. A recurring critique across the reviewed sources is that the MAM establishes an undesirable hierarchy, placing the student below the teacher (Kladder, 2020; Sherwood, 2023; Goffi-Fynn, 2024). The model is criticised as lacking flexibility and failing to address the creative and psychological needs of contemporary students (Du, 2024), as well as neglecting their diverse backgrounds and learning preferences (Tomlinson, 2014). The MAM has also been associated with limiting learner agency (Sherwood, 2023), limiting the development of independent musicianship (Kladder, 2020), and being suboptimal for learning (Goffi-Fynn, 2024). While the literature favours shifting from the MAM, recent research on speaking and singing voice teaching remains scarce and heterogeneous in scope. Together, this scarcity and the interchangeable use of student-centred terminology (as seen in Kladder, 2020; Goffi-Fynn, 2024) limit both conceptual precision and the development of a clearly defined alternative model.

Furthermore, the literature appears to draw on different theoretical traditions. As these traditions conceptualise student-centred education in distinct ways, they may imply different pedagogical priorities. Additionally, although it can be inferred from the authors' conceptual framing, some studies do not explicitly state their theoretical basis. As a result, the underlying principles of student-centredness become harder to identify clearly. To explore these distinctions, I outline the main conceptual approaches identified in the reviewed literature below.

Table 1.
Selected conceptual and theoretical influences on student-centred education

	Literature on student-centred education	Literature on student-centred education in music and voice (singing/ speaking)	Advocating for…
Humanism	Cornelius-White, 2007; Mincu, 2012	Walton, 2018	…supporting the expression of feelings, recognising the whole student, encouraging intrinsic motivation.
		Budiawan et al., 2023	…students' intrinsic worth and agency, moving away from viewing learners as passive recipients of information.
		Sherwood, 2023	…honouring students' identities.
		Cazden, 2023	…the idea of identity, respecting individuals' values, boundaries, and preferences.
Constructivism	Brown, 2008	Daniel and Parkes, 2019	…Weimer's learner-centered principles: shifting the balance of power, encouraging reflection, motivating students by giving them control over their learning.
		Park, 2022	…actively creating, questioning, and transforming music.
		Goffi-Fynn, 2024	…guiding principles under an educational framework adapted from Weimer's facets. Teachers act as facilitators for students actively engaged in their learning.

	Literature on student-centred education	Literature on student-centred education in music and voice (singing/ speaking)	Advocating for…
		Du, 2024	…designing "interactive, collaborative, and reflective learning experiences" (p. 69).
Social, cognitive and developmental psychology	American Psychological Association (APA), 1997	Blackwell, 2020	…adjusting instruction based on the cognitive and developmental stage of the student.
		Mikajlo, 2024	…music instructor Hendrickson's process: "perceptions of tasks (…) ha[ve] to be prepared before lessons, so that the students' sensory and nervous system [can] register stimuli, structures of motions, and transfer patterns of physical motions" (p. 7).
Universal Design for Learning (UDL)	Boothe et al., 2018	Lee, 2025	…shifting from performance to process.
		Anderson and Benson, 2025	…agency, a student-centred learning principle.

Table 1 presents approaches with different theoretical foundations that share key principles and overlapping concepts. Nevertheless, the approaches diverge in the extent to which personalisation is driven by the teacher, the learner, or the environment. This conceptual breadth becomes problematic when attempting to establish concrete best practices or categorise specific teaching methods. Both tasks would require greater conceptual precision and clearer operationalisation.

The closest the literature comes to defining student-centred teaching in the voice studio is through various lists of guiding principles. Certain core themes recur, specifically the need to foster student autonomy, cultivate interpersonal rapport, and nurture intrinsic motivation (Hicks, 1997; Clemmons, 2006; Daniel and Parkes, 2019; Goffi-Fynn, 2024; Kladder, 2020; Park, 2022; Sauerland, 2018; Stephenson, 2018; Walton, 2018). However, rather than presenting these principles as a hierarchy, Goffi-Fynn describes them as a “circle with many entry points” (as cited in Stephenson, 2018, p. 411). Because these concepts overlap so heavily in practice and vary across learners, disentangling their respective roles within personalised teaching is methodologically challenging.

Generalising individualised pedagogy

This learner-specificity raises a further issue: the more individualised an approach becomes, the more difficult it may be to generalise. Bulger (2016) offers one possible response to this tension by emphasising the inherent nature of personalisation in education. She argues that instructors rely on “interpersonal cues, combined with (…) knowledge of how people learn, and knowledge of each student, to determine individual needs” (Bulger, 2016, p. 4). Even in models not deliberately designed for individualisation, lessons may therefore still be adjusted “in response to questions and behaviors” (Bulger, 2016, p. 4). This account may be questioned, as it rests on the premise that instructors possess sufficient pedagogical knowledge. Daniel and Parkes (2019) challenge this premise. They observe that applied studio teachers may lack formal pedagogical training or skills in a context where applied voice teaching lacks a regulatory framework.

Ahlfeldt (2003, citing Brookfield, 1990) similarly notes that few speaking voice educators “come to the classroom with any formal training in educational theory or practice” (p. 24). Hence, Bulger’s (2016) claim that personalisation is inherent in teaching appears to depend on a level of pedagogical expertise that cannot be assumed across teachers.

Bulger's (2016) stance introduces another consideration: the teacher as a variable. If educators rely on "interpersonal cues" (Bulger, 2016, p. 4), what are the implications when a teacher lacks the ability to interpret them accurately? While speculative, this idea highlights a limitation of the assumption that education is inherently personalised: namely, that variability among teachers is insufficiently accounted for. Indeed, teachers are individuals with different expertise and needs (Tomlinson, 2014). Therefore, attempts to generalise individualised pedagogy must contend with the fact that teachers, like students, are inherently diverse.

Jennings and Greenberg (2009) argue that "the current educational system appears to assume that teachers have the requisite [social and emotional competence]" (p. 495). They note that this assumption may leave teachers insufficiently supported in managing emotional demands, increasing their vulnerability to stress and burnout. In voice education, suggested responses to potential limitations in teachers' pedagogical preparation include sharing tools within communities of practice or through mentorship (Stephenson, 2018; Daniel and Parkes, 2019), or engaging in formal training, a need identified by Carey et al. (2013). Relatedly, Jennings and Greenberg discuss emotional intelligence training and mindfulness-based interventions as possible supports for teachers' social and emotional competence and well-being.

Taken together, these arguments suggest that the conditions enabling teachers to observe, interpret, and adapt cannot be assumed to be uniform, further limiting transferability and generalisability.

Generalising personalisation through technology

Technology has been proposed as a means of making personalisation more scalable and alleviating some demands on teachers. Hume and Wong (2025) report that processes such as pre-recorded public speaking modules reduce recurring planning demands. This creates greater opportunity for teachers to focus on student engagement. In singing education, researchers have leveraged artificial intelligence (AI)

to develop exercises based on analysed vocal features (Yan, 2025) or to dynamically adjust teaching strategies (Su and Guo, 2026).

However, while the reviewed models enable prioritisation and adaptation, they operationalise personalisation largely through acoustic, performance-related, and emotional indicators. This operationalisation differs from broader accounts of student-centred teaching, in which students' personal backgrounds, prior experiences, and cultural contexts are considered foundational (Daniel and Parkes, 2019; Park, 2022; Goffi-Fynn, 2024). The AI models examined here do not yet appear to systematically incorporate these dimensions.

This contrast suggests that technological approaches may not operationalise personalisation in the same way as broader student-centred approaches, which appear to extend beyond technical optimisation. Indeed, relational and emotional dimensions are considered pedagogically significant in both speaking and singing voice education and performance (Ahlfeldt, 2003; Raun, 2020; Stephenson, 2018).

Because personalised learning systems alone struggle to fulfil the basic psychological need for relatedness in learning (Bulger, 2016), the teacher's relational presence and contextual judgement remain pedagogically significant dimensions of personalisation (Akyuz, 2020).

AI may therefore support scalable personalisation without reproducing all of its relational and contextual dimensions. Su and Guo (2026) themselves note that generative outputs can be unstable without alignment with pedagogical frameworks. This positions technology as a potentially valuable supplementary tool whose outputs still require contextual interpretation and pedagogical judgement within live teaching (Akyuz, 2020; Blackwell, 2020).

Towards an operational definition of personalisation

Within the reviewed literature, technology-enabled approaches and guiding student-centred principles provide the clearest basis for a general framework of personalisation. However, these approaches do not offer a sufficiently precise conceptualisation of

personalisation, possibly due to the diversity of theoretical foundations and the difficulty of generalising individualised processes. This lack of conceptual clarity and operational consensus emphasises the need for an explicit working definition for the present study:

> Personalisation is defined as the teacher's ongoing, context-sensitive design and adjustment of teaching, resources, and support in response to an individual learner during and between sessions.

Methodology and methods

Research paradigm

The study sought to explore both observable pedagogical practices and lived experiences, requiring a paradigm that could accommodate different aspects of reality and different forms of evidence. Fryer and Navarrete (2024, p. 17) position much of pragmatism within “new realism”, which occupies an intermediate position between positivist and constructionist traditions. This positioning made pragmatism particularly appropriate for the present research.

Ontologically, the study treated both observable practices (such as pedagogical adjustments) and subjective experiences (such as participants’ perceptions of personalisation) as real and analytically relevant. This aligned with Fryer and Navarrete’s (2024) new realist account, in which people, meanings, material things and the relationships among them are treated as substantive elements of the social world with identifiable causal impacts.

The research’s epistemological stance was constructionist. From a constructionist perspective, meaning is constructed through engagement with the world, in which subject and object emerge as partners in generating meaning (Crotty, 1998). In this study, personalisation was understood as shaped through interactions between teacher and learner, with participants’ experiences developing in response to the evolving teaching process.

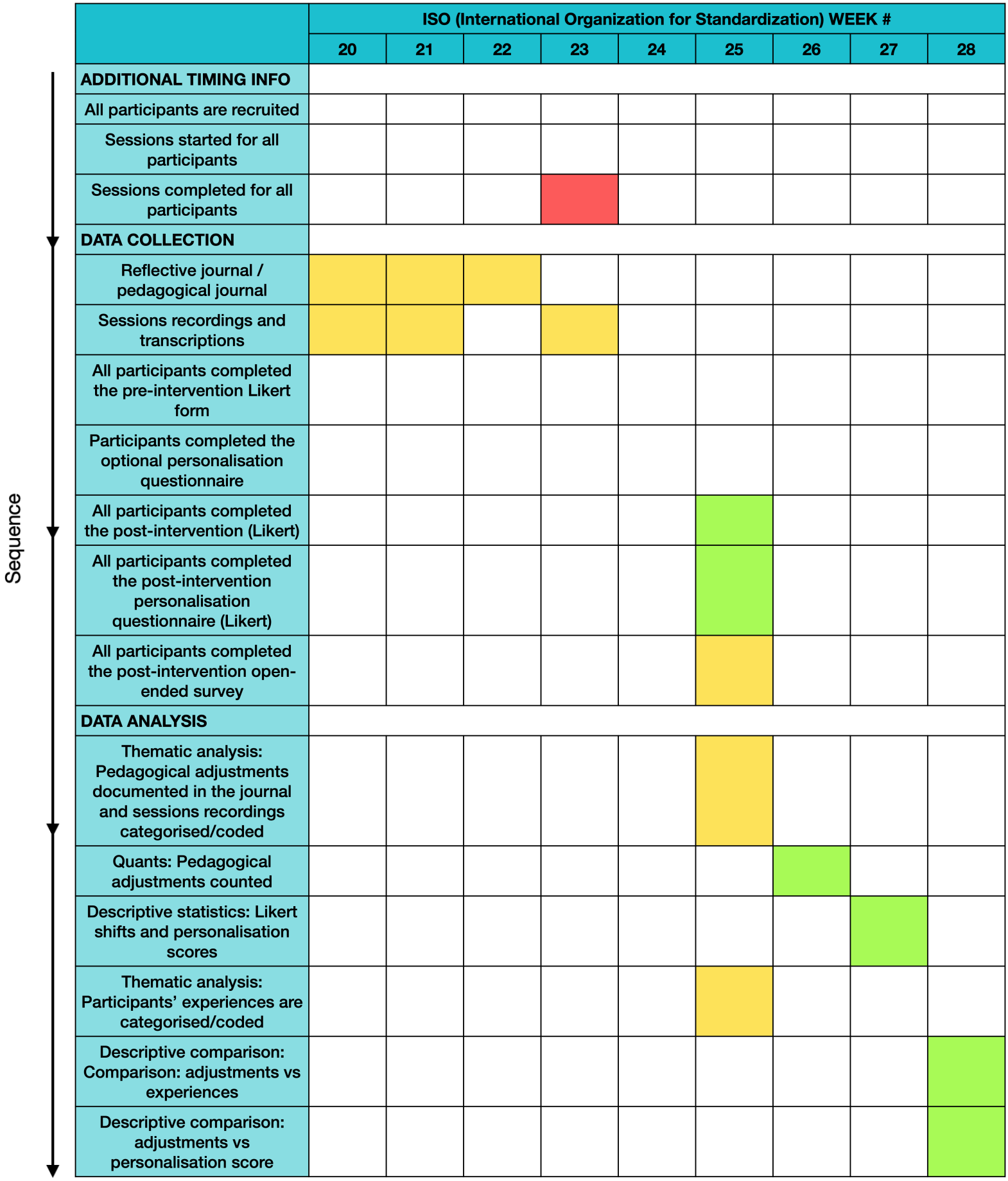
Methodological approach

The research used a mixed methods approach within a multiple-case study design (Yin, 2003), treating each participant as a distinct case while allowing comparison across cases. Figure 3 below illustrates the sequence of data collection. Quantitative data are shown in green, qualitative data in yellow; pink indicates the timeline.

Sequence

	ISO (International Organization for Standardization) WEEK #							
	12	13	14	15	16	17	18	19
ADDITIONAL TIMING INFO								
All participants are recruited								
Sessions started for all participants								
Sessions completed for all participants								
DATA COLLECTION								
Reflective journal / pedagogical journal								
Sessions recordings and transcriptions								
All participants completed the pre-intervention Likert form								
Participants completed the optional personalisation questionnaire								
All participants completed the post-intervention (Likert)								
All participants completed the post-intervention personalisation questionnaire (Likert)								
All participants completed the post-intervention open-ended survey								
DATA ANALYSIS								
Thematic analysis: Pedagogical adjustments documented in the journal and sessions recordings categorised/coded								
Quants: Pedagogical adjustments counted								
Descriptive statistics: Likert shifts and personalisation scores								
Thematic analysis: Participants' experiences are categorised/coded								
Descriptive comparison: Comparison: adjustments vs experiences								
Descriptive comparison: adjustments vs personalisation score								

(a)



(b)

Figure 3. Data collection and analysis timeline: (a) ISO weeks 12–19; (b) ISO weeks 20–28.

Figure 3 shows that the data were primarily qualitative, with quantitative data providing additional information, consistent with an embedded design (Creswell and Plano Clark, 2017). Both quantitative and qualitative data were collected at different points in time. Integration occurred at the interpretation stage.

Qualitative data were needed to capture the enacted process and lived experiences. Quantitative analysis was used to examine occurrences of adjustment types, changes in voice perception, and perceived personalisation levels. Bringing the qualitative and quantitative strands together allowed for complementarity (Creswell and Plano Clark, 2017; Denscombe, 2021); for example, personalisation could have been enacted but not perceived. According to Teddlie and Tashakkori (2009), meta-inferences can be understood as integrated interpretations of qualitative and quantitative results that support a more comprehensive understanding of the findings. In this study, meta-inferences were generated by examining areas of convergence and divergence across data sources. The procedure is detailed below under “Data analysis approach”, step 5.

Sampling strategy

The study used purposive sampling, which Denscombe (2021, p. 79) describes as “likely to produce the most valuable data”. Participants were recruited through LinkedIn and Reddit. Eligibility criteria included being an adult interested in developing their voice. Selection then sought variation across participant profiles. This emphasis on variation aligned with Teddlie and Tashakkori’s (2009) recommendation to maximise heterogeneity across relevant participant characteristics. It also aligned with the study’s focus on personalisation, as variation in learner profiles increased the scope for observing different forms of pedagogical adaptation.

Of the eight expressions of interest, five participants were selected to maintain a manageable number of cases for in-depth analysis, consistent with multiple-case study logic (Yin, 2003). Selected participants differed in gender, voice focus (speaking or singing voice), context of use (professional or non-professional), experience level, and

lesson format (in-person or online). One of the first five eligible respondents was replaced by the next eligible male respondent to increase gender variation. The remaining two were not selected because the five-participant sample was already complete and sufficiently varied.
Availability was an inclusion requirement but did not differentiate between eligible respondents, as all were available within workable timeframes. Each participant engaged in five lessons over five to 10 weeks, depending on scheduling.

Data collection methods

The personalisation framework developed in Module 5 (see Appendix E) synthesised principles identified in the literature on student-centred learning. In the present study, it served as a sensitising framework, providing a reference point without predetermining the analytical categories (Blumer, 1954). It also informed the design of some of the data-collection tools, as shown below. The data-collection methods are presented chronologically.

Table 2.
Chronological overview of data-collection methods and purposes

Qualitative data ☐ Quantitative data ☐	Element #	Element	Appendix	Purpose
☐	1	Pre-intervention form (Likert)	F	Collect information on participants' relationship with their voice, voice functioning and agency in learning. These categories were drawn from the Module 5 personalisation framework as domains for assessing self-reported change from pre- to post-intervention. To reduce acquiescence response set (tendency to agree with items regardless of content), some items were reverse-worded and reverse-scored following Spector's (1992) guidelines. Items were randomised to reduce the salience of the three categories. Appendix I provides further details on the questionnaire design, item allocation, and scoring procedure.
☐☐	1b	Optional pre-intervention personalisation form (Open- and closed-ended questions)	J	Gather optional self-reported information about participants (e.g., learning preferences, interests, neurodivergence).

Qualitative data ☐ Quantitative data ☐	Element #	Element	Appendix	Purpose
☐	2	Session recordings and transcripts	Q	Capture pedagogical adjustments during sessions. Recordings were essential in managing the dual role of teacher/researcher: they allowed me to prioritise the teacher role during sessions and revisit interactions afterwards as a researcher. The insider-researcher position is discussed further under "Ethical considerations and insider research", p. 36.
☐	3	Researcher notes	R	Collect post-session reflections and document between-session decision-making, including pedagogical adjustments developed through reflective planning.
☐	4	Post-intervention form (Likert)	F	Assess change over time. This form was identical to Element 1.
☐	5	Post-intervention personalisation form (Likert)	L	Assess participants' perceptions of pedagogical personalisation. The Module 5 framework informed the development of participant-facing items reflecting aspects of personalisation that could be experienced and self-reported.
☐	6	Post-intervention open-ended questionnaire	N	Gather data on participants' lived experiences during the intervention to capture subjective meaning.

Data analysis approach

Analysis proceeded sequentially, as described below.

1. I conducted a first semantic thematic analysis (TA1), following Braun and Clarke's (2006) process. The pedagogical adjustments made during sessions, as well as between-session support, were documented in transcripts and post-session notes. I coded these data and organised the codes under constructs derived from the Module 5 framework. The process is detailed in the Findings and Discussion section under "1. How was pedagogical personalisation enacted?", p. 39.

2. I then examined the relative distribution of coded adjustments across the themes, for each participant and across the dataset, to compare adjustment patterns across cases.

3. To analyse data on participants' experiences, I used responses to the Likert-scale pre- and post-intervention questionnaires and the personalisation questionnaire (Elements 1, 4 and 5). Each Likert-scale response was assigned a numerical value from 1 to 7, as follows:

Table 3.
Likert-scale response coding and reverse scoring

Response	Value for standard-worded items	Reverse-scored value for reverse-worded items
Strongly disagree	1	7
Disagree	2	6
Slightly disagree	3	5
Neutral	4	4
Slightly agree	5	3
Agree	6	2
Strongly agree	7	1

A shift score (SS) was calculated for each item by subtracting the pre-intervention score (Element 1) from the corresponding post-intervention score (Element 4). Item-level SSs were grouped by category (Relationship with voice, Voice functioning, and Agency in voice-related learning) and averaged to calculate a category SS. I calculated an overall SS by averaging the SSs across all 13 items.
A personalisation score (PS) was calculated by averaging responses to the items in the personalisation questionnaire (Element 5).
Both SSs and PSs were analysed using descriptive statistics.

4. A second TA (TA2) was then conducted using data from the open-ended questionnaire (Element 6) to identify recurring themes in participants' descriptions of their learning experience. This process followed Braun and Clarke's (2006) guidelines. Unlike TA1, TA2 was conducted inductively without reference to the Module 5 framework.

5. TA1 adjustment patterns, TA2 themes and PSs were compared descriptively to identify areas of convergence and divergence between pedagogical enactment and participants' experiences. I considered SSs alongside these comparisons to inform the overall interpretation. Together, these analyses informed the study's meta-inferences.

Ethical considerations and insider research

Because participants were unknown to me, judging their likely dependability could have introduced selection bias.
This concern prompted early reflexivity regarding my own biases, consistent with Guillemin and Gillam's (2004) framework of ethics in practice. To mitigate this, I relied on declared availability rather than assumptions about dependability and used variation across participant profiles to guide selection. Guillemin and Gillam (2004) also emphasise a flexible approach and responsiveness to emerging situations. This

planned responsiveness, combined with continuous ethical decision-making (Orb, Eisenhauer and Wynaden, 2001), allowed for potential withdrawals to be anticipated and managed as bounded cases. Participants were explicitly informed that they could withdraw at any time without providing justification. Ultimately, they all completed the study.

Even within a student-centred practice, I, as a teacher-researcher, held subject expertise and retained some control over the structure of sessions. This created the potential for a perceived hierarchy. This required ethical consideration because social-desirability bias (SDB) tends to be more prevalent where power differentials are perceived (Bergen and Labonté, 2020), as participants may feel pressure to conform to expected responses or behaviours. Aiming to reduce perceived hierarchy aligned with the study's pedagogical focus: Kladder (2020) associates reduced hierarchical dynamics with greater learner autonomy, a principle of student-centred education. Additionally, sessions were provided at no cost; thus, participants may have felt indebted, potentially reinforcing power imbalances. In Grant and Sugarman's (2004) terms, this benefit may be understood as an "incentive" (p. 720). According to them, offering such incentives within a dependency or authority relationship can be ethically problematic, as it may exert undue influence on participants. Mitigation involved expressing gratitude to participants for their time and contribution to the study from the outset, framing the research as a reciprocal exchange. In the post-intervention questionnaires, I addressed SDB through question design, which focused on participants' subjective experiences rather than asking them to evaluate their progress or me as an instructor.

A further ethical and methodological consideration concerned my insider position as teacher-researcher. Mercer (2007) views the researcher-participant relationship as fluctuating. She describes a continuum in which insider and outsider positions shift according to interactions and levels of shared intimacy. Schön's (1983) distinction between reflection-in-action and reflection-on-action provided a useful way of managing this positioning over time. During sessions, reflection-in-action occurred within the

teaching interaction, where I was more immersed in the relationship with the participant. Reflection-on-action took place after the session, through journaling and later analysis, allowing greater distance from the immediate interaction and its shared intimacy. While the roles of teacher and researcher, and the insider and outsider positions, were not entirely separate, I experienced reflection-on-action as facilitating a relative shift towards the outsider end of Mercer's continuum. Furthermore, formal data analysis began only after the interventions. This temporal separation reduced the need for frequent switching between positions and supported analytical distance.

Methodological limitations

Three main methodological limitations were identified.

First, the study was limited to five sessions per participant over a maximum of 10 weeks, keeping the research manageable for in-depth analysis given the study's timeframe. This represents a short observation window for vocal motor learning. Vocal production relies on highly complex fine motor control (Moss Erickson, 2022), and motor learning models indicate that transitioning to a stable motor coordination state requires extensive practice over time (Magill and Anderson, 2024). This short timeframe may therefore have limited the extent of change reflected in the pre–post shift scores, particularly in the Voice functioning category, where change may depend partly on vocal motor learning.

Second, the coding process in the thematic analyses was necessarily interpretive (Braun and Clarke, 2006). The themes were shaped through my interpretation and may have been further influenced by my insider perspective (Dwyer and Buckle, 2009). I addressed this subjectivity through journaling, researcher notes collected during the intervention, and an audit trail documenting the coding and theme-development process. These records made the interpretive and analytical decisions more

transparent, although they did not remove subjectivity.

Finally, participant data were gathered through self-reports, which are often critiqued for SDB and recall bias (Podsakoff et al., 2003). Although the strategies outlined above aimed to mitigate SDB, recall bias could not be eliminated and remained a limitation of the self-report data.

Findings and discussion

This section presents and interprets the findings in response to the research question: how is pedagogical personalisation enacted in adult one-to-one voice education, and how do students describe their learning experience during a short, personalised teaching process? It first examines the enactment of personalisation, followed by participants' reported experiences. The two sets of findings are then compared before an overall synthesis considers their implications and relationship to the literature.

1. How was pedagogical personalisation enacted?

Session transcripts, between-session support, and relevant research journal notes were examined through a thematic analysis (TA) to identify pedagogical adjustments. Constructs were derived from relevant principles in the Module 5 framework, such as "Student goals" and "Creativity" (for the codebook, see Appendix P). These constructs provided an initial organising structure. Initial coding involved identifying and labelling all pedagogical adjustments in the data, whether or not they corresponded to a pre-existing construct. In practice, all identified adjustments were ultimately mapped onto at least one framework construct. Codes were then categorised inductively, and candidate themes were developed from these categories, helping limit the imposition of the pre-existing constructs (Braun and Clarke, 2006). Finally, candidate themes were reviewed and refined to create a more precise conceptual grouping. For an audit trail of the coding and theme-development process, see Appendix S.

1.a Distribution of coded adjustments

Table 4

	Theme 1		Theme 2		Theme 3		Theme 4		Theme 5		Totals
	Nurturing		Understanding the student's internal experience		Using interests, play, and relevance as routes into learning		Goals as pedagogical direction		Creative adaptive strategies in real time and between sessions		
	Occ.	%	Occ.	%	Occ.	%	Occ.	%	Occ.	%	Occ.
P1	87	38.5	37	16.4	19	8.4	20	8.8	63	27.9	226
P2	93	30.5	60	19.7	14	4.6	56	18.4	82	26.9	305
P3	47	30.5	24	15.6	3	1.9	36	23.4	44	28.6	154
P4	58	41.4	15	10.7	1	0.7	11	7.9	55	39.3	140
P5	43	20.6	19	9.1	34	16.3	32	15.3	81	38.8	209
	Theme 1		**Theme 2**		**Theme 3**		**Theme 4**		**Theme 5**		
Overall	Occ.	%	Occ.	%	Occ.	%	Occ.	%	Occ.	%	Occ.
	328	31.7	155	15.0	71	6.9	155	15.0	325	31.4	1034

Distribution of coded pedagogical adjustments by participant and overall, reported as thematic occurrences (Occ.) and percentages (%).

Table 4 presents the distribution of coded pedagogical adjustments across five identified themes. An occurrence refers to a coded adjustment. A single adjustment could be coded under more than one theme. Percentages do not measure the effectiveness of each theme.

Across the full dataset, Themes 1 and 5 were the most frequent, accounting for 31.7% and 31.4% of all occurrences, respectively. Themes 2 and 4 each represented 15.0% of occurrences, while Theme 3 was less frequent overall, accounting for 6.9%. Participant-level distributions suggest case-specific configurations of personalisation rather than a uniform pattern across participants. For instance, P4 had the highest proportion of Theme 1 (Nurturing) occurrences (41.4%), while P5 showed the lowest proportion of Theme 1 occurrences and the highest proportion of Theme 3 (Using interests (...) as routes into learning) occurrences (16.3%).

1.b Thematic analysis of adjustments

The analysis below (TA1) examines how each theme was enacted in practice, following Phase 6 of Braun and Clarke's (2006) TA process, relating "the analysis to the research question" (p. 87).
In quotations, "P" denotes the participant number and "S" the session number (e.g., P1S2 refers to Participant 1, Session 2).

Theme 1 - Nurturing

Adjustments were often grounded in reassurance, encouragement, emotional safety and a belief in the learner's capacity. For example, I consistently checked in with students about their emotional, mental, or physical wellbeing. I asked P1, "Would you like to stop [for a break]?" (P1S2), which I interpreted as necessary in the moment. This reflects an intention to remain attuned to students' stated or perceived needs and to adapt the session's pace accordingly. Within this "Nurturing" theme, I also acknowledged students' concerns and demonstrated that I was taking them into account. For instance, I told P3, "It's okay. You're almost there. Don't think about the sound when you're on the last note, just about the movement of the ribs" (P3S3) when she expressed a worry that the sound was "still coming off (…) at the end". The

consistent deemphasising of mistakes that did not compromise vocal health suggests an intention to nurture a safe space, while reinforcing belief in the student's ability. Additionally, this theme encompasses instances in which I aimed to create safe spaces before students were asked to take a potential emotional risk. For example, I asked P4, "Are you okay to keep going on (…) this weird way of exploring?" (P4S2) after I asked him to sing along with the piano without knowing the song's melody well, a task I considered potentially overwhelming. Keeping the emotional demands of tasks manageable, and adapting the exercises accordingly, demonstrates personalisation enacted through respect for students' communicated boundaries around what constitutes a safe environment.

This theme manifested differently for each student. For P1, "Nurturing" was evident in my perceived need to offer frequent breaks: "And now we take a break" (P1S1), "You can take a break" (P1S2), "Let's have a quick break" (P1S4). For P4, it manifested as ongoing reassurance: "I can sing with you if it's less intimidating" (P4S1), "So far do you have a preference? (…) It's okay if not" (P4S4), "Don't be sorry, it's really hard what we're doing right now" (P4S5).

Overall, "Nurturing" suggests personalisation enacted through adjusting to emotional and relational conditions: pace, pressure, reassurance, permission, and perceived safety. Across participants, this manifested as breaks, encouragement, checking consent to continue, or measures to reduce intimidation, tailored to what was pedagogically deemed necessary at each moment.

Theme 2 - Understanding the student's internal experience

Exploring learners' internal processes was a recurrent feature: how they thought, processed information, experienced sensations, heard, imagined, created meaning, and connected with their voice and the world. I used initial questions to understand students' internal experiences before making adjustments.

I often asked whether my perceptions, based on hearing, sight and intuition, matched what they felt or heard, e.g., when P2 experienced jaw tension. After a tension-reducing exercise that seemed effective, I asked, "Can you feel that your jaw is less tense when

you go up again?" (P2S1). This query exemplifies how external observations were checked against the student's internal experience rather than assumed to correspond. This investigation took other forms, for instance, asking how students experienced certain capacities, such as visualisation or audiation. For example, I asked P3, "How do you visualise (…), if you do, your melody (…)? Do you see the words, do you see a line with the melody?" (P3S3). It seemed necessary to personalise tools by first checking whether a possible solution, in this case visualisation, was available and meaningful for that learner. The overall data showed that students differed in how they accessed or described internal processes.

Theme 2 also shows attempts to understand students' beliefs and how they shaped meaning. When P5 asked for tools to build credibility when speaking, I said, "I would love to know about what 'makes' credibility for you" (P5S2): the meaning of credibility was not assumed to be universal. Repeated inquiry into students' understandings helped clarify how their beliefs shaped their goals. In this case, I aimed to better understand the intended outcome based on her specific definition of "credibility." For her, it was "clarity [in] (…) the message" without "sugarcoating", and a "strong", "unapologetic" voice (P5S2). Understanding this belief led us to work on clearer goals (speech logic and clarity) and on a voice that "fills up the space" (P5S2).

This need to make meaning explicit was present across all participants: the data show many instances of remarks such as "Can you tell me more?" or "Tell me if I got this right". However, inquiries were less prevalent when they seemed to interfere with students' wellbeing (see Theme 1). This points to a possible hierarchy between the first two themes, with "Nurturing" taking precedence when the two came into tension. For example, P4 confirmed my suspicion that too many questions overwhelmed him. Therefore, I told him that I would ask no more than five questions during a session (P4S3) and made it a game. I displayed five blank slots and crossed one off each time I asked a question. This shows how I also adapted the level of inquiry to the participant.

Theme 2 revealed that adjustments were informed by both external observations and the intent to clarify the student's internal experience. "Understanding the student (…)" often followed a sequence: inquiry, clarification, and adjustment.

Theme 3 - Using interests, play, and relevance as routes into learning

During sessions, I used learners' references, interests, and contexts as routes into vocal and technical learning. Participants' interests were regularly incorporated when discussing voice concepts, e.g., the clarinet for P1. I used the clarinet as an analogy to illustrate how sound would be modified if "its shape change[d] as [he was] playing" (P1S3), to highlight the influence of collapsing ribs on the voice during a held note. This emphasis on meaningful topics suggests an intention to make theoretical and technical concepts more accessible by connecting students' frames of reference to new knowledge about voice.

Participants' interests also informed the exercises I designed. For instance, P5 is passionate about movement and dance. I asked her to create a movement that would embody the concepts of "clarity, competence, confidence, openness" (P5S3) that she wished to convey through her voice. This movement was simplified to a subtle anchor gesture she could perform just before speaking at work.

Interest-based exercises often acted as bridges towards a goal. The use of student interests within sessions became more evident when participants had shared information about their interests, contexts, or personal references that could serve pedagogical purposes. This suggests that interest-based personalisation depended partly on how much relevant information became available during the teaching process.

Interest-based exercises were mostly developed in the between-session materials. For example, I designed a flowchart for P1 to serve as a practice plan, drawing on his passion for computer science and our session content. See Figure 4 below. Since this flowchart was tailored specifically for P1, it highlights the inherently personalised nature of such tools and their limited applicability to other students.

Theme 3 demonstrates that engagement through interests serves not merely to enhance enjoyment during sessions. It can also function as a pedagogical mechanism of personalisation, making vocal training more accessible by connecting it to learners' own contexts and goals.

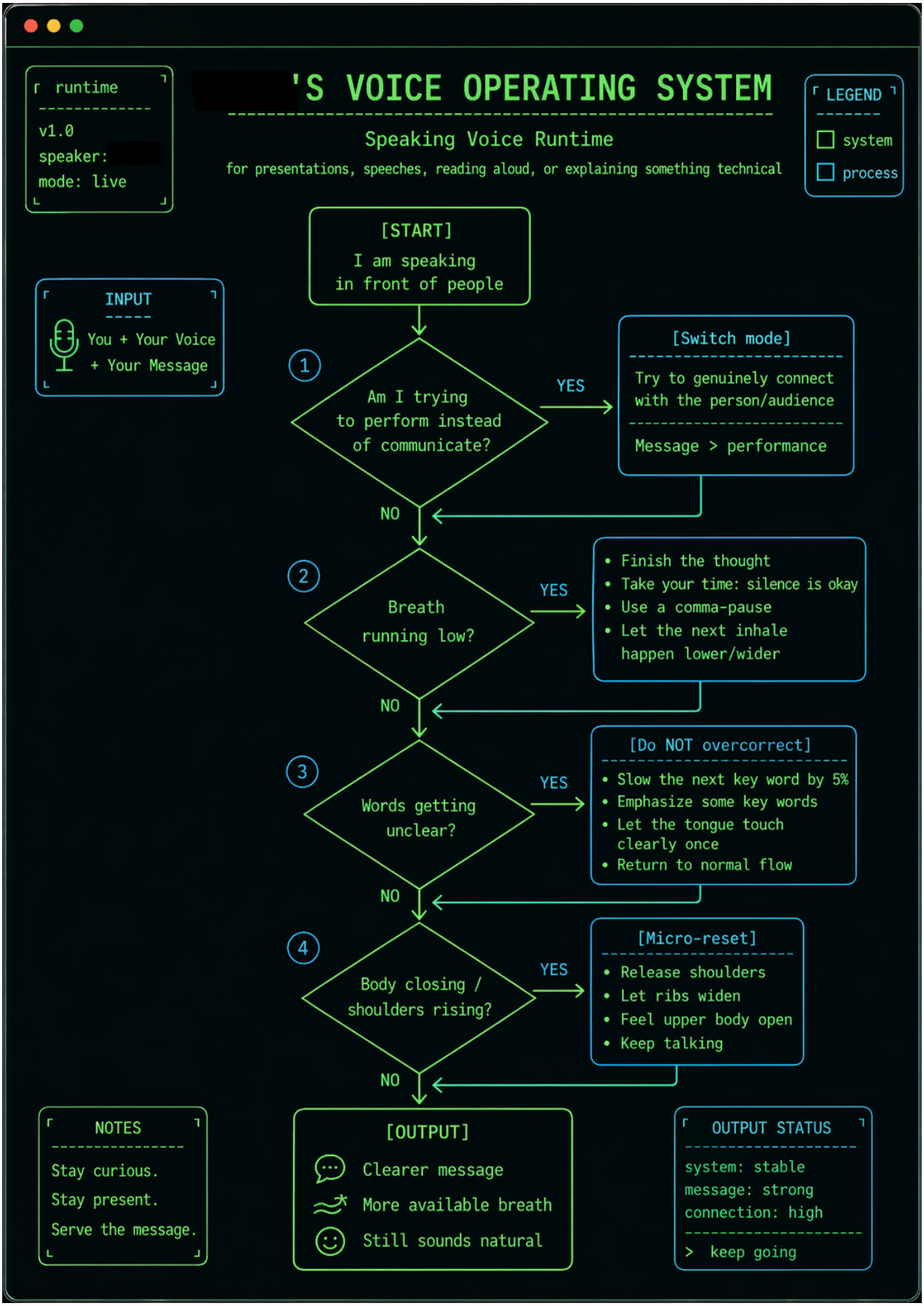


Figure 4. Post-session material example for P1 (participant's name redacted)

Theme 4 - Goals as pedagogical direction

Theme 4 highlights the role of goals, whether the learner's or my own. I used the student's vocal, personal, professional, expressive, or contextual goals to guide the session and the content between sessions.

At the beginning of the process, I asked all students about their expectations. Sometimes objectives were explicitly stated; at other times, they were exploratory, emerging, or partly held by me as a teacher. P3 had clear aims and mentioned wanting to work on "power and strength, tone up in [her] higher register", and finding her "it factor", an "extra something that makes the audience really engage" (P3S1). Hence, in sessions, we worked on exercises to develop vocal range and power and explored contexts in which her "it factor" could become apparent. P4 participated primarily out of curiosity: "I was curious reading about the research project, and I'm just kind of coming to see what happens" (P4S1). In this instance, my pedagogical aims for him informed the design of the sessions, while I remained flexible rather than imposing fixed outcomes. For example, I aimed to help P4 recognise his vocal potential, as he had previously indicated that he was unaware of it. My overall goal was therefore to help him explore his voice and realise its possibilities. Occasionally, I had more precise goals for students, such as reaching a specific pitch or sound quality, which also influenced the session content. The data show how aims were regularly co-constructed, as goal-led personalisation was not always about following a clearly stated student goal.

I also adapted sessions and between-session material to specific contexts. If a student had a particular situation they needed to prepare for, I adjusted the class and/or the between-session material. For example, P5 was preparing for a series of asynchronous interviews; therefore, we rehearsed under the interview conditions, including "30 seconds to prepare and two minutes for [the] speech" (P5S3).

Tools were not simply tailored to context; they were further refined using pedagogical insights gathered during sessions. For example, P3 requested tools to improve her stage presence. In class, I noticed that her posture could be steadier and more upright. This led me to hypothesise that a more stable, open posture might also support her

stage presence. I then provided a between-session exercise that reframed her goal of theatricality through a posture-based exploration (see Appendix U, “Participant 3”). Theme 4 shows personalisation enacted through goals as a pedagogical compass: learner goals, contextual demands, and teacher pedagogical aims shaped the direction of sessions and between-sessions material. Goals were therefore not always fixed from the start but could be explicit, emerging, exploratory or refined through the process.

Theme 5 - Creative adaptive strategies in real time and between sessions

Theme 5 captures the concrete adaptive strategies through which personalisation became visible in practice. Across sessions, I continuously adapted or created exercises, songs, explanations, tools, practice tasks, pacing, keys, schedules, goals, and post-session support, in response to what seemed workable for each learner. These adaptations were often intuitive, although not arbitrary; they were informed by observation, learner feedback, technical knowledge, previous sessions, and ongoing pedagogical judgement.

These concrete pedagogical moves include small adjustments that demonstrate ongoing responsiveness to students and context, e.g., changing keys, simplifying exercises, using visual aids, and incorporating body movements or mimicry. A more specific example is colour coding for P1. When P1 said he was mentally tired, I colour-coded his song lyrics to indicate shifts from chest voice to mix or head voice. Each colour corresponded to a different vocal sensation, allowing him to rely on sensation rather than additional explanation: “While you [take a break], I will colour-code this so you don’t have to think about anything” (P1S4). See Appendix U, “Participant 1”. Other creative adaptations include more personalised ideas, such as “chang[ing] my [Zoom] background” (P2S2), so it displayed a large audience, simulating a more realistic public-speaking context as P2 worked on her speech skills. Another in-the-moment idea was to “talk about my life” while P4 was singing, creating an auditory distraction. He had “to not listen to me” (P4S5) and focus on the melody despite the competing auditory input, in preparation for harmony work.

This range of adjustment intensities suggests that Theme 5 operates on a spectrum from routine adjustments, such as key changes, to more highly tailored strategies. For example, I created a 20-day plan for P4, who wanted clear directions, to encourage spontaneous daily singing when this was not part of his usual routine (see Appendix U, “Participant 4”**).**

In conclusion, personalisation was enacted as an ongoing adaptive process, informed by learners’ needs, internal experiences, interests, goals, and contextual demands. This involved continually devising and refining strategies, ranging from small real-time adjustments to highly individualised tools, through observation, feedback, prior knowledge, and pedagogical judgement.

2. How did participants experience a short personalised teaching process?

The first part of the Findings and Discussion section examined how personalisation was enacted through pedagogical adjustments. This second part turns to how participants experienced the process. I first present descriptive analyses of pre- and post-intervention shift scores. I then examine participants’ descriptions of their learning experiences through their responses to a post-intervention open-ended survey in a second TA (TA2).

2.a Descriptive statistics of shift and personalisation scores

Shift scores were calculated from the pre- and post-intervention questionnaires. Appendix I details the questionnaire items, their distribution across the three question categories, and the scoring methodology. Categories were not communicated to participants. Shift scores (SSs) range theoretically from -6 to +6, with +6 indicating the greatest positive shift. Personalisation scores (PSs) were derived from the post-intervention personalisation questionnaire (Element 5, Appendix L). PSs range from 1 to 7, with 7 indicating the highest level of perceived personalisation.

Table 5

	Overall average shift score	Category 1 shift score Relationship with voice	Category 2 shift score Voice functioning	Category 3 shift score Agency in voice-related learning	Personalisation score
P1	**1.46**	1.8	0.75	1.75	**7**
P2	**1.62**	0.8	1.25	3	**7**
P3	**0.31**	0.8	0	0	**6.2**
P4	**0.62**	-0.4	0.75	1.75	**6**
P5	**1.08**	1.2	0	2	**7**

Overall shift scores, category-level shift scores and personalisation scores by participant

Table 6

Measure	Mean	Median	Standard deviation	Min.	Max.	Range
Overall average shift score	1.02	1.08	0.55	0.31	1.62	1.31
Relationship with voice shift	0.84	0.80	0.80	-0.4	1.8	2.2
Voice functioning shift	0.55	0.75	0.54	0	1.25	1.25
Agency in voice-related learning shift	1.7	1.75	1.08	0	3	3
Personalisation score	6.64	7.00	0.50	6	7	1

Descriptive statistics for overall shift scores, category-level shift scores, and personalisation scores

Tables 5 and 6 show that all students had a positive overall SS. However, SSs varied across participants, ranging from 0.31 to 1.62. This variation became more evident at the category level, where distinct profiles emerged.

For example, for “Relationship with voice”, scores ranged from -0.4 (P4) to 1.8 (P1), with the score of -0.4 indicating that a positive overall shift score does not necessarily reflect a positive shift in all categories. This category therefore showed mixed shifts in participants’ self-reported experiences between the pre- and post-intervention questionnaires (Range = 2.2).
For “Agency in (…) learning”, scores ranged from 0 to 3 (Range = 3). The category presented the highest mean (M = 1.7), the highest median (Mdn = 1.75), and the highest individual category SS (3 for P2). The stronger shifts in “Agency in (…) learning” are consistent with later participant accounts describing active involvement in shaping and co-constructing their learning experience (see TA2 Theme 4, “Learner as co-creator”). For comparison, “Voice functioning” showed the lowest mean and median shifts (M = 0.55; Mdn = 0.75). These differences suggest heterogeneous patterns of change across participants and across dimensions of their vocal experience.
These descriptive scores do not establish a causal effect of the pedagogical process.

PSs were high and showed limited variation across participants (M = 6.64; Mdn = 7.00; Min = 6.00; Max = 7.00; Range = 1; SD = 0.50).

2.b Descriptive comparison: personalisation scores versus shift scores

Figure 5 shows that similarly high PSs co-occurred with more variable overall SSs across participants. No clear visual relationship emerged between PSs and overall SSs, suggesting that a process experienced as highly personalised does not necessarily involve uniform shifts. However, the small sample size and limited variation in PSs restrict the strength of this comparison. The absence of a clear pattern may also reflect limitations in the sensitivity of the SS measure, as the questionnaire was developed for this study and was not validated.

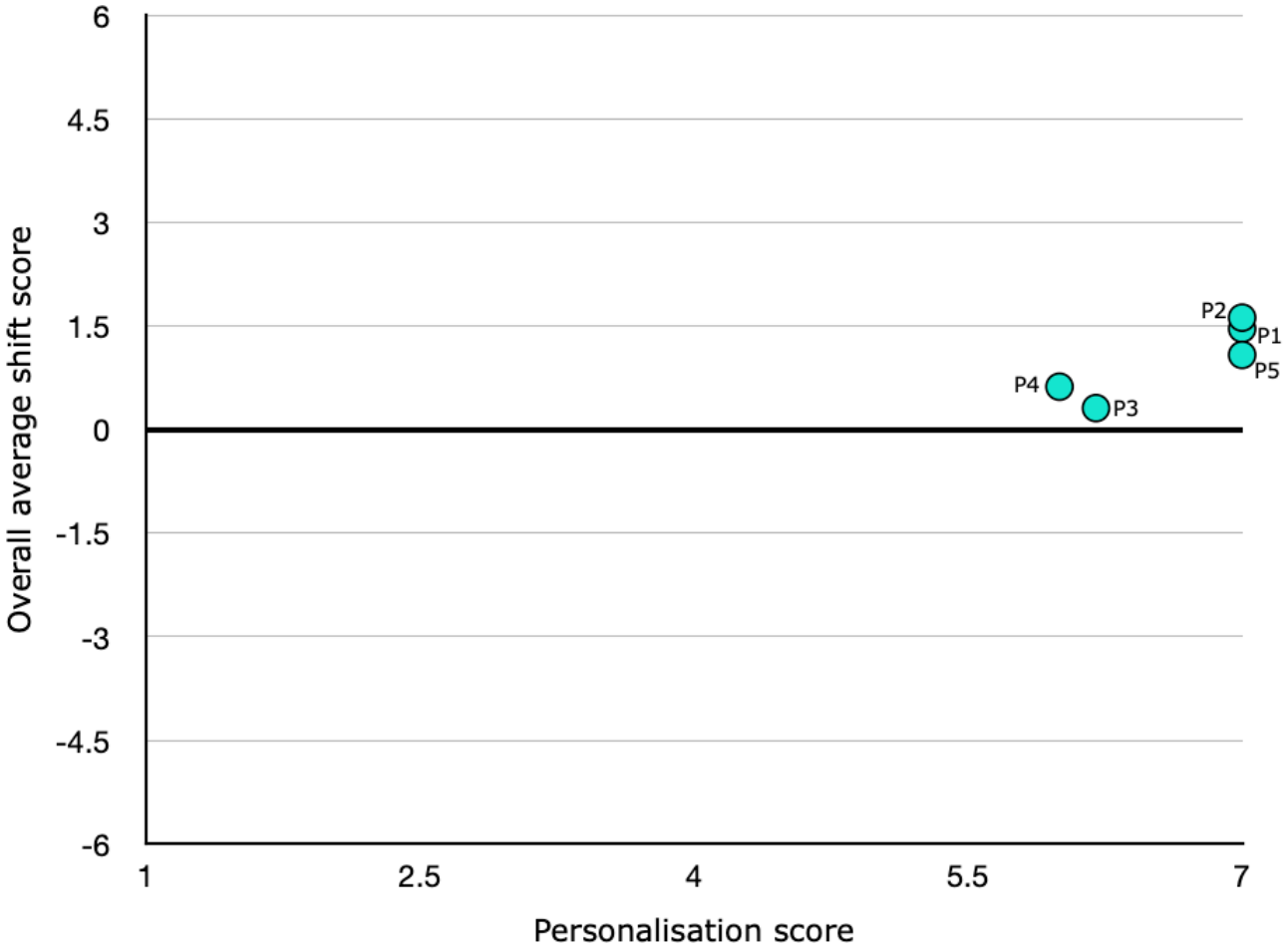


Figure 5. Scatterplot of personalisation scores and overall average shift scores across participants

2.c Thematic analysis of participants' descriptions of the learning experience

TA2 draws on responses to the post-intervention open-ended questionnaire (Element 6, Appendix O**)** to address the second part of the research question: how do students describe their learning experience during a short, personalised teaching process? Participants' responses were coded, then grouped into themes through an inductive process. See Appendix T for codes, candidate themes, code groupings, and details of the final themes.

Theme 1 - Feeling safe, supported, and at ease

Participants described the learning environment as relaxed, welcoming, supportive, encouraging, attentive, and patient. Feeling at ease also appeared to help some participants move beyond initial nervousness or uncertainty. Examples include P3 describing the sessions as “encouraging and supportive”, and P5 describing them as “relaxed and attentive to needs”. P4 gave a more detailed account, explaining that “the attitude and welcoming feeling [he] received from the instructor really helped [him] feel at ease” when he was “worried that [he] would feel embarrassed or shy”.
These examples suggest that participants’ experiences of the sessions were shaped by the emotional and relational environment. For P4 especially, feeling at ease appeared to facilitate exploration and participation.

Theme 2 - Experiencing learning as responsive and adaptable

The learning process was described as adaptable, flexible, responsive, or naturally flowing. Participants experienced the sessions as responding to their goals, feedback, comfort levels, interests, or emerging needs. For instance, P3 found the sessions “reactive and responsive”, and P4 mentioned variability in “the approach, lessons, or songs based on the feedback [he] gave”.
These accounts suggest that personalisation became visible to participants when they could directly perceive how in-session adjustments or in-between-session material responded to their broader goals or immediate needs. For example, P1 mentioned the “exercises [posted] on the website” and repitching songs as tangible evidence of adaptability.

Theme 3 - Experiencing the process as concrete and relevant

Participants described the learning as concrete, practical, understandable, and personally relevant. Examples include specific tools, technical explanations, personalised exercises, visual cues, song selection, and tasks connected to their interests, goals, or life and work contexts. P1 stated that he “enjoyed the sessions [with]

(…) biological details and mechanisms/theories behind different techniques and found them very useful in contextualizing [him]self". P2 mentioned "visual cues" to "work with (…) pitch" as a concrete strategy she took away from the sessions, and P5 identified practising "interview responses" and reviewing "the structure of the way [she] gave feedback for work purposes" as particularly well adapted to her needs. Theme 3 suggests that personalisation was experienced through practical tools and explanations that participants could readily understand, apply, and connect to their individual goals or contexts.

Theme 4 - The learner as co-creator

Participants mentioned their active role in shaping the learning process. They described giving input, influencing the focus or direction of sessions, and feeling involved in how the work unfolded. P5 valued how she "was actively shaping the focus and approach", and P1 appreciated "the amount of control and input [I] took from [him] on the direction of the sessions".

These accounts suggest that participants experienced personalisation positively when they could co-shape the learning process. Learner input formed part of the process itself rather than being limited to feedback after the fact.

Theme 5 - Experiencing voice as more accessible and developable

Several participants described changes in how they experienced, perceived, or used their voice during the process. They mentioned increased confidence, reduced fatigue, greater awareness, more independent exploration, and a shift toward seeing the voice as developable. Examples include P5 feeling "less fatigued using" her voice and P4 realising the voice "can be improved on and worked on".

P1, P2, and P4 described greater confidence alongside easier access to or exploration of their voice. For P4, this relationship was explicit: he "started to practice and sing when by [him]self far more often" and thought "it's a gain in confidence that has allowed [him] to do this". P2 felt "more confident in [her] range and hav[ing] some vocal tools to

lean on". P1 similarly described increased confidence, noting that the "mental image of what [he] wants [his] voice to be has shifted closer to what [his] actual voice is". Theme 5 highlights a stronger sense of vocal capability and a perception of the voice as more accessible and developable rather than intimidating or fixed.

In conclusion, participants described their experience as supportive, flexible, and relevant, with some highlighting their active involvement and changes in how they perceived or used their voice.

3. Comparison and integration

At a broad thematic level, two areas of correspondence were visible between teacher-enacted personalisation and participants' reported experiences. TA1's theme of "Nurturing" was reflected in participants' accounts of "Feeling safe, supported, and at ease" in TA2. Similarly, "Using interests (…) as routes into learning", together with aspects of "Creative adaptive strategies (…)", corresponded with participants' accounts of "Experiencing the process as concrete and relevant".
The comparison below integrates these perspectives more explicitly across cases.

Adjustments and experiences were compared and considered alongside personalisation scores (PSs). "Prominent adjustments" were selected through interpretative analytical judgement based on their recurrence across sessions. "Participant-reported experience" summarises the most recurrent topics in each participant's responses.

Table 7.
Comparison table

P#	PS	Prominent adjustments	Participant-reported experience	Comparison
P1	**7**	- Adapting to analytical/ visual learning preferences. - Adapting tasks/ materials to the student's interests and communication contexts. - Real-time scaffolding based on the student's performance, sensations, feedback and needs.	- Content, objectives and methods experienced as adjusted based on information and input he provided. - Welcomed physiological explanations and conceptual grounding of vocal sensations. - Validation, patience, increased understanding and challenges built confidence.	Strong alignment: - High PS. - Explanations/task content/ in-session scaffolding align with the reported experience of personalisation and conceptual understanding. Visual-learning preference less explicitly supported in the reported experience.
P2	**7**	- Collaborative adjustment of goals, tasks and exercises (e.g., adapting to real-life contexts). - Iterative calibration through immediate learner feedback (i.e., comments such as "that feels more natural" shaping next step). - Building/reusing personalised cues that reduce tension and make vocal production easier through creativity (e.g., silly words, drawings).	- Relaxed and pleasant learning environment. - Perceived personalisation to the learner's needs. - Increased confidence and access to effective learning tools.	Strong alignment: - High PS. - Perception of personalisation consistent with my interpretation of ongoing task calibration/ development of learning cues. - Access to useful tools consistent with strategies used in sessions.

P#	PS	Prominent adjustments	Participant-reported experience	Comparison
P3	**6.2**	- Artistic adjustments guided by the student's stated search for an "it factor" (e.g., using new modes to explore new vocal qualities) - Progressive technical challenges (e.g., pitch precision, register connection and strength, stability). - Scaffolded transfer from isolated coordination to song application, followed by gradual removal of support and increased student agency.	- Responsiveness and real-time adaptation. - Supportive and encouraging pedagogical environment. - Organic and naturally goal-aligned progression, perceived as less technical than previous voice lessons.	Strong alignment: - High PS. - Participant's description of the sessions as reactive/ supportive/organically connected to goals. Difference in perspective: - Emphasis on artistic exploration not mentioned in participant's comments. - Transcripts show frequent technical work, while the participant described sessions as "somewhat less technical" than her previous lessons. Because no information is available about those previous lessons, the basis of this comparison cannot be determined.

P#	PS	Prominent adjustments	Participant-reported experience	Comparison
P4	**6**	- Reducing decision overwhelm. - Switching instructional cues or modalities in response to learner uptake. - Progressively adjusting challenge and support levels to provide more support or foster independence.	- Emotional safety enabling participation. - Adaptation based on learner feedback and preferences. - Growth in self-efficacy, autonomy, and belief in improvement.	Strong alignment: - High PS. - Participant's description of varied approaches/lesson content/songs in response to feedback aligns with observed adjustments. - Reported increase in confidence and autonomous singing consistent with gradual reduction of support. However, reducing decision overwhelm was not explicitly identified in the participant's responses. Conversely, emotional safety was prominent in the participant's answers, but not captured as one of the main adjustment patterns.

P#	PS	Prominent adjustments	Participant-reported experience	Comparison
P5	**7**	- Iterative real-time calibration based on the participant's responses, sensations and performance. - Contextual and embodied adaptation using participant's interests/experiences/ meaning-oriented reflections. - Co-negotiated direction, sequencing and pacing.	- Learner agency and co-construction. - Personalisation through relevant and authentic contexts. - Increased ease and reduced effort in voice use.	Strong alignment: - High PS. - Co-negotiated direction/ sequencing/pacing reflected in active shaping of focus and approach. - Use of relevant situations and adaptation to needs. - Connection to interests. Adjustments visible in transcripts but not mentioned in participant's responses: - Real-time calibration. - Adaptation to a reflective/ meaning-oriented approach.

Most prevalent adjustments and participant-reported experiences generally aligned, particularly around responsiveness to learner input, adaptation to goals or context, and supportive aspects of the learning process. However, the two data sources appear to foreground different aspects: alongside descriptions of the process, participant accounts often emphasised perceived effects, such as increased confidence, greater understanding, or reduced effort. My analysis more often foregrounded process-level adjustments, such as cue adaptation or changes to sequencing or pacing.
At the case level, the prominent adjustments I observed sometimes differed from those emphasised by the learner. For example, P4 emphasised emotional safety, which I had not identified as a prominent adjustment. I identified reducing decision overwhelm as prominent, although P4 did not mention it.

P2 was the only participant for whom no notable divergence was identified. Her transcripts did not reveal a distinctive interactional pattern that clearly explained this closer correspondence; its basis therefore remains uncertain.
Tangible adjustments appeared frequently in participants' written accounts, for instance, key changes (P1), visual tools (P2), or goal-oriented content (P3). Less concrete adjustments, such as real-time calibration (P5), were less foregrounded.
This suggests that some less tangible adjustments may have remained implicit and therefore less noticeable to participants. This implicitness is not necessarily problematic, as students may benefit from engaging in a responsive process without every pedagogical choice needing explicit clarification.
No expected response length was specified, and participants varied in the amount and precision of information they provided for the post-intervention open-ended questionnaire. P1's responses totalled 508 words, the highest among participants, and included considerable detail, whereas P3's totalled only 35 words and were more general (see Appendix O). This variation may have affected what could be identified for each participant.

All participants showed high PSs; however, their adjustment patterns varied. This suggests that an experience perceived as highly personalised may not rely on a specific set of adjustments. Given the highly concentrated PSs, I cannot determine whether certain configurations are associated with higher PSs.
Taken together, these findings suggest that personalisation may be better understood as an adaptive process than as a fixed configuration of adjustments, with teacher and learner perspectives foregrounding different aspects of that process.

4. Overall synthesis and implications

The findings reinforce the tension between generalisation and individualisation noted in the literature. They also reveal recurring processes through which personalisation was enacted and emphasise the central role of pedagogical judgement.

Generalising individualised journeys

The reviewed literature highlighted personalisation as a broad and often underspecified concept (e.g., Clemmons, 2006), alongside the challenge of generalising a concept intended for individualisation (e.g., Akyuz, 2020). The findings supported the view that pedagogical responses resist standardisation, as they varied according to the individual learner. A concrete example was P1's flowchart (Figure 4), which had extremely limited direct transferability.

Nevertheless, TA1 may provide a descriptive map of the adaptive logic underlying these individualised responses. This suggests that generalisability may lie not in specific tools, but in the logic of continual adjustment through which they are generated. No clear counter-case emerged in which a highly individualised tool appeared to operate independently of this broader adaptive process. For instance, P1's highly specific flowchart depended on identifying his needs, interests and preferred ways of working. Across the findings, this adaptive logic formed a recurring cycle: observing and understanding students → adapting → observing the response → readapting. This complements the broad student-centred principles proposed in the literature (Daniel and Parkes, 2019; Goffi-Fynn, 2024) by illustrating how these principles may unfold through repeated acts of observation, adaptation and reassessment. Furthermore, this empirical sequence mirrors the "sensible cycle in teaching" described by Tomlinson (2014, p. 77), in which tentative plans are developed, continuously checked against student needs, and adapted accordingly.

In TA1, Theme 5 also suggests a continuum of adjustments that vary considerably in degree and specificity. They range from conventional voice-related adjustments such as key changes, through more specific adaptations such as using dance movements, to highly individualised tools such as a 20-day singing plan. The conventional adjustments at one end of the continuum are compatible with Bulger's (2016) account of personalisation as something that may occur through ordinary responsiveness.

However, because the teaching process was deliberately personalised and involved only my own practice, the study cannot establish whether personalisation is inherent in teaching more broadly, as Bulger (2016) suggests.

Existing student-centred principles as interdependent pedagogical actions

Existing accounts of student-centred teaching offer a set of guiding principles (e.g., APA, 1997; Goffi-Fynn, 2024), but often provide less detail on how they are enacted in practice. The findings broadly converge with these principles. Interpersonal rapport and supportive psychological conditions, emphasised by Clemmons (2006) and Blackwell (2020), were reflected in TA1's "Nurturing" theme and TA2's "Feeling safe (…)" theme. Principles of autonomy, agency and co-construction (e.g., Brown, 2008; Sherwood, 2023) were evident in TA2, which highlighted learners as co-creators. Table 6, which showed the highest mean and median SSs for "Agency in (…) learning", supports this further. Principles of relevance, motivation and learner-specific meaning (e.g., Park, 2022) were reflected in the interests, contexts and goals identified in TA1 Themes 3 and 4.

The findings add practical specificity by showing how these principles can be enacted. For instance, safety, a core factor of rapport (Clemmons, 2006), was identified in TA1, Theme 1, and was enacted through breaks or permission checks. The principle of relevance (TA1, Theme 3) was enacted, among other ways, through the use of professional contexts in pedagogical tasks.

Moreover, the themes identified in TA1 show that these principles do not operate separately, exemplifying Goffi-Fynn's idea of a "circle with many entry points" (in Stephenson, 2018, p. 411). P4's case illustrated this interaction: inquiries aimed at "Understanding the student (…)" came into tension with "Nurturing". This friction gave practical specificity to the circle metaphor and showed that principles may sometimes have to be balanced.

Student-centred principles may therefore need to be prioritised through pedagogical judgement, rather than applied as a checklist to each student journey. This conception

of an interconnected circle, together with the need to prioritise between principles, provides a practical contrast with the more fixed pedagogical structure associated with the master–apprentice model. This flexibility may also help explain why student-centred education resists a single precise formulation, although such conceptual breadth may come at the cost of definitional precision.

Pedagogical judgement: the teacher as interpretative and relational variable

Bulger (2016) suggests that interpersonal cues coupled with knowledge of the learner and knowledge of learning inform adaptations. Although I highlighted possible limitations to this stance, the sessions made visible how a teacher can gather, verify and use learner information. The findings included examples such as verifying the student's perceived internal state (P1; P2) or clarifying the meaning of "credibility" (P5). Although the findings reflect only my own processes, they concretely show what "responsiveness" can require of a teacher.

Furthermore, beyond exemplifying responsiveness in action, the results indicate that the way student-teacher relationships are established is an integral part of the process. "Nurturing" (TA1) accounted for nearly one-third of all coded adjustments (31.7%; see Table 4). "Feeling safe, supported and at ease" was highlighted by all participants (TA2), with P4 explicitly stating that "the attitude and welcoming feeling [he] received from the instructor really helped [him] feel at ease". This converges with the literature emphasising the importance of interpersonal rapport (Bulger, 2016; Akyuz, 2020).

In the present study, the teacher therefore appeared to be a variable in two related ways: through the pedagogical judgement used to interpret learner information (Daniel and Parkes, 2019; Park, 2022; Goffi-Fynn, 2024), and through the relational conditions within which those adjustments were enacted (Clemmons, 2006; Cornelius-White, 2007; Blackwell, 2020).

If the teacher is a variable in these ways, it is worth considering whether my own pedagogical background may have shaped the overall TA1 distribution. Daniel and Parkes' (2019) observation that teachers may lack formal pedagogical training makes

this question particularly relevant. “Nurturing” (31.7%) and “Creative adaptive strategies” (31.4%) together accounted for 63.1% of coded adjustments. While much of my earlier training was technical and scientific, I also pursued training in coaching, questioning, and listening approaches because of my existing interest in these areas. Training, personal interests, and pedagogical preferences are therefore difficult to separate in my own practice. Other characteristics, including intuition, experience, creativity and personality, may also have contributed to the adjustment profile observed. In line with Clemmons’s (2006) assertion that each teacher has a unique style and develops distinct pedagogical relationships, the TA1 configuration may therefore be partly teacher-shaped, which limits the extent to which it can be assumed to apply across teachers.

4.2 Implications for practice and recommendations

The findings highlight two significant implications for my professional practice. Firstly, my understanding of what constitutes a “good” or sufficiently personalised response has been recalibrated. I now contend that a highly individualised tool does not necessarily indicate a greater degree of personalisation: a straightforward adjustment can also serve as a meaningful personalised response when it effectively addresses the learner’s needs. Consequently, I should continue developing individualised tools when they appear beneficial, but prioritise the relevance of the adjustment to the learner. Secondly, developing highly individualised tools during the study proved notably time- and energy-consuming. In subsequent practice, should I continue to tailor resources to the same extent as during the research, it will be essential to remain mindful of time and energy management.

This distinction between personalising the pedagogical response and personalising the resource itself has implications for the sustainability of practice. Personalisation and reuse are not necessarily mutually exclusive: while a tool may ultimately be highly individualised, certain systems, structures, or formats underlying it can be retained and adapted. This suggests that it is possible to develop a set of foundational tools or templates that maintain sufficient flexibility for adaptation to individual learners. For instance, in the case of P1’s flowchart, a blank version could be preserved for future

learners who share his interest in computer science and whose information processing could similarly benefit from a structured, visual representation.
Moreover, visual resources such as Zoom backgrounds (P2) could be organised into a reusable collection designed for adaptation across various public-speaking contexts. The intention would not be to standardise responses to learners. Instead, it would be to standardise only those design elements that can reasonably be generalised before resources become too personalised to be effectively adapted for others. Over time, I could develop a range of adaptable resources, potentially enhancing efficiency and sustainability in the personalisation process. Additionally, sharing these tools, pre-designed templates, or flexible frameworks within communities of practice could facilitate collective reflection on observation and adaptation in voice pedagogy. Collaborative testing and refinement may also contribute to the development of more robust, adaptable resources.

4.3 Limitations

The study examined personalisation within my own practice. As identified above, I, as the teacher, functioned as an interpretative and relational variable. The findings may therefore partly reflect teacher-specific pedagogical judgement, experience, preferences and relational style, limiting their transferability across teachers. The study also involved only five participants, which limits the variability of student profiles and the ability to determine whether observed patterns would be consistent in other cases.

The amount and specificity of TA2 data also varied substantially across participants, which may have influenced the themes and divergences that could be identified in the cross-case integration.

The quantitative component presents further limitations. PSs ranged from 6 to 7, with 7 being the maximum, resulting in restricted variability and a possible ceiling effect (Hessling, Traxel and Schmidt, 2004). This restricted range also limited the possibility of

exploring whether different adjustment configurations corresponded to different levels of perceived personalisation. In addition, the questionnaires, along with their categories and items, were developed specifically for this project and were not psychometrically validated. Therefore, SSs should be viewed as exploratory indicators of shifts between pre- and post-intervention responses, and PSs as exploratory indicators of perceived personalisation.

Conclusion

Throughout the intervention, personalisation was enacted through various interdependent adjustments, structured within a recurring adaptive cycle. Configurations of adjustment types varied depending on the student. Participants described the experience as highly personalised, relational, flexible, and relevant, with some participants highlighting co-construction and some noting positive changes in how they perceived or used their voice. The teacher's and learners' perspectives converged broadly but focused on different aspects. Personalisation scores were high, and overall pre- and post-intervention shift scores were positive. Category-level shift scores, however, showed different patterns, suggesting that a process perceived as highly personalised was not accompanied by a uniform trajectory.

The study addressed the set objectives, and its aims were achieved. I explored how pedagogical personalisation was enacted in my studio. I examined participants' self-reported experiences and compared teacher-observed adjustments with participant-reported experiences across cases.
The individual learning outcomes were also met:

- While still intuitive, my teaching decisions are now more documented and visible through a recurring adjustment cycle. Indeed, since completing the study, I have observed a shift in my teaching; I now seem to second-guess my decisions less and have greater confidence in the process. This allows me to focus better on the student.
- Developing individualised resources strengthened my ability to distinguish between adjustments driven by learner needs and those driven by creative impulse. Analysis of the resources revealed that perfectionism and creativity sometimes led me to refine materials beyond what was pedagogically necessary, consuming time and energy without necessarily increasing their relevance or personalisation. I now recognise these tendencies more readily in practice.
- Finally, I feel more able to contextualise my approach academically.

As a practitioner, I observed that a relatively straightforward adjustment can be relevant without becoming an overly personalised tool. I also saw potential for using pre-designed adaptable templates. As a teacher-researcher, I applied Schön's (1983) reflection-in-action and reflection-on-action concepts, along with Mercer's (2007) insider-outsider continuum. The distinction between reflection-in-action and reflection-on-action proved effective in examining sessions retrospectively from a more analytically distanced position. As a researcher, I occasionally struggled to feel academically confident when working with highly interpretative data. Nevertheless, this experience highlighted that in qualitative research, establishing credibility does not necessitate the complete removal of subjectivity. Instead, it seems crucial to maintain transparency, reflexivity, and thorough documentation throughout the analytical process, while interpreting the data with appropriate caution.

Future research could apply the same methodological approach to a broader and more heterogeneous learner sample to examine whether similar or additional themes and processes emerge. Extending the design across multiple teachers would also allow teacher-related variability to be examined. Future studies could also involve a larger number of sessions to examine how personalisation evolves with the pedagogical relationship: adjustments may become more targeted as the educator gains better insight into the learner. Additionally, it would be valuable to explore whether the reported changes in voice perception or use develop over time.

Ultimately, this study suggests that the transferable element of pedagogical personalisation may lie less in specific adaptations than in the recurring adaptive process through which they are generated: understanding, adapting, observing, and readapting in response to the individual learner. This offers one way of addressing the tension between generalisation and personalisation: rather than standardising adaptations, teacher development could focus on cultivating adaptive capacity alongside voice expertise and pedagogical competence.

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APPENDICES

Appendix A. Ethics Form

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

PG2 / E1 FORM

APPLICATION FOR ETHICAL APPROVAL

~~RESEARCH STUDENTS~~
This form is to be completed by the student within **SIX** months for full-time students and **TWELVE** months for part time students, after the commencement of the research degree or following progression to Part Two of your course.

Once complete, submit this form via the ***MyTSD Doctoral College Portal*** at (https://mytsd.uwtsd.ac.uk).

This document is also available in Welsh.

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

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

1	Full Name:		Florie-Anne Gounelle			
2	Tick all boxes that apply:		Member of staff:	☐	Honorary research fellow:	☐
	Undergraduate Student	☐	Taught Postgraduate Student	☑	Postgraduate Research Student	☐

3	Institute/Academic Discipline/ Centre:	WAPPAR
4	Campus:	Carmarthen
5	E-mail address:	gounelleflorie@gmail.com
6	Contact Telephone Number:	+1 825 994 0354
	For students:	
7	Student Number:	2316444
8	Programme of Study:	MA Professional Practice (Voice Pedagogy)
9	Director of Studies/Supervisor:	Louise Emanuel/Julie Crossman/Debbie Winter/Module 6 Tutor (Joshua Lee Cummins)

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, location-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines. You may add rows to this table if needed.	
1	**UWTSD Research Ethics & Integrity Code of Practice**	☑
2	**UWTSD Research Data Management Policy**	☑
3	**Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS 2)**	☑
4	**Tri-Agency Research Data Management Policy**	☑
5	**Personal Information Protection and Electronic Documents Act**	☑

SECTION D: External Collaborative Research Activity
If there are external collaborators then you should gain consent from the contact persons to share their personal data with the university. If there are no external collaborators then leave this section blank and continue to section E.

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

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

10	Does this organisation have its own ethics approval system?	**YES**	☐	**NO**	☐
	If Yes, please attach a copy of any final approval (or interim approval) from the organisation (this may be a copy of an email if appropriate).				

SECTION E: Details of Research Activity

1	Indicative title:	Pedagogical personalisation and learner experience in adult voice education: a mixed-methods study		
2	Proposed start date:	10th February 2026	Proposed end date:	1st October 2026
	Introduction to the Research (maximum 300 words per section) **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below:** • *Purpose of Research Activity* • *Proposed Research Question* • *Aims of Research Activity* • *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain • *What the research activity will add to the body of knowledge* • *How it addresses an area of importance.*			
3	**Purpose of Research Activity** While personalisation is sometimes cited in voice pedagogy, existing research tends to focus on outcomes or techniques rather than on how pedagogical personalisation is enacted in practice. This study seeks to address this gap by examining how pedagogical personalisation is implemented in practice and how adult learners describe their experience within such an environment over time. It will draw on research conducted during Module 5, in which a personalisation framework for voice lessons was created. The purpose of this research is to examine how pedagogical personalisation is enacted in one-to-one adult voice teaching, by making visible the types of adjustments a teacher makes across and between sessions. Rather than evaluating whether personalisation is effective, the study seeks to describe what personalisation concretely consists of in practice, and how it is organised within a short teaching trajectory. In parallel, the research explores how adult learners describe changes in their experience of their voice during this period, using self-report measures and open-ended reflection. The aim is not to establish causality, but to better understand how personalised teaching environments are experienced by learners and articulated by the teacher, and to identify if some adjustments may have a correlation with specific learners' outcomes.			
4	**Research Question** How is pedagogical personalisation enacted in adult one-to-one voice education, and how do learners describe changes in their learning experience during a short personalised teaching process?			

5	**Aims of Research Activity** The aims of this research are to: • Explore and describe how pedagogical personalisation is implemented in adult individual voice teaching. • Examine adult learners' self-reported experiences before and after a short personalised teaching process. • Identify recurring types of pedagogical adjustments involved in creating a personalised learning environment. • Contribute a practice-informed account of personalised pedagogy within voice education. More broadly, the study aims to shift attention from whether personalisation "works" to how personalisation is enacted in practice, and may explore which pedagogical decisions inform specific changes, such as increased progress self-awareness. By documenting pedagogical decision-making and learner experiences, the research seeks to provide a clearer conceptual and practical understanding of personalisation in creative, one-to-one educational settings.
6	**Objectives of Research Activity** To achieve these aims, the research will pursue the following objectives: • To collect pre- and post-intervention self-report data using tools such as Likert-scale questionnaires measuring variables like learners' perceived agency, satisfaction, clarity, or sense of alignment with their voice. • To document pedagogical adjustments made during and between teaching sessions, including adjustments to task structure, emotional framing, instructional language, and practice organisation. • To categorise and quantify the types of pedagogical adjustments used across participants using descriptive quantitative methods. • To conduct a thematic analysis of pedagogical adjustments and learner reflections in order to identify recurring patterns. • To explore relationships between the types and frequency of pedagogical adjustments and changes in learners' self-reported experience, without claiming causality. • To situate findings within existing research on personalised learning, learner agency, and pedagogical decision-making in creative education. Through these objectives, the study will produce a descriptive map of personalised pedagogical practices and an exploratory account of how adult learners experience a personalised voice learning environment over time.
	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.

7	**Overarching methodology:** Mixed methods • Literature review informing the research design and analysis (personalised learning, student-centred pedagogy, education, learner agency, reflective practice, creative and one-to-one pedagogy). • Questionnaires/surveys using self-report measures (such as Likert-scale items) to collect quantitative data on learners' experiences (e.g. perceived agency, satisfaction, clarity, alignment with voice or goals), administered at different points during the research period (e.g. pre- and post-teaching). • Recorded (audio) sessions with the participants • Observations of teaching sessions conducted as part of normal pedagogical practice, focusing on pedagogical adjustments and decision-making during one-to-one teaching. Pedagogical adjustments may include, but are not limited to, changes in task structure, instructional language, emotional framing, pacing, practice organisation, and between-session support. • Field notes taken during and/or immediately after teaching sessions to document pedagogical processes and contextual factors. • Reflective journal maintained by the researcher to document pedagogical planning, in-session decisions, and between-session adjustments over time. • Open-ended written responses and/or short learner reflections collected through questionnaires or written prompts to capture participants' descriptions of their learning experience. • Qualitative analysis using thematic and/or comparative analysis to identify recurring patterns in pedagogical personalisation practices and learner experiences. • Quantitative analysis using descriptive statistics, contingency tables, and/or visual data representation to explore patterns in self-report data and changes over time. • Possibly: Semi-structured interviews and/or small focus groups with participants to further explore learners' experiences of personalised voice teaching and to triangulate findings from questionnaires and observations.
	Location of research activity Identify all locations where research activity will take place.
8	- Online (Zoom) - Canada, using a private room at the public library (close to other individuals) or my private voice studio
	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.

9	Canadian ethical guidelines for research: Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans (TCPS 2) Canadian ethical guidelines for data in research: Tri-Agency Research Data Management Policy This guidelines will be thoroughly followed. I will take into account any specific cultural or legal sensitivities that might affect participants, such as language barriers, cultural norms, or legal restrictions on data collection and privacy. This includes ensuring that informed consent is obtained in a culturally appropriate manner and that participants fully understand their rights and the nature of the research. I am familiar with the location where the research will take place, be it “the country of Canada” or “the meeting rooms at the public library” or “my private studio” used for face-to-face interviews/ focus groups. I am familiar with the local context, including cultural norms and legal requirements. This familiarity will guide my approach to ethical compliance and ensure that the research is conducted respectfully and appropriately.

10	Use of documentation not in the public domain: Are any documents **NOT** publicly available?	**NO**	☐
		YES	☑
11	In some cases, participants may choose to share or allow the researcher to view personal documents or information (including health-related or voice-related documentation) for contextual understanding of their learning experience. Such documents will not be requested, not copied, not retained, and not systematically analysed as research data. Any consultation of such documents will be strictly contextual and at the participant’s discretion. No medical records, diagnostic reports, or clinical documentation will be collected, stored, transcribed, or treated as primary research data. Health-related information, if mentioned, will remain self-reported and contextual only. Participants will be fully informed about the nature and scope of the data collected, the distinction between contextual information and research data, and the purposes of the research. Informed consent will be obtained prior to participation.		

	Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015?	**YES**	**NO**
12	A prosperous Wales	☐	☑
13	A resilient Wales	☐	☑
14	A healthier Wales	☐	☑
15	A more equal Wales	☐	☑
16	A Wales of cohesive communities	☐	☑
17	A Wales of vibrant culture and thriving Welsh language	☐	☑
18	A globally responsible Wales	☐	☑
19	If YES to any of the above, please give details:		

SECTION F: Scope of Research Activity

	Will the research activity include:	YES	NO
1	Use of a questionnaire or similar research instrument?	☑	☐
2	Use of interviews?	☑	☐
3	Use of focus groups?	☑	☐
4	Use of participant diaries?	☑	☐
5	Use of video or audio recording?	☑	☐
6	Use of computer-generated log files?	☑	☐
7	Participant observation with their knowledge?	☑	☐
8	Participant observation without their knowledge?	☐	☑
9	Access to personal or confidential information without the participants' specific consent?	☐	☑
10	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☑
11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☑
12	Investigation of participants involved in illegal activities?	☐	☑
13	Use of procedures that involve deception?	☐	☑
14	Administration of any substance, agent or placebo?	☐	☑
15	Working with live vertebrate animals?	☐	☑
16	Procedures that may have a negative impact on the environment?	☐	☑
17	Other primary data collection methods. Please indicate the type of data collection method(s) below.		
	Details of any other primary data collection method: Possible: Self-report inventories Thematic and/or comparative analysis to analyse data Contingency tables and/or visual data representation	☑	☐

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

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

SECTION G: Intended Participants

If there are no participants then do not complete this section, but go directly to section H.

	Who are the intended participants:	**YES**	**NO**
1	Students or staff at the University?	☑	☐
2	Adults (over the age of 18 and competent to give consent)?	☑	☐
3	Vulnerable adults?	☐	☑
4	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☑
5	Prisoners?	☐	☑
6	Young offenders?	☐	☑
7	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☑
8	People engaged in illegal activities?	☐	☑
9	Others. Please indicate the participants below, and specifically any group who may be unable to give consent.	☐	☑
	Details of any other participant groups:		

	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
10	How many participants are expected?	2-20 for each method. They will be the same people.
11	Who will the participants be?	Adults wanting to work on their voice (speaking or singing) over a small number of sessions. They won't be known to me.
12	How will you identify the participants?	Participants will be identified based on their involvement in music-related activities, voice-related activities, or self-improvement related activites, either through self-identification as voice users or through membership in relevant communities or organisations. They can also be curious people wanting to explore their voice over a few sessions. Outreach will be conducted in online forums, social media groups, and platforms, such as Facebook groups or Reddit communities. Recruitment may also take place through professional networks, such as associations for vocalists or local music schools and conservatories, where musicians are likely to be engaged. If more participants than available places arise, selection will be based on practical and ethical criteria, including order of registration, availability to participate in the required number of sessions, and the ability to commit to the study timeline. No selection will be made based on perceived ability, performance level, or personal characteristics unrelated to the research aims.

	Information for participants:	**YES**	**NO**	**N/A**
13	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☑	☐	☐
14	Will you tell participants that their participation is voluntary?	☑	☐	☐
15	Will you obtain written consent for participation?	☑	☐	☐
16	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☑	☐	☐
17	If the research is observational, will you ask participants for their consent to being observed?	☑	☐	☐
18	Will you tell participants that they may withdraw from the research at any time and for any reason?	☑	☐	☐
19	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☑	☐	☐
20	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☑	☐	☐
21	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☑	☐	☐
22	If NO to any of above questions, please give an explanation			

	Information for participants:	**YES**	**NO**	**N/A**
24	Will participants be paid?	☐	☑	☐
25	Is specialist electrical or other equipment to be used with participants?	☑	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☑	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☑	☐
28	If YES to any question, please provide full details			
	Box 25: Phone for audio recording, computer for audio recording and holding Zoom sessions, participants' computers on their own time to answer the questionaires and surveys.			

SECTION H: Anticipated Risks

	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
1	**Full risk assessment completed and appended?**	**Yes**	☐
		No	☑
2	**Risks to participants** For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		

	Risk to participants:	*How you will mitigate the risk to participants:*
	1) **Emotional discomfort or vulnerability** Participants may experience mild emotional discomfort when reflecting on their voice, their learning process, or their relationship to self-expression, authenticity, or confidence	1) **Managing emotional discomfort** Participants will be informed in advance about the nature of the research activities. They will be reminded that participation is voluntary and that they may skip any question, pause an activity, or withdraw from the study at any time without penalty. Where appropriate, participants will be signposted to general wellbeing resources.
	2) **Emotional impact of self-report questionnaires** Participants may feel temporarily affected by completing self-report questionnaires related to satisfaction, agency, learning experiences, or personality-related traits.	2) **Contextualising questionnaires and self-report tools** All questionnaires and self-report instruments will be clearly framed as reflective tools rather than diagnostic or evaluative measures. Participants will be informed that there are no "right" or "wrong" answers and that results are used solely for research purposes.
	3) **Disclosure of personal or sensitive information** During questionnaires, written reflections, interviews, or teaching sessions, participants may voluntarily disclose personal, sensitive, or health-related information.	3) **Handling sensitive disclosures** Participants will not be *required* to disclose sensitive personal or medical information. Any sensitive information shared voluntarily will be treated confidentially and will not be recorded or analysed as medical or diagnostic data.
	4) **Transfer and storage of personal data** The collection of non-public personal data (questionnaire responses, reflective writing, observational notes) carries a risk if not securely handled	4) **Data protection and confidentiality** All collected data will be anonymised or pseudonymised. Data will be stored securely on encrypted, password-protected devices or GDPR-compliant cloud storage. Access will be restricted to the researcher only, and data will be retained only for the duration necessary to complete the research.
	5) **Perceived power imbalance or performance pressure** Participants may feel implicit pressure to perform, improve, or report positive outcomes due to the pedagogical context or the researcher's dual role as teacher-researcher	5) **Reducing power imbalance and response bias** Participants will be reminded that their responses will not affect their access to teaching, feedback, or future opportunities. The research will emphasise exploration of experience rather than evaluation of performance. Reflexive practices will be used by the researcher to monitor and minimise bias.
	6) **Participant fatigue or cognitive load** Participants may experience fatigue if questionnaires, sessions, or reflective activities are perceived as too time-consuming	6) **Managing participant fatigue** Participants will be informed of the expected time commitment in advance. Questionnaires will be designed to be concise, and breaks will be offered during longer sessions. Participation will be paced according to individual capacity.
	7) **Physical discomfort or minor physical risk** As the research involves voice-related activities, participants may experience temporary vocal fatigue or physical discomfort. There is also a minimal risk of accidental injury in the research setting.	7) **Managing physical risk** Voice activities will be adapted to participants' comfort levels. Participants will be encouraged to stop any activity that causes discomfort. Sessions will take place in a safe environment, and no activities involving physical risk beyond normal voice use will be required. They can be referred to medical professionals if needed.

3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities
	If a participant experiences emotional discomfort during the research activities, the session will be paused or adapted as appropriate. Participants will be encouraged to seek appropriate external support if needed, and general wellbeing resources will be signposted where relevant. - Mental health helpline in Canada: 1 867-456-3838 or 1 866-456-3838 - Mental health research Canada : https://www.mhrc.ca/mh-resources
4	**Risks to the investigator** For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest

	Risk to the investigator:	*How you will mitigate the risk to the investigator:*
	1) **Emotional fatigue or strain** Engaging closely with participants' learning processes, self-reflection, and personal experiences related to voice and identity may lead to emotional fatigue for the researcher over time	1) **Managing emotional fatigue** The researcher will engage in regular reflexive practice, including maintaining a reflective journal and monitoring workload to prevent emotional exhaustion. Where appropriate, supervisory support will be sought
	2) **Blurred boundaries due to dual role (teacher–researcher)** The researcher's dual role as both teacher and investigator may create challenges in maintaining clear professional boundaries and analytical distance	2) **Maintaining professional boundaries** Clear boundaries between teaching and research activities will be established and communicated to participants. Research-related data collection will be clearly distinguished from pedagogical interaction
	3) **Risk of perceived responsibility for participants' progress or wellbeing** Participants may attribute changes in confidence, satisfaction, or learning outcomes to the researcher, potentially creating pressure or emotional burden	3) **Managing perceived responsibility** Participants will be reminded that the research explores experiences rather than guarantees outcomes. The study will avoid framing outcomes as measures of success or failure
	4) **Risk of accusation of harm, bias, or impropriety** There is a potential risk of misunderstanding or accusation related to the researcher's influence, pedagogical decisions, or handling of sensitive discussions	4) **Reducing risk of accusation or impropriety** Clear informed consent procedures will be followed, including transparent communication about the scope of the research, participants' rights, and the voluntary nature of all activities. All data handling will follow ethical and institutional guidelines
	5) **Conflict of interest / insider research** If a researcher has prior or ongoing professional relationships with participants, it may raise concerns about objectivity and power dynamics.	5) **Addressing conflicts of interest** Any prior relationship with participants will be disclosed where relevant. Participation will be entirely voluntary, and participants will be free to withdraw without consequence. Reflexive practices will be used to monitor bias
	6) **Physical safety and personal security** If any activities take place in person, there may be minimal risks associated with travel, unfamiliar environments, or extended working hours.	6) **Ensuring personal safety** Where possible, activities will be conducted online. Any in-person sessions will take place in safe, appropriate environments. The researcher will follow standard personal safety practices and avoid working in isolated or unsafe settings.

5	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to the University: 1) Reputational damage: if ethical standards are not maintained, the university's reputation could be harmed. 2) Data protection breaches: failure to securely handle personal data could result in breaches, leading to legal consequences and financial penalties.	*How you will mitigate the risk to the University:* 1) Follow the university's Research Ethics and Integrity Code of Practice, ensuring all research is conducted to the highest ethical standards. 2) Strictly adhere to GDPR and Data Protection Act 2018 guidelines, ensuring all personal data is anonymized, encrypted, and stored securely.
6	**Environmental risks** For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: N/A	*How you will mitigate the risk to environment:* N/A

	Disclosure and Barring Service			
	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	**YES**	**NO**	**N/A**
7	Does your research require you to hold a current DBS Certificate?	☐	☑	☐
8	If YES, please give the certificate number. If the certificate number is not available please write "Pending"; in this case any ethical approval will be subject to providing the appropriate certificate number.			

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback** What de-briefing and feedback will be provided to participants, how will this be done and when?
	If they wish, at the conclusion of the study, participants will receive an email summarising the overall findings and explaining how their contributions helped achieve the research objectives. This final email will provide closure to their participation, helping them understand the significance of their involvement. This email will also offer participants the opportunity to ask any further questions or seek additional details about the study. This approach ensures that participants are fully informed about the outcomes of the research and that their participation is appropriately acknowledged.
2	**Informed consent** Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.

	Before providing consent, participants will receive a clear explanation of the study's purpose, procedures, potential risks, and data protection measures. They will be informed that participation is voluntary and that they can withdraw at any time. If any are used, they will be informed that self-report inventory data collection is independent of the university and the research project, and that confidentiality of this data cannot be guaranteed by the researcher or the university. Written consent: Participants will provide written or electronic consent before any data collection begins, either by signing a consent form or by agreeing online via a checkbox. Electronic consent: For surveys, consent will be recorded when participants click an "I agree" box after reading the consent details, or participants will be informed at the beginning of the survey of the details and implications of the research, and that by participating they give their consent for data collection. All consent records will be securely stored in compliance with GDPR and data protection laws.
3	**Confidentiality / Anonymity** Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	Participants' anonymity will be maintained by assigning unique codes or identifiers to all data collected, ensuring no personal information is linked to their responses. In any reports or publications, only aggregated data or anonymised quotes will be used, preventing identification of individual participants. Confidentiality will be ensured by securely storing all data in encrypted files, accessible only to the researcher. Personal data, such as consent forms, will be stored separately from research data to further protect participant identities. However, if tests such as personality tests are conducted independently of the university and research project, confidentiality cannot be guaranteed by the research team. Participants will be informed of this limitation before they consent to participate.

SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
1	***"Personal data"*** *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.*	☑	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	The research involves collecting personal data, including audio recordings of lessons, interviews and focus groups, and responses to questionnaires. This data is essential to identify potential correlations between adaptations of lessons and possible, and identifying lessons structures, which is central to the study's objectives. All personal data will be anonymised and stored securely in compliance with GDPR and DPA 2018 regulations, as well as relevant data protection laws of the country in which participants are based. Any health-related information will remain strictly voluntarily/spontaneously self-reported, non-diagnostic, and will not be interpreted as medical data.		

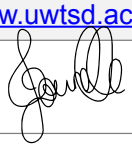
	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**
3	***"Special category data"*** *means sensitive personal data consisting of information as to the data subjects' –* *(a) racial or ethnic origin,* *(b) political opinions,* *(c) religious beliefs or other beliefs of a similar nature,* *(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),* *(e) physical or mental health or condition,* *(f) sexual life,* *(g) genetics,* *(h) biometric data (as used for ID purposes),*	☑	☐
	If YES, provide a description of the special category data and explain why this data needs to be collected:		
4	(e) Health-related data, only if the participant spontaneously shares it, which may be the case if they feel it is relevant to their personalisation process.		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	**YES**	**NO**
5	Manual files (i.e. in paper form)?	☑	☐
6	University computers?	☐	☑
7	Private company computers?	☐	☑
8	Home or other personal computers?	☑	☐
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☑	☐
10	"Cloud" storage or websites?	☑	☐
11	Other – specify:	☐	☑
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept in password-protected cloud storage using a secure, GDPR-compliant service, which will not be shared with unauthorised individuals. Any audio or visual data collected will be transcribed, and participants will be given the opportunity to review these transcriptions to check for accuracy. Data stored on USB sticks or other portable devices will be encrypted and password-protected. Each participant will be assigned a unique identifier to ensure confidentiality, and this identifier list will be securely stored in a separate, password-protected folder. All measures are in place to maintain data security and protect participant confidentiality throughout the research process.		

	Data Protection		
	Will the research activity involve any of the following activities:	**YES**	**NO**
13	Electronic transfer of data in any form?	☑	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☑
15	Sharing of data with other organisations?	☐	☑
16	Export of data outside the UK or importing of data from outside the UK?	☑	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☑	☐
18	Publication of data that might allow identification of individuals?	☐	☑
19	Use of data management system?	☑	☐
20	Data archiving?	☐	☑
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		
	All data will be encrypted and kept in password protected cloud storage. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted, and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the final grades are released and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project. All data will be stored in accordance with Data Protection Act and Tri-Agency Research Data Management Policy's guidelines		
22	List all who will have access to the data generated by the research activity:		
	The principal researcher, her tutor and Module 6 markers.		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	The principal researcher.		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage (iCloud) which will not be shared. Any USB sticks used to store or transfer data will be password protected and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted. Data will be archived by the principal researcher until final grades are released.		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	N/A		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☑

27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES**	☑

SECTION K: Declaration

	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants**.** In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
1	**Signature of applicant:**		**Date:** January 23rd, 2026

For STUDENT Submissions:

2	Director of Studies/ Supervisor:	Christian Felices	**Date:** 12.2.2026
3	Signature:	Christian Felices	

For STAFF Submissions:

4	Academic Director/ Assistant Dean:		**Date:**
5	Signature:		

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

☑	I have read the guidance notes supplied before completing the form.
☑	I have completed **ALL RELEVANT** sections of the form in full.
☑	I confirm that the research activity has received approval in principle
☐	I have attached a copy of final/interim approval from external organisation (**where appropriate**)
☐	I have attached a full risk assessment (where appropriate) *ONLY TICK IF YOU HAVE **ATTACHED A FULL RISK ASSESSMENT***
☑	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☑	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.

RESEARCH STUDENTS ONLY
Once complete, submit this form via the **MyTSD Doctoral College Portal** at (https://mytsd.uwtsd.ac.uk).

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

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

Appendix B. Letter of approval

Florie-Anne Gounelle
Howling Birds Vocal Studio
207 - 1221 Macleod Trail SE
T2G 2K1 Calgary AB
Canada
gounelleflorie@gmail.com

22nd December 2025

Dear UWTSD,

RE: Indicative title: Pedagogical personalisation and learner experience in adult voice education: a mixed-methods study

I confirm that I approve of the research proposed on “personalisation of one-to-one voice lessons” to be carried out by Florie-Anne Gounelle, of Howling Birds Vocal Studio, between February 2026 and November 2026.

Kind Regards,
Florie-Anne Gounelle

Appendix C. Participant information sheet

Participant Information Sheet

Research question (as of 3 March 2026):

How is pedagogical personalisation enacted in adult one-to-one voice education, and how do students describe changes in their learning experience during a short personalised teaching process?

Purpose of the study

This study is being conducted as part of a Master's Degree in Voice Pedagogy at the University of Wales Trinity Saint David with Voice Study Centre. It examines pedagogical personalisation in adult one-to-one voice education, also referred to as "applied" lessons.
The goal is to better understand how personalised voice teaching is implemented in practice and how adult learners experience changes in their voice and learning process over a short period of time.
Your input will help provide insight into how teaching adjustments unfold across sessions and how learners perceive their own development within a personalised learning environment.

Who can participate?

To take part in this study, you must:

- Be 18 years of age or older
- Be interested in developing your speaking or singing voice
- Be available to attend five sessions between 16 March and 7 June 2026
- Not have an existing teaching relationship with the researcher

Participation is voluntary

Your participation is entirely voluntary. You may choose to stop or withdraw at any point, for any reason, and without consequence.

What will happen

If you agree to participate:

- You will complete a short Likert-scale questionnaire about your relationship with your voice. You may also complete an optional intake questionnaire regarding your vocal goals.
- You will take part in five one-to-one voice lessons (up to five hours).

- After the final session, you will complete a similar questionnaire and a short reflective survey.
- All sessions will be audio-recorded for research purposes (audio only).
- Some objective vocal measures (such as vocal range) may be noted during sessions for contextual analysis.

Your voice, identity, or abilities will not be evaluated. The focus of the research is on analysing teaching processes and adjustments.

Confidentiality and anonymity

All data you provide will be treated as confidential. Your responses will be anonymised, and no personally identifiable information will be included in the final report.

Data handling

All data will be securely stored in encrypted, password-protected files. Only the researcher and academic supervisors will have access to the data.
Data will be stored until the completion of the research project and the release of final grades, and will then be securely deleted.

Risks

Participation involves normal voice-use activities similar to standard voice lessons.

Possible minor risks include:
- Mild vocal fatigue
- Temporary emotional reflection when discussing your learning experience

You may pause or stop any activity at any time.

Outline of the study

This study uses a mixed-method approach, combining both qualitative and quantitative elements. At the beginning and end of the teaching period, you will complete short questionnaires designed to capture your perceptions of your voice and learning experience. These responses will be analysed using descriptive statistics to explore patterns and potential shifts over time.
During the voice sessions, teaching will be adapted in response to your stated goals, preferences, and observed learning responses. All sessions will be audio-recorded to allow examination of how pedagogical adjustments unfold across and between sessions.
In addition to questionnaire responses and recordings, the researcher will document teaching decisions and adjustments through structured reflective notes. These materials will be analysed

using thematic analysis to identify recurring types of pedagogical adjustments and patterns in learner experience.
The different sources of data (questionnaires, session recordings, and reflective documentation) may be compared to explore correspondences between teaching adjustments and learners' self-reported experiences. The study seeks to describe these processes rather than to measure effectiveness or establish causality.

Questions

If you have any questions before, during, or after your participation, please contact: contact@howlingbirds.com

Appendix D. Participant consent forms, redacted

Pedagogical personalisation in adult voice education - Participants' consent form

Participant 1

This study aims to explore how one-to-one voice lessons can be adapted to individual learners, and how participants describe their experience of their voice and learning process over a short teaching period.

Purpose of research activity

While personalisation is sometimes examined in voice pedagogy, research mainly focuses on outcomes or techniques rather than how it is enacted in practice. This study aims to fill this gap by examining how pedagogical personalisation is implemented and how adult learners describe their experiences over time. Instead of assessing effectiveness, it describes what personalisation involves and how it's organized within a short teaching period. The research also looks at how learners perceive changes in their voice, using self-reports and reflections. The goal is to understand learners' experiences and how adjustments may relate to outcomes, not to establish causality.

What is personalisation?

In this study, personalisation is the creative ongoing adaptation of teaching in response to an individual learner's goals, needs, preferences, and emerging responses, across and between sessions. It is dynamic and relational, not pre-planned only.

What does participation involve?

If you agree to participate:

• You will take part in 5 one-to-one voice lessons.

The total duration of these live sessions will not exceed 5 hours.

Individual session length may vary (30 to 60 minutes) depending on your learning profile and scheduling preferences.

• Before the first session, you will complete a short questionnaire (Likert-scale format) and optional survey.

• After the final session, you will complete two similar questionnaires and a short survey.

• Sessions will be recorded for research purposes; only audio will be used.

The recordings are used to analyse teaching adjustments and pedagogical decision-making, never to evaluate or judge your performance.

Some objective vocal measures (e.g., range) may be noted during sessions for contextual analysis.

Time commitment

- Up to 5 hours of one-to-one teaching sessions
- Approximately 30-40 minutes total for surveys/questionnaires.
- Optional between-session tasks may be suggested if aligned with your goals and learning profile. These are not required for participation.

Participant involvement will take place between 16 March and 7 June 2026.

Risks

Participation involves normal voice-use activities similar to standard voice lessons, such as mild vocal fatigue or temporary emotional reflection when discussing your learning experience. If this occurs, you may contact me for guidance or referral to appropriate resources.

Confidentiality and data protection

Audio recordings and questionnaire responses will be anonymised.

Data will be stored on encrypted, password-protected devices and secure storage accessible only to the researcher and academic supervisors.

All data will be deleted after completion of the project and release of final grades.

Voluntary participation

Your participation is entirely voluntary.

You may withdraw at any time without providing a reason.

Contact

If you have questions about this study, please contact:

Florie Gounelle - contact@howlingbirds.com

Participant's name *

[redacted]

Participant's email *

[redacted]

Consent *

- [x] I am 18 or older.
- [x] I have read and understood the information provided above.
- [x] I consent to participate to this study.
- [x] I consent to the recording of sessions.
- [x] I understand that participation is voluntary and that I may withdraw at any time.
- [x] I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage.

Pedagogical personalisation in adult voice education - Participants' consent form

Participant 2

This study aims to explore how one-to-one voice lessons can be adapted to individual learners, and how participants describe their experience of their voice and learning process over a short teaching period.

Purpose of research activity

While personalisation is sometimes examined in voice pedagogy, research mainly focuses on outcomes or techniques rather than how it is enacted in practice. This study aims to fill this gap by examining how pedagogical personalisation is implemented and how adult learners describe their experiences over time. Instead of assessing effectiveness, it describes what personalisation involves and how it's organized within a short teaching period. The research also looks at how learners perceive changes in their voice, using self-reports and reflections. The goal is to understand learners' experiences and how adjustments may relate to outcomes, not to establish causality.

What is personalisation?

In this study, personalisation is the creative ongoing adaptation of teaching in response to an individual learner’s goals, needs, preferences, and emerging responses, across and between sessions. It is dynamic and relational, not pre-planned only.

What does participation involve?

If you agree to participate:

• You will take part in 5 one-to-one voice lessons.

The total duration of these live sessions will not exceed 5 hours.

Individual session length may vary (30 to 60 minutes) depending on your learning profile and scheduling preferences.

• Before the first session, you will complete a short questionnaire (Likert-scale format) and optional survey.

• After the final session, you will complete two similar questionnaires and a short survey.

• Sessions will be recorded for research purposes; only audio will be used.

The recordings are used to analyse teaching adjustments and pedagogical decision-making, never to evaluate or judge your performance.

Some objective vocal measures (e.g., range) may be noted during sessions for contextual analysis.

Time commitment

- Up to 5 hours of one-to-one teaching sessions
- Approximately 30-40 minutes total for surveys/questionnaires.
- Optional between-session tasks may be suggested if aligned with your goals and learning profile. These are not required for participation.

Participant involvement will take place between 16 March and 7 June 2026.

Risks

Participation involves normal voice-use activities similar to standard voice lessons, such as mild vocal fatigue or temporary emotional reflection when discussing your learning experience. If this occurs, you may contact me for guidance or referral to appropriate resources.

Confidentiality and data protection

Audio recordings and questionnaire responses will be anonymised.

Data will be stored on encrypted, password-protected devices and secure storage accessible only to the researcher and academic supervisors.

All data will be deleted after completion of the project and release of final grades.

Voluntary participation

Your participation is entirely voluntary.

You may withdraw at any time without providing a reason.

Contact

If you have questions about this study, please contact:

Florie Gounelle - contact@howlingbirds.com

Participant's name *

[redacted]

Participant's email *

[redacted]

Consent *

- [x] I am 18 or older.
- [x] I have read and understood the information provided above.
- [x] I consent to participate to this study.
- [x] I consent to the recording of sessions.
- [x] I understand that participation is voluntary and that I may withdraw at any time.
- [x] I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage.

Pedagogical personalisation in adult voice education - Participants' consent form

Participant 3

This study aims to explore how one-to-one voice lessons can be adapted to individual learners, and how participants describe their experience of their voice and learning process over a short teaching period.

Purpose of research activity

While personalisation is sometimes examined in voice pedagogy, research mainly focuses on outcomes or techniques rather than how it is enacted in practice. This study aims to fill this gap by examining how pedagogical personalisation is implemented and how adult learners describe their experiences over time. Instead of assessing effectiveness, it describes what personalisation involves and how it's organized within a short teaching period. The research also looks at how learners perceive changes in their voice, using self-reports and reflections. The goal is to understand learners' experiences and how adjustments may relate to outcomes, not to establish causality.

What is personalisation?

In this study, personalisation is the creative ongoing adaptation of teaching in response to an individual learner's goals, needs, preferences, and emerging responses, across and between sessions. It is dynamic and relational, not pre-planned only.

What does participation involve?

If you agree to participate:

• You will take part in 5 one-to-one voice lessons.

The total duration of these live sessions will not exceed 5 hours.

Individual session length may vary (30 to 60 minutes) depending on your learning profile and scheduling preferences.

• Before the first session, you will complete a short questionnaire (Likert-scale format) and optional survey.

• After the final session, you will complete two similar questionnaires and a short survey.

• Sessions will be recorded for research purposes; only audio will be used.

The recordings are used to analyse teaching adjustments and pedagogical decision-making, never to evaluate or judge your performance.

Some objective vocal measures (e.g., range) may be noted during sessions for contextual analysis.

Time commitment

- Up to 5 hours of one-to-one teaching sessions
- Approximately 30-40 minutes total for surveys/questionnaires.
- Optional between-session tasks may be suggested if aligned with your goals and learning profile. These are not required for participation.

Participant involvement will take place between 16 March and 7 June 2026.

Risks

Participation involves normal voice-use activities similar to standard voice lessons, such as mild vocal fatigue or temporary emotional reflection when discussing your learning experience. If this occurs, you may contact me for guidance or referral to appropriate resources.

Confidentiality and data protection

Audio recordings and questionnaire responses will be anonymised.

Data will be stored on encrypted, password-protected devices and secure storage accessible only to the researcher and academic supervisors.

All data will be deleted after completion of the project and release of final grades.

Voluntary participation

Your participation is entirely voluntary.

You may withdraw at any time without providing a reason.

Contact

If you have questions about this study, please contact:

Florie Gounelle - contact@howlingbirds.com

Participant's name *

[redacted]

Participant's email *

[redacted]

Consent *

- [x] I am 18 or older.
- [x] I have read and understood the information provided above.
- [x] I consent to participate to this study.
- [x] I consent to the recording of sessions.
- [x] I understand that participation is voluntary and that I may withdraw at any time.
- [x] I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage.

Pedagogical personalisation in adult voice education - Participants' consent form

Participant 4

This study aims to explore how one-to-one voice lessons can be adapted to individual learners, and how participants describe their experience of their voice and learning process over a short teaching period.

Purpose of research activity

While personalisation is sometimes examined in voice pedagogy, research mainly focuses on outcomes or techniques rather than how it is enacted in practice. This study aims to fill this gap by examining how pedagogical personalisation is implemented and how adult learners describe their experiences over time. Instead of assessing effectiveness, it describes what personalisation involves and how it's organized within a short teaching period. The research also looks at how learners perceive changes in their voice, using self-reports and reflections. The goal is to understand learners' experiences and how adjustments may relate to outcomes, not to establish causality.

What is personalisation?

In this study, personalisation is the creative ongoing adaptation of teaching in response to an individual learner’s goals, needs, preferences, and emerging responses, across and between sessions. It is dynamic and relational, not pre-planned only.

What does participation involve?

If you agree to participate:

• You will take part in 5 one-to-one voice lessons.

The total duration of these live sessions will not exceed 5 hours.

Individual session length may vary (30 to 60 minutes) depending on your learning profile and scheduling preferences.

• Before the first session, you will complete a short questionnaire (Likert-scale format) and optional survey.

• After the final session, you will complete two similar questionnaires and a short survey.

• Sessions will be recorded for research purposes; only audio will be used.

The recordings are used to analyse teaching adjustments and pedagogical decision-making, never to evaluate or judge your performance.

Some objective vocal measures (e.g., range) may be noted during sessions for contextual analysis.

Time commitment

- Up to 5 hours of one-to-one teaching sessions
- Approximately 30-40 minutes total for surveys/questionnaires.
- Optional between-session tasks may be suggested if aligned with your goals and learning profile. These are not required for participation.

Participant involvement will take place between 16 March and 7 June 2026.

Risks

Participation involves normal voice-use activities similar to standard voice lessons, such as mild vocal fatigue or temporary emotional reflection when discussing your learning experience. If this occurs, you may contact me for guidance or referral to appropriate resources.

Confidentiality and data protection

Audio recordings and questionnaire responses will be anonymised.

Data will be stored on encrypted, password-protected devices and secure storage accessible only to the researcher and academic supervisors.

All data will be deleted after completion of the project and release of final grades.

Voluntary participation

Your participation is entirely voluntary.

You may withdraw at any time without providing a reason.

Contact

If you have questions about this study, please contact:

Florie Gounelle - contact@howlingbirds.com

Participant's name *

[redacted]

Participant's email *

[redacted]

Consent *

- [x] I am 18 or older.
- [x] I have read and understood the information provided above.
- [x] I consent to participate to this study.
- [x] I consent to the recording of sessions.
- [x] I understand that participation is voluntary and that I may withdraw at any time.
- [x] I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage.

Pedagogical personalisation in adult voice education - Participants' consent form

Participant 5

This study aims to explore how one-to-one voice lessons can be adapted to individual learners, and how participants describe their experience of their voice and learning process over a short teaching period.

Purpose of research activity

While personalisation is sometimes examined in voice pedagogy, research mainly focuses on outcomes or techniques rather than how it is enacted in practice. This study aims to fill this gap by examining how pedagogical personalisation is implemented and how adult learners describe their experiences over time. Instead of assessing effectiveness, it describes what personalisation involves and how it's organized within a short teaching period. The research also looks at how learners perceive changes in their voice, using self-reports and reflections. The goal is to understand learners' experiences and how adjustments may relate to outcomes, not to establish causality.

What is personalisation?

In this study, personalisation is the creative ongoing adaptation of teaching in response to an individual learner's goals, needs, preferences, and emerging responses, across and between sessions. It is dynamic and relational, not pre-planned only.

What does participation involve?

If you agree to participate:

• You will take part in 5 one-to-one voice lessons.

The total duration of these live sessions will not exceed 5 hours.

Individual session length may vary (30 to 60 minutes) depending on your learning profile and scheduling preferences.

• Before the first session, you will complete a short questionnaire (Likert-scale format) and optional survey.

• After the final session, you will complete two similar questionnaires and a short survey.

• Sessions will be recorded for research purposes; only audio will be used.

The recordings are used to analyse teaching adjustments and pedagogical decision-making, never to evaluate or judge your performance.

Some objective vocal measures (e.g., range) may be noted during sessions for contextual analysis.

Time commitment

- Up to 5 hours of one-to-one teaching sessions
- Approximately 30-40 minutes total for surveys/questionnaires.
- Optional between-session tasks may be suggested if aligned with your goals and learning profile. These are not required for participation.

Participant involvement will take place between 16 March and 7 June 2026.

Risks

Participation involves normal voice-use activities similar to standard voice lessons, such as mild vocal fatigue or temporary emotional reflection when discussing your learning experience. If this occurs, you may contact me for guidance or referral to appropriate resources.

Confidentiality and data protection

Audio recordings and questionnaire responses will be anonymised.

Data will be stored on encrypted, password-protected devices and secure storage accessible only to the researcher and academic supervisors.

All data will be deleted after completion of the project and release of final grades.

Voluntary participation

Your participation is entirely voluntary.

You may withdraw at any time without providing a reason.

Contact

If you have questions about this study, please contact:

Florie Gounelle - contact@howlingbirds.com

Participant's name *

[redacted]

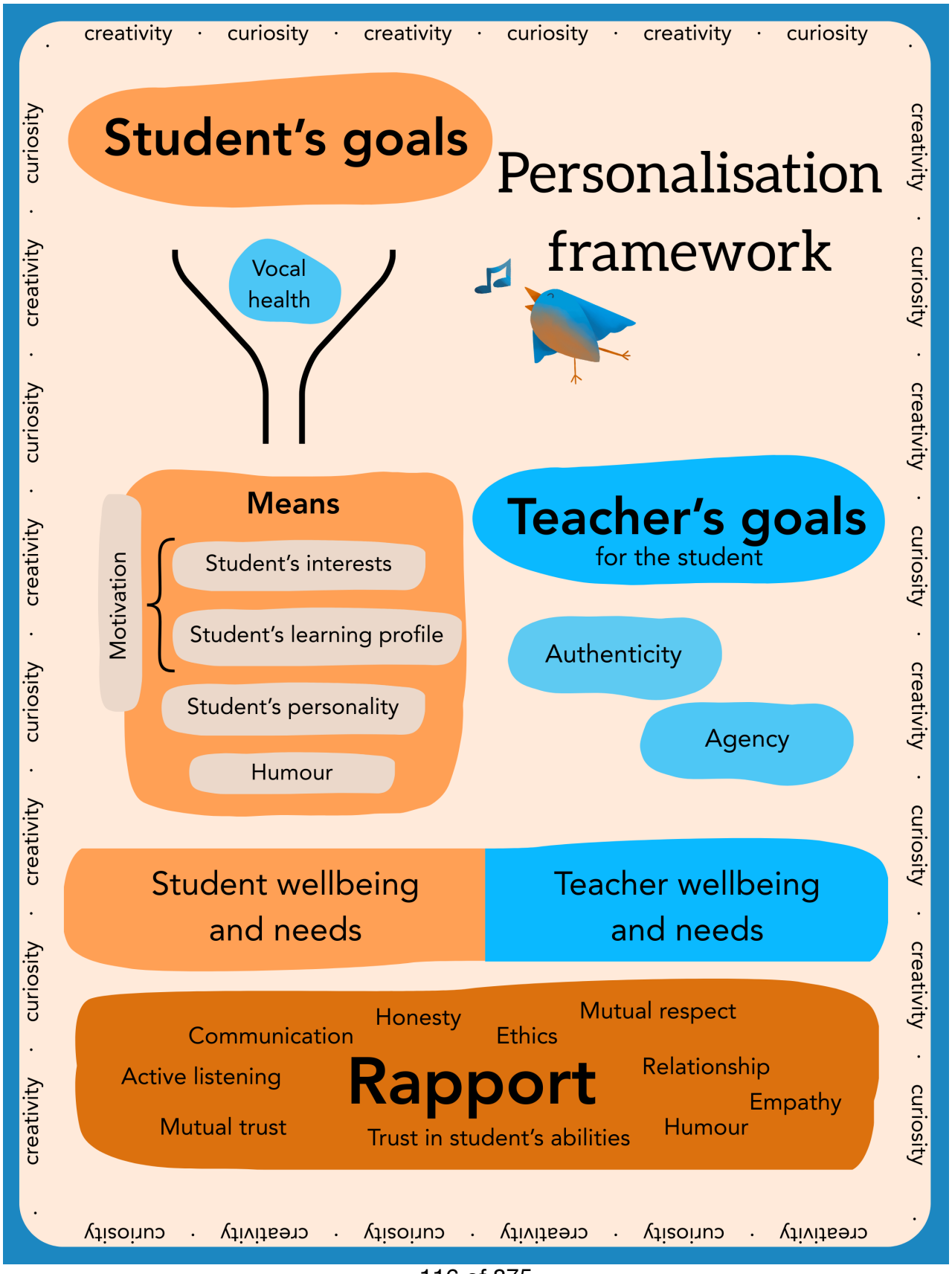
Participant's email *

[redacted]

Consent *

- [x] I am 18 or older.
- [x] I have read and understood the information provided above.
- [x] I consent to participate to this study.
- [x] I consent to the recording of sessions.
- [x] I understand that participation is voluntary and that I may withdraw at any time.
- [x] I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage.

Appendix E. Personalisation framework developed in Module 5



Appendix F. Pre- and post-intervention form (Likert) - Elements 1 and 4

Below is the pre-intervention form. The post-intervention form used the same questionnaire items and response scale.

Pre-intervention form - Research on pedagogical personalisation

If you are using a mobile device, please rotate your screen to landscape for a better view.

* Indicates required question

1. Name *

2. Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

Mark only one oval per row.

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.							
Using my voice feels effortless.							
I worry about "getting it wrong technically" when using my voice.							
When I use my voice, it feels like "me."							
My voice behaves in a predictable way when I use it.							
I feel anxious about being judged for my voice.							
I feel capable of practising my voice on my own.							
I can adjust or control							

my voice when I want to (e.g., volume, tone, clarity).							
I tend to be critical of my voice.							
I feel safe experimenting with new sounds and sensations with my voice.							
My voice allows me to express what I want to express.							
I have a clear idea of what could help improve my voice.							
After using my voice, I feel vocally fatigued.							

Thank you!

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Appendix G. Participants' answers to the pre-intervention form (Element 1)

Participant 1

Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	◉	○	○	○	○	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about "getting it wrong technically" when using my voice.	○	○	○	○	○	◉	○
When I use my voice, it feels like "me."	○	○	○	◉	○	○	○
My voice behaves in a predictable way when I use it.	○	○	○	○	○	◉	○

I feel anxious about being judged for my voice.	○	○	○	○	○	○	◉
I feel capable of practising my voice on my own.	○	○	○	○	○	◉	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	◉	○	○	○
I tend to be critical of my voice.	○	○	○	○	○	○	◉
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	○	○	◉
My voice allows me to express what I want to express.	○	○	○	○	○	◉	○
I have a clear idea of what could help improve my	○	◉	○	○	○	○	○

Participant 2

Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	◉	○	○	○
Using my voice feels effortless.	○	○	○	○	○	◉	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	◉	○	○	○
When I use my voice, it feels like "me."	○	○	○	○	◉	○	○
My voice behaves in a predictable way when I use it.	○	○	◉	○	○	○	○

I feel anxious about being judged for my voice.	○	○	○	○	◉	○	○
I feel capable of practising my voice on my own.	○	◉	○	○	○	○	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	◉	○	○	○	○	○
I tend to be critical of my voice.	○	◉	○	○	○	○	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	◉	○	○	○	○
My voice allows me to express what I want to express.	○	○	○	○	○	◉	○
I have a clear idea of what could help improve my voice.	○	◉	○	○	○	○	○
After using my voice, I feel vocally fatigued.	◉	○	○	○	○	○	○

Participant 3

Please answer these questions regarding what we have worked on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	○	◉	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	○	○	◉	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	○	○	○	○	◉	○

I feel anxious about being judged for my voice.	○	○	○	○	○	◉	○
I feel capable of practising my voice on my own.	○	○	○	○	○	◉	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	○	○	◉	○
I tend to be critical of my voice.	○	○	○	○	○	◉	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	◉	○	○
My voice allows me to express what I want to express.	○	○	○	◉	○	○	○
I have a clear idea of what could help improve my voice.	○	○	○	◉	○	○	○
After using my voice, I feel vocally fatigued.	○	○	◉	○	○	○	○

Participant 4

Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	◉	○	○	○	○
Using my voice feels effortless.	○	○	◉	○	○	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	○	○	◉	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	◉	○	○	○	○	○

I feel anxious about being judged for my voice.	○	○	○	○	◉	○	○
I feel capable of practising my voice on my own.	○	○	◉	○	○	○	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	◉	○	○	○
I tend to be critical of my voice.	○	○	○	○	◉	○	○
I feel safe experimenting with new sounds and sensations with my voice.	○	◉	○	○	○	○	○
My voice allows me to express what I want to express.	○	○	○	○	◉	○	○
I have a clear idea of what could help improve my voice.	○	◉	○	○	○	○	○
After using my voice, I feel vocally fatigued.	○	◉	○	○	○	○	○

Participant 5

Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	◉	○	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	○	◉	○	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	○	○	○	◉	○	○

I feel anxious about being judged for my voice.	○	○	○	○	○	○	◉
I feel capable of practising my voice on my own.	○	◉	○	○	○	○	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	◉	○	○	○	○	○
I tend to be critical of my voice.	○	○	○	○	○	◉	○
I feel safe experimenting with new sounds and sensations with my voice.	○	◉	○	○	○	○	○
My voice allows me to express what I want to express.	○	◉	○	○	○	○	○
I have a clear idea of what could help improve my voice.	○	○	◉	○	○	○	○
After using my voice, I feel vocally fatigued.	○	○	◉	○	○	○	○

Appendix H. Participants' answers to the post-intervention form (Element 4)

Participant 1

Please answer these questions regarding what we have worked on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	○	◉	○
Using my voice feels effortless.	○	○	○	○	○	◉	○
I worry about "getting it wrong technically" when using my voice.	○	◉	○	○	○	○	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	○	○	○	○	◉	○

I feel anxious about being judged for my voice.	○	○	○	○	◉	○	○
I feel capable of practising my voice on my own.	○	○	○	○	○	◉	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	○	○	◉	○
I tend to be critical of my voice.	○	○	○	○	◉	○	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	○	◉	○
My voice allows me to express what I want to express.	○	○	○	○	◉	○	○
I have a clear idea of what could help improve my voice.	○	○	○	○	○	◉	○
After using my voice, I feel vocally fatigued.	○	◉	○	○	○	○	○

Participant 2

Please answer these questions regarding what we have worked on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	○	◉	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	◉	○	○	○	○
When I use my voice, it feels like "me."	○	○	○	○	◉	○	○
My voice behaves in a predictable way when I use it.	○	○	○	○	◉	○	○

I feel anxious about being judged for my voice.	○	○	◉	○	○	○	○
I feel capable of practising my voice on my own.	○	○	○	○	○	○	◉
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	○	○	◉	○
I tend to be critical of my voice.	○	◉	○	○	○	○	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	○	◉	○
My voice allows me to express what I want to express.	○	○	○	○	○	◉	○
I have a clear idea of what could help improve my voice.	○	○	○	○	◉	○	○
After using my voice, I feel vocally fatigued.	◉	○	○	○	○	○	○

Participant 3

Please answer these questions regarding what you would like us to work on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	○	◉	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	○	○	◉	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	○	○	○	○	◉	○

I feel anxious about being judged for my voice.	○	○	○	◉	○	○	○
I feel capable of practising my voice on my own.	○	○	○	○	○	◉	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	○	◉	○	○
I tend to be critical of my voice.	○	○	○	○	○	◉	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	◉	○	○
My voice allows me to express what I want to express.	○	○	○	○	○	◉	○
I have a clear idea of what could help improve my voice.	○	○	○	◉	○	○	○
After using my voice, I feel vocally fatigued.	○	◉	○	○	○	○	○

Participant 4

Please answer these questions regarding what we have worked on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	◉	○	○	○	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	○	○	◉	○
When I use my voice, it feels like "me."	○	○	○	○	○	◉	○
My voice behaves in a predictable way when I use it.	○	○	○	○	◉	○	○

I feel anxious about being judged for my voice.	○	○	○	○	○	◉	○
I feel capable of practising my voice on my own.	○	○	○	○	○	◉	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	◉	○	○	○	○
I tend to be critical of my voice.	○	○	○	○	○	◉	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	◉	○	○	○	○
My voice allows me to express what I want to express.	○	○	○	○	◉	○	○
I have a clear idea of what could help improve my voice.	○	○	○	○	◉	○	○
After using my voice, I feel vocally fatigued.	○	○	◉	○	○	○	○

Participant 5

Please answer these questions regarding what we have worked on during our sessions: either your speaking voice or your singing voice. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
I like the sound of my voice.	○	○	○	○	◉	○	○
Using my voice feels effortless.	○	○	○	○	◉	○	○
I worry about “getting it wrong technically” when using my voice.	○	○	○	◉	○	○	○
When I use my voice, it feels like "me."	○	○	○	○	◉	○	○
My voice behaves in a predictable way when I use it.	○	○	○	◉	○	○	○

I feel anxious about being judged for my voice.	○	○	○	◉	○	○	○
I feel capable of practising my voice on my own.	○	○	○	◉	○	○	○
I can adjust or control my voice when I want to (e.g., volume, tone, clarity).	○	○	○	◉	○	○	○
I tend to be critical of my voice.	○	○	○	○	◉	○	○
I feel safe experimenting with new sounds and sensations with my voice.	○	○	○	○	◉	○	○
My voice allows me to express what I want to express.	○	○	○	○	◉	○	○
I have a clear idea of what could help improve my voice.	○	○	○	○	◉	○	○
After using my voice, I feel vocally fatigued.	○	○	○	◉	○	○	○

Appendix I. Pre- and post-intervention questionnaire (Elements 1 and 4): items, category allocation and scoring

Questionnaire items

Item	Questionnaire statement	Category	Reverse-scored
1	I like the sound of my voice.	Relationship with voice	No
2	Using my voice feels effortless.	Voice functioning	No
3	I worry about "getting it wrong technically" when using my voice.	Agency in voice-related learning	Yes
4	When I use my voice, it feels like "me."	Relationship with voice	No
5	My voice behaves in a predictable way when I use it.	Voice functioning	No
6	I feel anxious about being judged for my voice.	Relationship with voice	Yes
7	I feel capable of practising my voice on my own.	Agency in voice-related learning	No
8	I can adjust or control my voice when I want to, for example its volume, tone or clarity.	Voice functioning	No
9	I tend to be critical of my voice.	Relationship with voice	Yes
10	I feel safe experimenting with new sounds and sensations with my voice.	Agency in voice-related learning	No
11	My voice allows me to express what I want to express.	Relationship with voice	No
12	I have a clear idea of what could help improve my voice.	Agency in voice-related learning	No
13	After using my voice, I feel vocally fatigued.	Voice functioning	Yes

Category allocation

Category	Allocated items	Number of items
Relationship with voice	1, 4, 6, 9 and 11	5
Voice functioning	2, 5, 8 and 13	4
Agency in learning new things with the voice	3, 7, 10 and 12	4

Response scale

Response	Score	Reversed score
Strongly disagree	1	7
Disagree	2	6
Somewhat disagree	3	5
Neither agree nor disagree	4	4
Somewhat agree	5	3
Agree	6	2
Strongly agree	7	1

Scoring procedure

Items 3, 6, 9 and 13 were reverse-scored so that higher scores consistently represented a more positive self-reported experience. Reverse-scored values were calculated by subtracting the original response from 8.

Category scores were calculated by averaging the items assigned to each category, and the overall score was calculated by averaging all 13 items.

Shift scores were calculated by subtracting the pre-intervention score from the corresponding post-intervention score.

Appendix J. Optional pre-intervention questionnaire - Element 1b

Optional pre-sessions questionnaire

All questions are optional; you can skip any. They just help get the process started.

If it is easier, you can also record a voice message and send it to me as your answers to the questions (my phone number/WhatsApp is +1 (825) 994 - 0354).

I look forward to getting to know you and am available for any questions you might have 😊.

* Indicates required question

1. Name *

2. What brings you to voice lessons at this moment in your life?

3. What would you most love your voice to be able to do that it currently cannot?

4. How do you currently use your voice in daily life?

Check all that apply.

- [ ] mostly speaking
- [ ] mostly singing
- [ ] both
- [ ] professional voice use (teacher, actor, speaker etc.)
- [ ] Other:

5. What is your favourite colour?

6. Do you experience any of the following?

Check all that apply.

- [ ] vocal fatigue
- [ ] hoarseness
- [ ] loss of range
- [ ] difficulty projecting
- [ ] tension in the throat / jaw / tongue
- [ ] none of the above

7. Have you ever worked with a voice teacher or speech therapist before?

_____

8. How would you describe your relationship with your voice today?

_____

9. When learning something new, what helps you most?

Check all that apply.

- [ ] clear technical explanations
- [ ] physical sensations and experimentation
- [ ] listening and imitation
- [ ] structured exercises
- [ ] playful exploration
- [ ] visual explanations or diagrams
- [ ] Other: _____

10. Is there a song, artist, or voice that inspires you?

_____

11. Outside of voice, what activities or passions bring you joy?

_____

12. How much time would you realistically **enjoy** dedicating to voice between sessions?

13. What kind of support would help you most between lessons? It does not have to be "homework" related.

14. Is there anything you'd like me to know about you?
(e.g.: neurodivergence, anxiety, injury...)

15. What do you value most in a teacher or coach?

16. If your voice could express something that it currently cannot, what would it say?

17. If there is something else you wish to share, please feel free to do so below.
I am looking forward to working with you!

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Appendix K. Participants' answers to Optional pre-intervention questionnaire (Element 1b)

Participant 2

What brings you to voice lessons at this moment in your life?

I joined a choir a year or so ago and would like to extend my vocal range and confidence. Also I sometimes have to speak in public and I would like to manage this better

What would you most love your voice to be able to do that it currently cannot?

Better range, calm under pressure

How do you currently use your voice in daily life?

- [x] mostly speaking
- [ ] mostly singing
- [ ] both
- [ ] professional voice use (teacher, actor, speaker etc.)
- [ ] Other:

What is your favourite colour?

Green

Do you experience any of the following?

- [ ] vocal fatigue
- [ ] hoarseness
- [ ] loss of range
- [ ] difficulty projecting
- [x] tension in the throat / jaw / tongue
- [ ] none of the above

Have you ever worked with a voice teacher or speech therapist before?

No

How would you describe your relationship with your voice today?

Average

When learning something new, what helps you most?

- [ ] clear technical explanations
- [ ] physical sensations and experimentation
- [x] listening and imitation
- [ ] structured exercises
- [ ] playful exploration
- [ ] visual explanations or diagrams
- [ ] Other:

Is there a song, artist, or voice that inspires you?

Not really

Outside of voice, what activities or passions bring you joy?

Nature, family

How much time would you realistically **enjoy** dedicating to voice between sessions?

A few hours

What kind of support would help you most between lessons? It does not have to be "homework" related.

Clear guidance

Is there anything you'd like me to know about you?
(e.g.: neurodivergence, anxiety, injury...)

No

What do you value most in a teacher or coach?

Relatability, clear communication

If your voice could express something that it currently cannot, what would it say?

Hmm not sure

If there is something else you wish to share, please feel free to do so below.
I am looking forward to working with you!

No all good thanks

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Participant 4

What brings you to voice lessons at this moment in your life?

I've always wanted to be able to sing while playing guitar, but have never been confident in having a good singing voice

What would you most love your voice to be able to do that it currently cannot?

Sing in tune / in a way that I am happy with

How do you currently use your voice in daily life?

- [x] mostly speaking
- [ ] mostly singing
- [ ] both
- [ ] professional voice use (teacher, actor, speaker etc.)
- [ ] Other: _____

What is your favourite colour?

Green

Do you experience any of the following?

- [ ] vocal fatigue
- [ ] hoarseness
- [ ] loss of range
- [ ] difficulty projecting
- [ ] tension in the throat / jaw / tongue
- [x] none of the above

Have you ever worked with a voice teacher or speech therapist before?

No

How would you describe your relationship with your voice today?

Not very confident. But not too negative.

When learning something new, what helps you most?

- [x] clear technical explanations
- [ ] physical sensations and experimentation
- [x] listening and imitation
- [ ] structured exercises
- [ ] playful exploration
- [ ] visual explanations or diagrams
- [ ] Other:

Is there a song, artist, or voice that inspires you?

Mark Knopfler

Outside of voice, what activities or passions bring you joy?

Guitar

How much time would you realistically **enjoy** dedicating to voice between sessions?

A couple of hours at most

What kind of support would help you most between lessons? It does not have to be "homework" related.

Not sure

Is there anything you'd like me to know about you?
(e.g.: neurodivergence, anxiety, injury...)

What do you value most in a teacher or coach?

Competence

If your voice could express something that it currently cannot, what would it say?

If there is something else you wish to share, please feel free to do so below.
I am looking forward to working with you!

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Participant 5

What brings you to voice lessons at this moment in your life?

I'd like to sound more credible and authoritative in my government role. I'd also like to enjoy singing for myself.

What would you most love your voice to be able to do that it currently cannot?

Sustain volume in a presentation. Sing a song effortlessly.

How do you currently use your voice in daily life?

- [x] mostly speaking
- [ ] mostly singing
- [ ] both
- [x] professional voice use (teacher, actor, speaker etc.)
- [x] Other: I am a dance teacher + government worker.

What is your favourite colour?

Blue

Do you experience any of the following?

- [x] vocal fatigue
- [ ] hoarseness
- [x] loss of range
- [x] difficulty projecting
- [ ] tension in the throat / jaw / tongue
- [ ] none of the above

Have you ever worked with a voice teacher or speech therapist before?

No

How would you describe your relationship with your voice today?

Someone I'd like to befriend

When learning something new, what helps you most?

- [x] clear technical explanations
- [x] physical sensations and experimentation
- [ ] listening and imitation
- [ ] structured exercises
- [x] playful exploration
- [x] visual explanations or diagrams
- [ ] Other:

Is there a song, artist, or voice that inspires you?

La Vie En Rose, Pata Pata by Makeba

Outside of voice, what activities or passions bring you joy?

Dance & movement!

How much time would you realistically **enjoy** dedicating to voice between sessions?

30 minutes a day

What kind of support would help you most between lessons? It does not have to be "homework" related.

Getting feedback on self recordings each week would be great for accountability and motivation

Is there anything you'd like me to know about you?
(e.g.: neurodivergence, anxiety, injury...)

I am a dancer mover, I like to prepare and practice while moving my body (voice movement integrated)

What do you value most in a teacher or coach?

Making the subject accessible, showing me ways I can improve steadily towards my goals, showing support in between sessions

If your voice could express something that it currently cannot, what would it say?

I am your long lost friend, I am here.

If there is something else you wish to share, please feel free to do so below.
I am looking forward to working with you!

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Appendix L. Post-intervention personalisation form - Element 5

Post-intervention personalisation form

If you are using a mobile device, please rotate your screen to landscape for a better view.

* Indicates required question

1. Name *

2. Please answer these questions regarding your experience. *

Mark only one oval per row.

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.							
The way we worked was adapted to me as a learner.							
I felt understood as a person and as a learner.							
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.							
The sessions felt genuinely tailored to me.							

Thank you!

Appendix M. Participants' answers to the Post-intervention personalisation form (Element 5)

Participant 1

Please answer these questions regarding your experience. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.	○	○	○	○	○	○	◉
The way we worked was adapted to me as a learner.	○	○	○	○	○	○	◉
I felt understood as a person and as a learner.	○	○	○	○	○	○	◉
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.	○	○	○	○	○	○	◉
The sessions felt genuinely tailored to me.	○	○	○	○	○	○	◉

Participant 2

Please answer these questions regarding your experience. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.	○	○	○	○	○	○	◉
The way we worked was adapted to me as a learner.	○	○	○	○	○	○	◉
I felt understood as a person and as a learner.	○	○	○	○	○	○	◉
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.	○	○	○	○	○	○	◉
The sessions felt genuinely tailored to me.	○	○	○	○	○	○	◉

Participant 3

Please answer these questions regarding your experience. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.	○	○	○	○	○	○	◉
The way we worked was adapted to me as a learner.	○	○	○	○	○	◉	○
I felt understood as a person and as a learner.	○	○	○	○	○	◉	○
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.	○	○	○	○	○	◉	○
The sessions felt genuinely tailored to me.	○	○	○	○	○	◉	○

Participant 4

Please answer these questions regarding your experience. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.	○	○	○	○	○	◉	○
The way we worked was adapted to me as a learner.	○	○	○	○	○	◉	○
I felt understood as a person and as a learner.	○	○	○	○	○	◉	○
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.	○	○	○	○	○	◉	○
The sessions felt genuinely tailored to me.	○	○	○	○	○	◉	○

Participant 5

Please answer these questions regarding your experience. *

	Strongly disagree	Disagree	Slightly disagree	Neutral	Slightly agree	Agree	Strongly agree
My personal goals were taken into account during the sessions.	○	○	○	○	○	○	◉
The way we worked was adapted to me as a learner.	○	○	○	○	○	○	◉
I felt understood as a person and as a learner.	○	○	○	○	○	○	◉
Different aspects of who I am (e.g., my interests, personality, or preferences) were taken into account in the sessions.	○	○	○	○	○	○	◉
The sessions felt genuinely tailored to me.	○	○	○	○	○	○	◉

Appendix N. Post-intervention open-ended questionnaire - Element 6

Post-intervention form - Open-ended questionnaire

* Indicates required question

1. Name *

2. **How would you describe your experience of the sessions?**

3. **Were there moments when the sessions felt particularly adapted to you? If so, please describe.**

4. **Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?**

5. **Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.**

6. **Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.**

7. **Is there anything else you would like to add about your experience?**

Thank you!

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Appendix O. Participants' answers to the Post-intervention open-ended questionnaire (Element 6)

Participant 1

How would you describe your experience of the sessions?

During the sessions I found them primarily very informative and confidence boosting. During the first session I was very unsure of what to expect and was nervous. However as we talked I got a better idea of what to do and felt more comfortable. I enjoyed the sessions where you would go into the biological details and mechanisms/theories behind different techniques and found them very useful in contextualizing myself. I always felt a little out of my comfort zone (which I view as a positive) and enjoyed the little moments where we would just chat as a time to collect myself. I feel like while the speaking sessions were definitely useful the singing ones were more interesting because that is an activity that is much more beyond my comfort. You were a very patient instructor

Were there moments when the sessions felt particularly adapted to you? If so, please describe.

The moments where I felt the sessions were most adapted was when you would reference and callback notes from previous sessions and my expressed interests, it showed your attention and adaptability. It was also very appreciated when at the beginning you were willing to work with me on R's and general speech even though that wasn't exactly your area of specialization.
The amount of control and input you took from me on the direction of the sessions also made it feel very adapted. You were also able to help expand and explain the trains of thought I had and gave them more grounding which was very personalized. The songs as well when you would pitch shift them so that I could hear what they would sound like in my range really felt above and beyond (as well as the exercises on the website and how they directly related to what we were working on).

Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?

I feel more confident; even the small validating remarks you would make had a positive effect. I think knowing more about the biology of vocal control and breath control has helped me feel more in control and confident.
When singing I am able to be more aware of chest vs head and still working on control. Even though I am not great at it yet being aware has given me confidence in where I am comfortable or where I need to practice. I feel overall I feel more confident and my mental image of what I want my voice to be has shifted closer to what my actual voice is.

Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.

I didn't really know what to expect going into this. Ended up learning more about biology than expected but I appreciated the willingness to dig into the details and mechanisms.

Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.

I discovered how it feels to have more control over the physiology behind speaking/singing. You also helped put into words some of what I was feeling and the root causes of them. I never realized the resonance of my voice and I think recognizing it is the first step into reconciling my mental voice with my actual voice.

Is there anything else you would like to add about your experience?

- I found the whole experience very personalized, I think a lot of it was seeing you engaging and adapting.

Participant 2

How would you describe your experience of the sessions?

The sessions were fun and relaxed

Were there moments when the sessions felt particularly adapted to you? If so, please describe.

All the sessions felt very personalised

Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?

I feel more confident in my range and have some vocal tools to lean on

Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.

Yes it was more relaxed and enjoyable than I expected

Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.

I found I can work with notes and pitch more easily when there is a visual cue

Is there anything else you would like to add about your experience?

It was a really great experience and I always looked forward to the sessions

Participant 3

How would you describe your experience of the sessions?

Very organic; reactive and responsive; encouraging and supportive

Were there moments when the sessions felt particularly adapted to you? If so, please describe.

Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?

Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.

They were somewhat less technical than voice lessons I've taken in the past, but very supported and a natural flow to what I was working to achieve.

Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.

Is there anything else you would like to add about your experience?

Participant 4

How would you describe your experience of the sessions?

I was pleased with the experience. I was worried that I would feel embarassed or shy attempting to sing in front of someone else, but I generally did not. I think the attitude and welcoming feeling I received from the instructor really helped me feel at ease. This, in turn, allowed me to fully explore and participate in the lessons. I think the instructor putting myself at ease is what truly allowed me to get the most out of it.

Were there moments when the sessions felt particularly adapted to you? If so, please describe.

The instructor consistently asked what would work for me and generally seemed to vary the approach, lessons, or songs based on the feedback I gave.

Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?

I have become more confident in exploring singing on my own. I noticed I have started to practice and sing when by myself far more often. I think it's a gain in confidence that has allowed me to do this. I have now more regularly started to sing along when playing my guitar, which was one of my goals in this.

Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.

I don't think so.

Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.

I learned that singing is something that can be improved with attention and practice. I think I prehaps believed that we are stuck with the "voice" we have, but after these sessions, i realized it's something that can be improved on and worked on.

Is there anything else you would like to add about your experience?

I was very happy with the lessons, thank you.

Participant 5

How would you describe your experience of the sessions?

they felt relaxed and attentive to needs.

Were there moments when the sessions felt particularly adapted to you? If so, please describe.

when we practiced some interview responses + sung a song I chose. Also, when we reviewed the structure of the way I gave feedback for work purposes.

Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?

I feel less fatigued using it.

Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.

I appreciated how I was actively shaping the focus and approach, this has not been past experience.

Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.

I can sing more comfortably. Movement helps my speaking

Is there anything else you would like to add about your experience?

Florie's approach felt inclusive and progressive. Thank you.

Appendix P. Codebook for transcript coding

Table H1.
Construct definitions and examples used in transcript coding

Construct and colour code	Definition / examples
Student's goals	Moments where the student expresses what they want to work on or achieve. Moments where we are working directly towards the student's goals. For example: choosing a focus, mentioning a real-life goal, or showing what they hope to improve. On my part: doing something a specific way because it aligns with their goals.
Student's learning profile and personality	Moments where the student shows (teacher's observation) or describes how they learn, understand, memorise, process, or respond to information. For example: needing visual support, technical explanation, analogy, physical sensation, sound modelling, or time to think. Moments where their personality influences the learning style. For example: liking to have a lot of context.
Student's interests	Moments where the student's interests are directely used as a pedagogical tool. Moments where something seems to support the student's engagement, energy, interest, or willingness to try. For example: using a song they like, their personal interests, humour, a mini-win, a challenge, or a topic that makes them more animated.
Student's wellbeing and needs	Moments where the student's comfort, fatigue, emotional safety, cognitive load, confidence, or practical needs affect the lesson. For example: needing a break, feeling tired, feeling self-conscious, needing reassurance, needing more time, or needing not to be overheard.
Teacher's goals for the student	Moments where I have a pedagogical aim for the student, such as developing a skill, challenging them, expanding their comfort zone, supporting autonomy, or guiding them towards a technical or expressive goal.

Authenticity	Moments related to the student sounding, feeling, or becoming more like themselves. For example: moving away from imitation, exploring what feels natural, discussing their perception of their voice, or noticing when something sounds more personal, honest, or aligned.
Agency	Moments where the student chooses or is given choice, control, or influence over the lesson. For example: choosing a song, choosing between two paths, deciding when to stop, modifying an exercise, giving an opinion, or being invited to refuse.
Teacher wellbeing and needs	Moments where my own needs, limits, clarity, energy, or ethical boundaries influence the teaching process. For example: needing to slow down, needing to clarify my role, noticing my own fatigue, avoiding over-directing, or maintaining professional boundaries.
Vocal health	Moments related to vocal comfort, vocal function, or avoiding strain. For example: responding to throat tension, taking breaks, reducing effort, explaining vocal mechanics, or adapting a task to protect the voice.
Creativity	Moments where the teaching becomes inventive, playful, exploratory, or improvised. For example: adapting an exercise right away even if it was not planned, creating an exercise in the moment, using imagery, drawing, transforming an analogy, inventing a game, or adapting material creatively.
Curiosity	Moments where I explore before deciding. For example: asking questions, checking assumptions, asking “tell me more”, trying to understand how the student thinks or feels, or testing what might work for them.
Rapport	Moments where the pedagogical relationship is built, maintained, or strengthened. For example: encouraging, humour, active listening, reassurance, honesty, transparency, empathy, mutual respect, mutual trust, or showing trust in the student’s abilities.

Appendix Q. Coded session transcripts, coded in-between and post-sessions support and post-coding analytical notes

Q1. Participant 1

Participant 1, Session 1 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	And this is just in case because we never know. Ok, I'm just going to silence it so we're not bothered by anything. Ok, great!		
	I'll make sure to see how I get out of my phone too and I'll put my phone right over there. (So thank you for filling in the questionnaire.)		
	Yes. So it took me a bit. School. (And I guess you're busy, right?) Yeah, March is the busy month. (Is it?) Everything seems to be due in March. (How come?) I don't know why. I guess because the final exam starts soon after. So all the final project deadlines and stuff. So that's...		
	Ok, well 10 more days. (Yes.) And then March is over.		
	Yeah. Crazy.		
	Great. So you mentioned that you wanted to work on R-Sounds.	Student's goals	Checking his goals.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, so to be honest, I don't really know what to expect. So I fell the form just like broad ideas. But I think probably like figure out a bit more what later. But I know like when I'm speaking, like sometimes when I'm saying R's, like especially at the end of words or in the middle, like it's not always clear. Like when I say my name, I'm [name]. Like a lot of the time they put L's at the end or you know, not all because they don't know what, you know.	Student's goals	He states his goals.
	Ok. Interesting.		
	So that's something I found quite a lot. But I guess generally like vocal range, I guess, and confidence too would be nice to work on. Like...	Student's goals	He states his goals.
	I'm gonna write that down. (Yeah.) And vocal range. You're talking about speaking voice, right?		
	Speaking… Yes. Yeah. Because I do expect to have to give like some, present at like a conference or something in the future. So being able to have a good auditory voice would be…	Student's goals	He states his goals.
	Ok. Could you tell me more about, about those conferences?	Curiosity	Trying to understand the context.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Uh, so I don't really know much about them because I've never been to one yet. But normally it'd be like, I'll be like on a stage probably mic'd up and have to like present, you know, papers and stuff to a room of people. So I guess like be able to be articulate with words. Yes. And, and like strong in voice. (Like a strong voice?)Yeah. Like, you know, like a presentor voice. I don't know. Sorry for the "r", and the, it's like...	Student's goals	He states his goals.
	Don't worry. I'm French. (Ok.) Uh, I, it's hard. (Yeah.) Like, it's tough.	Student wellbeing and needs Rapport	Reassuring. Relating.
	Yeah. And trying to, trying to articulate like, what I'm maybe looking for is, yeah. Like I said, never done anything like this before.		
	You're talking about diction? Is that it?		
	Yeah. I guess that's diction, yeah.		
	Um, like having the syllables understandable. (Yeah.) Is that it?		
	Yep. So, whenever I say stuff, it's very clear. I guess I'm kind of actively thinking about that now. So, I'm kind of trying to do it, but... (Got it.) You know.		
	Um, okay. Perfect. (Yeah.) So, um, just to be clear, I can, I can help you with that for R sounds. Um, it's more in the scope, sorry, you wanted to say something.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, it's a bad habit I have.		
	Oh, I have it too. So, I understand. We're good. Um, yeah. So, that would be more in the scope of, um, SLP, like, speak language pathologist, but I can help with what I know, but I'm not an SLP. (Yep. 100%.) Just to make things clear. And you also mentioned punctuation in your, um, in your first form. So, I was wondering what you meant by that.	Rapport Student wellbeing and needs	Relating. Reassuring.
	I guess that kind of falls under, like, diction. (Okay.) You know, just being clear with, yeah, like, sentence structures. (Okay.) Flow. (Got it.) I will grab my water as well.		
	Yep. Uh, perfect. Yeah. And, okay, so that would be speaking voice in the context of, um, like, presenting.		
	Yeah, presenting kind of in, like, an auditorium, kind of. Yeah. Kind of.		
	Yeah. But not that much in conversation. Is, is that correct?		
	Not as much. Like, I imagine it'll kind of carry over a bit.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Got you. Yeah. Uh, okay. Great. Mm-hmm. Um, just taking some notes. Yeah. Okay. So, what I'm going to, um, to do with participants is that we're going to have, uh, five sessions. And the length, it depends on how you learn. (Okay.) Uh, it depends on what you want to, so it can be up to an hour. (Mm-hmm.) But for example, some people, after 30 minutes or 45 minutes, they just sort of disconnect because it's a lot of time to focus. (Yep.) And, uh, and maybe, like, the last half hour is not as useful. So, I want to adapt to this too. (Okay.) Um, and, um, and yeah, I'm, I'm doing this study on how do you adjust your teaching based on the people. (Okay.) And, um, uh, and I'm never going to judge anything you do. I'm going to judge myself, uh, just count how many adjustments I make, what type of adjustment, et cetera, and, um, and, um, how I can create sort of a follow-up between two sessions. (Okay.) So, um, that's it. But when we're together, that said, I'm just a teacher. (Yeah.) So I'm not researching. (Yes.) And that's pretty much all I wanted to say. So do you have any questions about either the research or our work together?	Student wellbeing and needs	Reassuring.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I don't think so. I mean, like, what other stuff would you teach? Like, I'm kind of curious, like, what's, like, the whole scope of, like, vocal training? I'm just kind of curious, like.		
	Um, it can be a lot of things. Uh, it can be singing voice. (Yeah.) If you're an, uh, a beginner, uh, if you're a professional, um, if you want to prepare, um, an audition. (Okay.) If you want to perform. (Yeah.) So that's some singing voice scope. (Okay.) For speaking voice. It depends if you want to be, um, better in communicating your ideas. (Mm-hmm.) If you want to be better at presenting. (Yeah.) Um, making sure that your voice is not tired afterwards (Okay.) Does it answer your question?		
	Yeah. Yeah. Interesting. Let's say maybe, maybe, like, if, like, this, as the sessions go on, maybe a bit of, a bit of singing would be kind of cool. Like, the tonal. That'd be kind of.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Uh, interesting that you mentioned that because, um, in your speaking voice. (Yeah.) You're actually using notes and, uh, pitches and different heights. So, even if this is not a focus, it's great to have some melody in your speaking voice. (Yeah.) So, okay, great. (Okay.) Amazing. Let's start then. (Okay.) So, we don't need this because this was for the person that was there before. Uh, okay. And I wanted to ask you something and I already forgot. Oh, yeah. Is there something you want or need me to know, uh, before we start? (I don't think so.) Some people say, um, um, I'm neurodivergent. (Oh.) Or, uh, I have to drink all the time.	Student wellbeing and needs	Giving the opportunity to share a need.
	Yeah. I mean. No, nothing. I, I probably will be drinking quite a bit, but.		
	Okay. Great. What's your drinking habit?		
	Oh, I mean, just water.		
	Yeah. Yeah, yeah, of course. Yeah. Uh, amazing. Yeah, one time I had a student, she was, um, I, I forgot the name of, um, of the disease, but it, it, she couldn't create a lot of, uh, saliva. So she had to drink quite a lot. (Interesting.) And, um, uh, while it's none of my business, it's interesting to know in the context of voice lessons, because your voice needs to be hydrated. (Yeah.) Um. Great. Cool.	Rapport	Sharing relevant info.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	But yeah, no, nothing, nothing like that I can think of.		
0:09:30	How do you, what do you think about trying a mini presentation right now? Would that be too much?	Teacher's goals for the student Student wellbeing and needs	Suggestig he dives in right away as he seems ready. Checking in with him.
	I'd be down. (Cool.) Yeah. A hundred percent.		
	So you're, um, uh, you're saying you're in school, right? (Yes. Yeah.) Where are you studying?		
	Uh, computer science. So, yeah, so I do a lot of, I'm doing my master's right now, so a lot of paper reading, and sometimes I have to, like, present, or do a case study, and then, like, present it to, like, a class and stuff. So, and then I also, I'm a teaching assistant as, like, a mandatory part of it, so I have to teach classes of students. (Cool.) Which is stressful.		
	Tell me more about that.	Curiosity	Trying to understand the context.
	Uh, you know, you have 25 students, you're like, okay, I have 45 minutes to try and teach you this massive topic, and I know most of you won't understand it. (Okay.) And then, yeah, um, and I guess pacing, from a more vocal perspective, like pacing my voice, because I know sometimes when I get excited, I start speaking really fast, and it's, like, I have to, like, constantly be, like, do I have to slow down? (Yeah. Chill out, brain.) Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Um, so, I, I always have a lot of questions during first sessions. (Yeah.) Um, you have to fit a lot of information in 45 minutes. Is it because the subject requires it, and you don't have the choice?		
	It's, it's, yeah, it's, it's, like, the teacher's like, okay, on this day, you are teaching this content, and it's like, okay. (Your, your teacher?) The, the professor of the class. Yeah. Sometimes they give us slides, sometimes they're, like, you have to make your own slides, so it kind of depends. (Okay.) But, yeah. So, and typically it's very coding, kind of, it's a mix of, like, coding, and, like, a lot of, like, logical flow charts, kind of.		
	Could you, um, could you explain something that's, well, I don't know anything about computer science. (Yeah.) Um, my partner is in computer science. (Mm-hmm.) I, I, I can understand the words he says. I don't understand how it works together. (Yeah.) So, let's say I have. (Okay.) Minimal knowledge. (Yeah.) Um, could you explain something in, let's say, three minutes?	Student's interests	Using a subject he likes as an excuse to talk.
	Okay. Yeah. Sure.		
	I will find a timer.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. What you can think about. I'm trying to think, I think of our experience. So, I guess, I just, like, idea. So, are you familiar of, like, logical, like, like, um, using, like, if, else statements to kind of, like, control the flow of logic? Is that something you're kind of? Just, like, an idea of what I can.		
	Um, so, what I have in mind when you say that is, uh, you have to, let's say. I'm going to say words that I don't understand. But if it's, I don't know, HTML, then you have, you, you open something, and then you open something, and then you have to close, close. Is that the logic?		
	No. Okay. So, okay. I'll talk about that then. Yeah.		
	This gives you an idea of how little I know.		
	Yeah. Okay. Yes. No worries.		
	Um, timer. We're going to set this for, uh, three minutes. And based on the knowledge you think I have on your topic, you can, um, uh, make me discover the world of computer science. (Yeah. Okay.) Uh, zero stop timer. Okay. If you need a few minutes to collect yourself. (Yeah.) And this is for you if you need to write down some ideas.	Student's interests Student wellbeing and needs	Using a topic he likes + teaching about it: he seems to enjoy it. Leaving space, not rushing.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, yeah, some two of those. Um. Oh. Okay. I think. I think I have an idea, and I can kind of wing it as it progresses. (Lovely.) Yeah. Should I just talk, or should I try and engage you in the discussion as well? (Let’s say it's just you for now.) Just me. Okay. Sounds good. Yeah.		
	Timer is here. Are you ready?		
	I think so, yes. Yeah.		
	I'm ready to discover something new.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's go. Okay. So earlier you talked about HTML, right, and the opening and closing brackets. That's a form of programming, but it's more of what we call declarative programming. We are kind of declaring this is what you want the thing to look like. And then the computer kind of figures out how to make everything render and stuff correctly, right? The form I'll talk about is what's called imperative programming, which is when it's much more sequential, like you're following a recipe to make a cake, right? Your first step is you turn on the oven, then you do this, then you do that, then, you know, it's a sequence of statements. And I guess that's kind of one of the main things you need to consider is in programming you have your statement, and those are things that do something, you know, like a statement may be drink water or mix flour, something like that. Then you also have your conditionals. Those are something like if-else statements that help control the flow of logic. So, for example, let's say you want to take a drink of water. If you were to kind of structure that in an imperative coding manner, it may be like, pick up a water bottle, then, if the water bottle has water in it, take a drink.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He continues] Else, if the water bottle is empty, go fill up the water bottle, right? And that's kind of how you can put your conditional logic into action to kind of change how code executes its behavior. Let's think.		
	So, you can obviously just write that out in English, you know, like, like, like, pick bottle, and then, if, empty, fill, else, drink, right? Like, that's one way you could kind of write out that as a program. You can also draw it out as kind of more of a flow diagram, where you have your statements as boxes, where it's like, pick, pick bottle like that, and then you have these little arrows indicating the flow. So, then conditionals are represented by a diamond. So, it'll be, in this case, it'll be something like, is empty. If, yes, I'm trying to write sideways, fill. If, no, if, no, drink, right? And then, end, right? That's kind of representing the exact same thing, but in a bit more of a visual way, which is a bit easier. Cool.		
0:17:19	Cool. (That’s all.) Got it. Okay. Thanks. Amazing. Okay. And if, sorry, any fill, then drink?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, I could say, yeah, like, if the ball is, if the ball is empty, yes. Right now, we're just saying fill, and then end. Realistically, what it should be is fill, and then it, like, loops back up to here. So, it's like, fill the water bottle, go back up. Is it still empty? No, no, now we drink, and then the program ends. That might be a better play.		
	Love it. (Yeah.) I've seen stuff like that. (Yeah.) And now I understand.		
	Okay. Thank you so much.		
	Okay. Yes. Great. What do you, what do you like about your voice when you're explaining something like this?	Authenticity	Giving the opportunity to connect with his voice.
	Um, yes. It's a tough question.		
	That's tough, yeah. You can take your time.	Student wellbeing and needs	Leaving space, not rushing.
	I mean. Let's try and find something. I guess, like, I mean, not so much the voice, but I just, like, I was able to, like, kind of, like, read you and, like, kind of try to, like, adapt a bit. (Mm-hmm.) In terms of voice, I guess, I kind of like how I think I kept it at a decent pace. Like, I think I kind of regulated my speed well. Um, but I think, like, it might have been a bit soft, though. Like, I feel like my volume's not quite there. (Got you.) Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Is there something that you like about your voice that's always present? For example, um, um, well, I'm trying to do the exercise myself. Um, I can sound childish, and I didn't like it, but now I'm okay with it. So, in general, I'm okay with that. I like it. (Yeah.) What about you?	Authenticity Rapport	Giving the opportunity to connect with his voice. Sharing about my own voice as an example.
	Um, not, honestly, not much. I mean, I like how I can, sometimes, like, it very much depends. I can kind of be very funny with my voice. I can, I can try and, you know, I can, you can try and change in some funny kind of way. You know, like, I can, I'm not very controlled, but, um, I guess that's probably the best I	Authenticity	He shares what he likes.
	could say. (Gotcha.) Whenever I have to make, like, a video of myself and have to put my voice into, like, editing software and then edit the video, it is, like, nails on a chalkboard. For me, it's, like, it's, like, oh, God, this is the next three hours of my life.		
	Do you have an idea of why?	Curiosity	Trying to understand his needs + beliefs.
	I feel like my voice sounds, I almost say, like, hollow might be, like, the right, I don't know, like, I listen to, like, you know, I listen to, like, I listen to other people.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I feel like the voices kind of sound richer. (Okay.) In a sense. I feel like I don't quite, hmm. Yeah, I'd say, yeah, kind of, like, hard one, and I guess, like, wavery, I guess, might be a good way to say it. Like, it doesn't sound stable. (Okay.) I think, I think that's one of the big ones.		
	So, yeah, I have a lot of things to share. (Okay.) First of all, when we listen back to our voice on a recording, we listen to the sound waves that are carried through air. (Yeah.) And when, maybe you know that already? (Uh, yeah.) Yeah. Okay, then I won't, I won't go much into details. And when it's your own voice, it's the sound waves that are carried in through air, and your bone resonance, and it makes it sound different. And if I say something that you know already, please interrupt me and tell me.	Curiosity	Making sure I don’t assume his level of knowledge.
	I mean, I'm probably not going, because I know sometimes you may say something that I think I know, it's like, oh, no, I actually don’t. So, but I'll let you know. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. And if I say something that doesn't make sense, tell me. (Okay.) Uh, great. So, what I like about your voice is that it has this resonance. Well, actually, it's kind of the opposite of hollow, but it's there on a level that feels present throughout your line. (Okay.) This is my personal opinion. (No, this is…) So, that's subjective. And a more objective thing, what I like about it is that your voice is consistent during your phrase, and this is what we need to make sure stays if we do an exercise. (Okay.) So, you're talking and your airflow is not choppy like this. It's just consistent. (Okay.) And you're starting your line, and your air is just consistent. (Mm-hmm.) Um, we will learn more about that later. (Yeah.) Does it make sense so far?	Rapport	Complimenting his voice.
	That does make… That's interesting. Yeah. It makes sense. (Okay.) Yeah. I have to try and pay attention to that as I go about the next few days between sessions.		
	Yeah. Oh. Because… Yeah, that's it. You're taking some breaks, and instead of hard stops, you're just letting the break exist in the air. (Yeah.) And this is great.		
	Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:23:16	Um, okay. So, let's do an exercise where, um, we talk about volume. (Okay.) Because you mentioned volume. So, I'm gonna go there today. Um, you don't need more volume. (Okay.) You just need to make sure that my ear hears your voice better. (Okay.) So, for that, we're just gonna make sure that your, um, body is open. And it's gonna be better for the breath, and then sound can be better to read. (Okay.) Through air. So, let's try that again. And, um, how about, like, the more complicated version of this? Um. (Okay.) Or the next step?	Student's goals Student's interests	Adapting content to his goals. Using a topic he likes.
	Yeah, I'm just trying, I'm just trying to think of what would be kind of like the next...		
	I will, uh, set up the timer for two minutes while you think about it. (Hmm.) Or anything different. It can be, it's just an excuse to talk.		
	Yeah. Yeah. I'm just trying to think, you know, we kind of… Okay. I'm gonna take a bit of a topic switch. I mean, kind of related, but some, but a bit more… Yeah. Okay. I think I have an idea. Okay. Yeah. Let's see.		
	Let's, let's try, um, to have the same setting as you would have in one of your, uh, conferences. (Yeah.) And, uh, so would you be seated in a sitting position?	Student's goals	Adapting context to his goals.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I think I would be standing, probably. Yeah, probably.		
	Let's try that. (Okay.) And let's say you have three, uh, people listening to you. So this line here, me, and, uh, the plush.		
	Does the plush have a name?		
	Uh, I think, yeah, uh, one of the kids named him / her, hello. (Hello?) So. (Hello, hello.) This is hello. Uh, and whenever you're ready. So what we're just trying to, um, make happen here is that your body is… as open as you were when you were talking to me about the previous topic. And you mentioned that you liked the engagement. (Yeah.) So your, your body will have to engage with the room the same way your voice was. (Okay.) Does it make sense?	Student's learning profile	Using a value he has as a learning stepping stone.
	That makes sense. Yeah.		
	Okay. Whenever you're ready, we can start.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Okay. So another topic in computer science and in many programming languages is the idea of what's called object-orientated programming. Um, it's basically a way to kind of encapsulate certain, like, logical code that does stuff into reusable components. Um, let's, for an example here, um, use hello as an example, right? Let's say we want to make some code that represents a plushie. Maybe it has some sort of, like, sound thing. So if you, if you tap it, it makes a sound, it can move its eyes, stuff like that. Now let's say we want to make multiple hellos. Um, obviously we don't want to have to write out the same code, like, seven times to make seven of him, right? We want to kind of reduce our workload.		
	[He continues.] So what we, what we can do is put all of that code into what's called a class in programming. And that class basically represents, like, a blueprint of, this is a blueprint of how you make a hello and how it behaves. And that could also have certain properties, uh, such as, like, color, its number of tentacles, all of that stuff. And then once you have that blueprint made, you can then make objects of that blueprint. So you can, like, make multiple copies of it, each one having its own separate parameters.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He continues.] You can, like, make an instance that is purple, one that is pink. And to do all of that in coding, like, terminology, it would just be, like, a single line of code, pretty much, instead of, like, 50 lines of code. Um, this is very important when you're, like, trying to scale up applications in such a way. No that sentence was going nowhere. To basically scale up application and make code that you can reuse multiple times. Uh, yeah.		
0:27:56	Okay. Thanks. (Cool.) Oh, let's, let's stay up. Uh, except that you need to, um, uh, take a break.	Student wellbeing and needs	Taking a break as it seems needed.
	Yeah. Let's try to get some water.		
	And, um, I'm gonna ask you to do the exact same thing. (Okay.) But in your mother tongue. (Uh, English is my mother tongue.) Okay. Then, let's do it again. (Okay.) But I would love for you to, what's your second language? (I don't have one. Yeah.) Can you make one up?	Creativity	Creating an exercise to experience sounds.
	Interesting. Okay. Um, I could, I could try, I guess. Okay. I could, I guess I could do, like, a Simlish, kind of. (Would love that!) Okay. I actually don't want Simlish. I don't want to play the Sims. Okay. I'll be summing up. Yeah. Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It doesn't need to go anywhere. (Yeah. It won't be Sims.) I just want to see how it's going for you when you're, when you're, um, not using English. (Okay.) And see how your, this is more of a technical thing that you don't need to worry about. I'm just trying to see, um, how your tongue works and positions itself. (Okay.) When it's another language. (Okay. Sounds good. Okay.) Ready?	Student wellbeing and needs	Reassuring.
	Yep.		
	Okay. So 2 minutes.		
	[Gibberish.]		
	You're doing great. This is great.		
	I'm trying not to fall into English. [Gibberish.]		
0:31:07	You can use the same word over and over.	Student wellbeing and needs	Reassuring.
	[Gibberish.]		
	Can you please finish your idea or go one step further with one word that would have the sound R in it? Like anything with R.		
	[Gibberish.] I should try to put some R's at the end, because that's where it's...		
	One more idea and then we're done. ([Gibberish]) Okay, great. Thank you so much. And now we take a break.	Student wellbeing and needs	Taking a break as it seems needed.
	Yeah, that one.		
	Thank you so much for being down to try it.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	That was interesting. My brain kept trying to find some sort of sentence structure.		
	Yeah, we're trying to get language out of the… (Yeah.) Or to use another language. I'm sorry for thinking that English was not your first language because of...		
	Many people do.		
	Because you mentioned that when you spelled your name, sometimes people would spell the last letter incorrectly. (Yeah.) It happens to me all the time. And then I thought, yeah, because of my accent. (Yeah.) It's... I… So I had to learn the phonetic alphabet.		
	Yeah. A lot of people ask me, like, oh, are you from… Are you from Britain? It's like, no, but honestly, I probably should be. (Yeah.) Hello. Hello, Palm Chap. How are you doing today?		
	And I noticed that when you were doing the nonsense language, your… The word I'm looking for is velocity. No, your… The musicality in your voice. (Oh, yeah.) Was larger than… Can you guess I speak with? (Yeah.) So… Yeah. (Interesting.) Okay. I would love to try something else. Because… Because of the R thing. I'm just… Sorry, I'm stuck in my own head. I'm getting somewhere.		
	Yeah, take the time you need.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I just want to try something and see where it leads us. If you trust me to...	Rapport	Checking rapport.
	I 100% trust you. Yup. (Okay. Thanks.) Yeah.		
	I'm going to teach you something in French. (Okay.) And with a lot of French R's in it. And we'll see how… If it affects something in your R's. And it will also tell us if we need to… Really worry about it or not. (Yeah.) Or… So… So have you had French classes at school here? (I haven't. I have not, no.) Okay.	Creativity	Creating an exercise to experience sounds and sensations.
	I do have… I did have a bit of Italian. But… Yeah. No French. (Oh Italian is great.) Yeah. (And I think it's simpler.) Yeah. I did technically the… My family language. Like my grandparents were from Italy. (Okay.) But I don't speak the language. So…		
	I'm not familiar with the school system here. So you… You can pick… Like either Italian or…		
	The school… The specific school I went to had Italian or French. (Okay.) But I think most schools offer French as like an option. But not… Italian is kind of like a specialty of the school.		
	Cool. Yeah. Um… I'm thinking… Of words with more. And… Oops. Uh… Sorry and… Um… It has to… Get… Has more… Rs		
	The nice thing is… I won't know what you're saying. What you're typing. So you can put whatever you want.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It doesn't make… Um… It doesn't make… Um… Um… A lot of sense. But the grammar is good. Okay. Um… Um… It means the Red Sea is ridiculous and rancid. Is that a word?		
	Rancid, yeah.		
	Uh… I write it… Uh… So you have the meaning too. Sometimes it helps. Rancid is for food?		
	Uh… Uh… It's food or just like smell. Like… Like that smell is rancid. It's... Oh…Oh... It's kind of like off-putting. Kind of like… Like… Sewage would be rancid. Kind of like… I guess rancid kind of like… It's like rotting kind of.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Great. Um… So… It's... Let's go word… After word. So… La… ([He repeats.]) Mer… Yeah. It's... The French R is… Incredibly complicated. La mer… You got it. It's like a bit of like a throat almost. Like… La mer… Yeah. La mer… I'm gonna show you afterwards where it is on the… On a visual thing. La mer rouge… Yeah. La mer… Rouge… Rouge… It's super hard. La mer rouge… La mer… Rouge… And now… Please try not to…Try. (Okay.) La mer rouge… Yes. La mer rouge… Yeah. Don't try… Trying too hard. La mer rouge… You got it! La mer rouge… Yes. La mer rouge est Yeah. La mer rouge est ridicule. (La mer rouge est ridic…Sorry, say that again.) Yes. La mer rouge est ridicule. ([He repeats.]) You got it… You got it. Let's stop at ridicule.		
	Okay.		
0:39:37	How do you memorize the sound you have to make? Do you visualize it? Do you think about it? Do you hear it and reproduce it?	Curiosity	Trying to understand his brain and processes.
	I think I try and hear it and then reproduce what I hear in my head.		
	Got you.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	La mer rouge est ridicule. Yeah, I think part of it too is that I'm mostly, I think, kind of memorizing the specific parts that to me are strange, and then I'm kind of relying on the text to kind of fill in the gaps I think is what's happening right now. It's like, I know lies, that's how I can say that, so I don't, like, memorize it. But like the, like the, I like try to internalize that.	Student's learning profile	He explains how he learns.
	I'm trying to have a sense of how you learn the best.		
	Yeah. Interesting, I've never thought about it.		
	If you don't have the text, how would that go? La mer rouge.		
	La mer rouge est ridicule. Not quite.		
	Oh, you got it? Yeah. So your memory is working over time. La mer rouge est ridicule.	Student's learning profile	Getting info on how he learns in real time.
	La mer rouge est ridicule.		
	Et rance.		
	Et rance.		
	Got it. La mer...		
	La mer rouge est ridicule. Et rance?		
	Yeah, rance. (Rance.) Rance. (Rance.)		
	Rance. Okay. Interesting.		
0:41:20	So where do you feel the R sound? On… No wait. Here. *Pulls up visual aid/diagram of pharynx/larynx.* Could you pinpoint?	Curiosity Creativity	Trying to understand how he experiences sounds. Using visual aid, asking to map the feelings.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	La mer rouge…		
	This is a good one. "R"		
	Kind of like, I think, I don't want to say the opening level. Yeah, I think the larynx opening. Yeah, I think kind of somewhere in this area is where I kind of wrote it. Yeah, yeah, I think.		
	Now when you say that phrase, I'm going to ask you the same question. Where do you feel the R?	Student's learning profile	Using what worked before (pinpoint on diagram).
	The red sea is ridiculous and rancid. I almost feel like that's more in like, almost like the red sea is ridiculous and rancid. I don't feel as much. Like if anything, it's more in the… I mean, it's a bit in the… I mean, red… I always feel more like kind of more like… Hmm. I guess probably they don't really feel it as much as the French one did. The red, the rr, rr, rr. Like almost maybe more the phonics, the red, yeah, I think it's a bit higher up, I would say.		
	Okay. You said when you spell your name, people use L at the very end?		
	Yeah, like [name], and that final [letters], like that part they interpret as something else a lot of the time.		
	So what are the letters?		
	I mean, L is the most common one. I had one do it as an N, which was weird, I thought it got an N, but I think L is the most common one by far.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	As in Lima?		
	Yeah, like L-E, and then like another L, they'll type in. (Okay.) They'll be like, oh, can you show me that? Nope, not that.		
	Yeah. Okay. Can you try "The lovely red sea"?		
	The lovely red sea.		
	Where do you feel your L?		
	La, la, the la, kind of like the cavity I think. The la, lovely red sea. Yeah. Yeah. (Okay.) Yeah. I feel like the French reference was kind of rumbly, it was very easy to pinpoint.		
	Yeah. (So.) We're going to try to have a clear map of what's happening. I don't think this is, we should spend too much time on this, but it's just to address what you mentioned, just so you feel more comfortable.	Student wellbeing and needs	Making sure he's comfortable before moving on to other topics.
	I guess like, where do you kind of feel those letters, I guess? It's like a...		
	So, I have to think back because I know what happens in your mouth when I say the letters, it matches the feeling though. So, L is the tip of your tongue. (Okay.) Let's put it super simply. L is the tip of the tongue going behind your upper teeth. (Okay.) La. (Okay.) Right? Can you feel that? (Yeah, okay, yeah, yeah.) So, we're right here.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. La. Lovely. The lovely sea. Yeah. Okay, yeah, kind of a little flick foil.		
	Yeah. And then all kind of calls back.		
	Right. Okay.		
	Yes. So, your French RRR is the back of your tongue and this part here. (Okay.) They're coming together. (Okay. I can…) And I feel the sound lower though, right here. (Okay.) But this is… That's actually what's doing it.		
	Okay. Interesting. Okay.		
	And it's... I think it matches what you feel around there. (Yeah.) So, your R is somewhere in between. So, this is… R R R. French. (Yeah.) From this part of the tongue getting in sort of contact with this part here.	Student's learning profile	Mapping / comparing feelings.
	Okay. Yeah. Okay. Yeah. Okay. Yeah, I can… (You got it?) I'm like really trying to focus on like… Yeah. Okay. Yeah.		
	This part here is the bone. (Yeah.) It's hard if you try to touch it with your tongue. And back there, you have this other thing part, but there's no bone. So, it's just soft here. (Mm-hmm.) Or if you put your finger, this is gonna be soft. (Yeah.) Oops.		
	Like the tongue I can… It's just squishy. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	And you have some muscles here. So, you can do a lot of stuff with this little muscle in singing. That's great. (Yeah.) So, when you're singing… When you're saying, sorry, your R… (Yeah.) Where do you feel it compared to your French one RRRR? And the L, L, L, L, that's here.	Curiosity	Trying to understand how he experiences sounds.
	Yeah. R. The red, red, sea is lovely. Red, R, R, R. I mean… R, R. Yeah. I mean, I guess it's kind of like a bit awful with the R. Yeah. Kind of like… That's vibrant. The R, R, E. Yeah. I almost feel like it's a combination of like this and a bit of like the… R… I kind of feel like it's... R. R. R. Yeah. Like… R. R. R. Yeah. Yes.		
	Okay. Yeah. Now, can you say this line here and pinpoint it?		
	The English one?		
	Yes.		
	Okay. The… The Red Sea is ridiculous and rancid.		
	And now if you say your full name?		
	[Says his full name]. [Says his full name]. Kind of. Okay. (So, we're just trying to…) It like feels like… Always at the beginning? I think I'll find… But like… There's like a… It feels different when that beginning versus the end. Like… The Red… [His name]. The Red… [His name]. Like… The Red… [His name]. Like… Red… [His name]. Er… Red… Red… Red...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	This sounds British. The second one.		
	Interesting.		
	Is it why?		
	Maybe that's why… That's because I don't have any British in me as far as I know. Okay. But like… You… Can you understand? Like… The… Like if I say [His name].. Like is that…		
	I don't think I'm the good person to ask because… (Yeah.) Because I would… Write it… With an O. An O. (Okay.) Because I'm French. [His name].		
	Okay. Yeah. I see. Yeah. [His name]. Yeah.		
	But if I had to read it in German, I would… If you were to say it with a German accent, I would be able to write it with the R. (Yeah.) So I think it really depends on what people have in their heads right. (Yeah. Okay.) What I'm getting at is that you don't have to change the way you say your name. (Okay.) But… But just spending a little bit of time here because you mentioned that the… The R sounds were something you wanted to work on.	Student wellbeing and needs	Letting him know he's good enough.
	Yeah. But you said that might be more like a speech pathologist kind of… So…		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	We can… Yeah. Talk about it and have a foundation here. But yes, this is… This is not my job. I… This is also a question of do you want to correct something? Is there even something to be corrected? Yeah. Again, it's between you and you and also between you and SLP. (Yeah.) Um, but, uh, I mean… Well, I'm biased as long as… Because of my accent, but as long as I understand, uh, the words… Yeah. We're good. (Okay.) Um, if, if someone is giving a speech and has an accent, no matter where they come from or they pronounce words differently, um, it's been researched that what matters is… "Can we understand the articulation?" is more important than the… Whatever we perceive as a different way of speaking. Does it make sense?	Student wellbeing and needs	Letting him know he's good enough. + explaining why in his language (science? Understanding things?)
	Yeah. Yeah. (So, let's…) Move on from this maybe? (Yes.) Yeah. Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, I'm just gonna gather everything… Everything we've talked about today. And so it can be melted together in one big thing. So… Um, I'm gonna find a text on computer science. (Okay.) And if you wanna read it… (Okay.) We're gonna read it in English and your goal is to, uh, read it as if you were in a conference. (Okay.) We're gonna use the body and, uh, have you be careful, well, aware of where the R feel. (Yeah.) Feels? Feel? (Well…I know what you mean, yeah.) Thanks. And, um, uh, and nothing else.	Student's interests Student's goals	Using a topic he likes. Using a context he's going to be in.
	Okay.		
	Not trying to correct, just trying to feel where it's... (Happening.) Where it's happening, yeah. So… Yes. Uh… And this is all to go back to what I was talking about before. Um, volume is less important than being heard. (Yeah.) Does it make sense?		
	Yes.		
0:53:00	Yeah. Uh, I don't know. Do you have a research paper I should look for? Something you've read...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, research papers are so dry. Um, I'm just trying to think, I'm just trying to think which ones wouldn't be behind the paywall. That's kind of like one of the big… (Oh, I have, um, access to…) Actually, uh, ACM's open access now. Um… (If you wanna…) Yeah, I think, actually, if I can pull up, um, let's see… Um… Let me go to Google Scholar. Um… I think I can do one of the… Uh… Oh. Actually, that... Yeah, ACM. There you go.		
	And you can just focus on the abstract.		
	Yeah. Oh, this was a paid-for payment.		
	Oh, is that one of yours?		
	Uh, no. This is one of the ones I had to do a case study on. So I had to try to understand all the math in it, which was an experience. (I got you.) So...		
	Um, I'm gonna have this a bit bigger. Um, so it's in here to see, and you can stand up if you're okay with that. (Okay.) And… Do you usually… Are you startled by, um, if the text moves? Is it better if it's bigger?	Student wellbeing and needs	Making sure reading is comfortable.
	Uh, nope. You can move it. Should be… I might just have to pause, but...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. And I will… Why can't I change the spacing? Wait. Okay. There. Okay. So… Okay. Two things to focus on at once. (Yeah.) Um, how...Where do you feel the R thing? (Yeah.) And open body. (Open body.) Because your voice is open, so your shoulders are open, too.		
	Okay. Whew. Extraction of co-of skeletons is a fundamental problem, with many applications in it. computer graphics and visualization. In this paper, we present a simple and robust skeleton extraction method based on mesh contraction. The method works directly on the mesh domain, without pre-sampling the model into a volumetric representation. The method first contacts the mesh geometry, in a zero-volume skeletal shape, by applying implicit method first contacts the mesh geometry in a zero-volume skeletal shape by applying implicit Laplacian smoothing with global positional constraints.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He reads]The contraction does not alter the mesh connectivity and retains the key features of the original mesh. The contracted mesh is then converted into a 1D curved skeleton through a connectivity surgery process to remove all of the collapsed faces while preserving the shape of the contracted mesh and the original topology. The centeredness of the skeleton is refined by exploiting the induced skeleton mesh mapping. In addition to producing a curved skeleton, the method generates other valuable information about the object's geometry. In particular, the skeleton vertex correspondence and the local thickness, which are useful for various applications. We demonstrate its effectiveness in mesh		
	[He reads] segmentation and skinning animation. Whew.		
0:56:48	Take a breath.	Student wellbeing and needs	Leaving time.
	I think you can see my act right		
	I didn’t even try to get the meaning. I don't think I could even understand if I tried.		
	I mean, it is fairly simple, the idea. It is like...		
	Explain to me.	Student’s learning profile Student’s interests	Using what he likes: sharing/explaining.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, okay, okay. I'll give you the brief one too. So let's say you want to animate like a human body, right? You have your mesh, which is kind of like the skin in his case. And then you have your skeleton, which is like your bones, right? That's kind of where the analogy came from. So the idea is, if you're given just like the skin of a body, basically what the paper does is basically shrinks the skin in to try and find where the center of like the skin is and then make that into the bone structure is the idea.		
	Okay. Yeah.		
	And then you can use that for like animating it and all that stuff.		
	Cool. Yeah. So how is your breathing right now?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I felt a bit out of breath at the end. (Okay.) I think I was really trying to focus too on like the R and stuff and definitely felt kind of like tongue was kind of a bit like kind of mid of the mouth. It's like kind of like, it was like that little, um, up, you know, like the, like you're behind the teeth and it goes up into the palate, I guess. Um, the tongue would kind of be sort of the midpoint. It'll kind of like go back as like the all sound progress or kind of like move itself back. Um, and then some words, I guess I just, the tongue was actually more, ended up more open. So maybe that's part of it's like my tongue is maybe too, is not contacting the roof of the mouth. If it's like the R in like the middle of a word, maybe, maybe that's what's kind of causing part of the, part of the issue. Um, but yeah, that's okay. Yeah. And then how is it, how is my openness?		
	It was good. Um, I realized that, um, your tone and way of connecting with the topic and also myself, me, um, um, make you super open already. (Okay.) So, um, maybe instead of thinking too much about opening the body, you could just, I'm just trying to see if we can use what you're looking for, which is if my understanding is correct, connection?	Student's learning profile	Using a strength he has *in* his learning.
	Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Uh, so it happens naturally in your body and you don't have to think about it because it's sort of a virtuous circle. If you appear more open, then you, um, it's easier to, for an audience to listen to you. And, um, but if we listen to you, then you are more open.		
	Yeah.		
	And then your body is more open. So, um, um, does it make sense?		
	That does, yeah, that does. Yeah, kind of like your, your will that other people are watching you, which is kind of interesting. Like you're thinking of other people who are watching you might think you want to like retreat almost a bit, but interesting. Okay. I can see how, I can see how it goes both ways. I guess like it depends on like maybe a personality degree. Like if like, you know people watching you, you might feel like you want to kind of shy away because like all these people watching me was other people like other watching me. So I must therefore be bigger, I guess. I guess I'm on the side by sound of it. Well, like I, I mean, the, the good feedback, I guess, like I, interesting. I don't know. I can't, I kinda speculate sometimes. I'm sorry. It's a bad.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, no, no, no. It's good because I can hear you talk more and that's good. (Okay.) Um, it felt like when you were, I mean, you're using, um, uh, analogies and metaphors and stuff like this and it's amazing. Uh, so your discourses are well constructed. (Okay.) And when you do that, tell me if I'm wrong, it feels like you're just looking for more clarity and connection. (Yeah.) And you take up more of the space because you're using your arms more. So it opens your body. So that's a good thing to throw to the virtuous, virtuous circle. Um, okay. So, um, um, we have a lot of information from today, just checking the time. Yeah.		
	Okay.		
	Um, so let's say we focus on one takeaway from today and then I'm going to have other questions for you.		
	Okay.		
	What do you take from today that, that was or could be useful?	Agency	Giving the opportunity to make sense of the session by himself.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I mean, honestly, I guess part of it too, is just like hearing that, like my voice is already pretty good. like i guess like just hearing that from someone who knows what they're talking about kind of gives me more confidence i guess you know like it's		
	cool		
	kind of i guess i guess that that's like you know and then like i guess like i'm like i guess like being aware of being a bit more open you know for like a technique takeaway you know (okay yeah great I) t's like a mental takeaway and a technique takeaway		
	right okay yeah so that's good to know for me too um and um i have a couple of questions because um personalization it's a word i can't even pronounce i don't know why it's in my research title and every single time i try it not the right way um… how, how do you think it would… how helpful can i be in between sessions? i can be more precise		
	yes I was gonna say		
	some people they um i'm going to give you examples uh in singing so you okay so i don't um what's the word i so i don't stain what could be happening in your head		
	oh oh like um like by like bias		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes		
	yeah okay		
	thanks so for example um let's say someone is a beginner in singing and they just want to sing for the joy of it (yeah) so their problem is that um they're super busy so they struggle to get motivated um and they just need a little push (yeah) and um and maybe i will create a calendar um with different times in the day and they will just need to take five minutes to sing a verse of a song okay and that could even be just one minute per day and because they’re this person is flexible they can stop whenever they need and um uh because the this time in the week or in the day will be always at a different time they will get surprised by this time and stay motivated that's one example that could happen		
	yeah		
	um and what they need is motivation and uh help in their practice schedule (yeah) um someone who is performing they might need um a warm-up that’s tailored for what they need that they can do in a quiet room before a concert that will not disturb their guitarist (okay) and i can make that		
	okay um i mean i guess like do you think the next session would be next friday probably i do think		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	it can or if you need more time to um uh try new things or experience your voice it can be later	Student's learning profile	Adapting to his best learning schedule.
	yeah i think every i think we should try stick to maybe once a week just because i do i do leave for italy in near the end of april (okay) so that's kind of like uh (sounds good) that would kind of be like an issue in terms of like (yeah) so i should i should i should i should get to the because yeah i leave on um so leave on the yeah april 25th so so two three four five yeah so you do like every friday that would be		
	i can do next friday at oh once a week at 4:30		
	30 again yeah		
	i mean we can always adapt but just um but then yeah it's because the other fridays i cannot do 4 30 because I usually have a kid at this time		
	yeah we can figure it out as we go		
	okay yeah oh and the next friday i i am available uh but i am the on tuesday but then you you would have only two uh four days between the sessions		
	what would be the tuesday i like the seventh yes yeah and i'll be at what time		
	wait i'm sorry no yeah um can i get back to you on on this		
	yeah we don't have to plan that for ahead i'm just sorry i have a		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	no no. a packed schedule		
	well i just like putting stuff in my calendar so i i like stuff my calendar i I like i like plan i guess plans and stuff		
	i can relate so much i have a calendar that's uh color coded and stuff yeah so I get it		
	i learned a long time ago i was like i cannot trust myself to remember dates i have put everything in the calendar		
	i just don't know now because i i have to wait for a confirmation of another uh participants and that's that's why i'm not sure but for next week that's that’s perfect and then		
	and realistically like if i end up going to italy before like we finish up like we could do something online we just we have to just juggle okay time zones and stuff but we could make it happen		
	got it but i i try to um make it work with your schedule yeah. so great and um yes so let's say if we if we have something every every week um what what do you even need a support between session one and session two		
	i don't think i don't think i would need like reminders maybe if like you have like some exercises or something i can just kind of do I think that would probably be		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay		
	yeah like it's kind of slot those in and stuff		
	do you um like very precise exercises like that say for example um uh uh practice this tongue twister or do you like something that's more open for example um have a look at this chart it's interesting because blah blah blah		
	or a little bit of both yeah yeah both both		
	both are good		
	okay great. thanks i'm just trying to see how i can support um progress between sessions without without it be a burden		
	okay		
	okay great do you have any questions for me		
	um i don't think so i mean this was very very interesting like yeah hopefully hopefully you got some good data from this as well		
	yeah thanks i i i have to yeah listen to every single um listen to every single um		

Participant 1, Session 2 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	go okay (okay) so um last week we explored different little themes (yes)		
	um has your mind been,on one of those this week or were you just too busy		
	uh this week was kind of busy i did try to reflect and be kind of conscientious of like what's happening um i did i did manage to get to kind of do three of the exercise things you sent (okay) i kind of did more like over the last like 24 hours and over like multiple days but yeah yeah no but going forward i'll probably try and do them once a day going forward now		
	um yeah um and and you don't have to it's just um just trying to see what can be helpful and also uh it doesn't have to be a chore or something (yeah) the more we um get to know each other the more um data i have to understand what can help	Student wellbeing and needs	Explaining I don't expect him to do every single thing I send.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	100 %. yeah i mean and what they were useful like it was um it gave me a lot of direction about what to focus on with like the tongue and stuff right it kind of it kind of gave me i guess like the context be like oh yeah maybe i should notice this you know and kind of you know right before i wouldn't know what to what to look for right when i was kind of like oh now i kind of have an idea of what to think about yeah		
	i guess um i guess like should or shouldn't maybe we could um not use those words but those are just ways are that are more efficient for the sound and the speech and the message to uh be shared. i'm just trying to think i'm just trying to remember what what day one two three were		
	oh i was like…		
	we're just trying to see what what helps and what what doesn't really help so it can become habits		
	uh so yeah one was just read the text aloud no effort uh two was uh pay attention to the tongue during the l's what changes in your speech and three was the difference between um l's and d's		
	Oohh i'm curious about this one	Curiosity	Getting to know what he means.
	yeah that was an interesting one because it was kind of like i noticed l's like as i'm trying to remember what i like these feel more like		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	forward pushing like kind of like the tongue kind of fills out more like kind of behind the teeth. whereas l's are kind of a bit more back and like a bit more like tappy almost but like it's a bit more like like that like lighter was like the these are a bit more like heavy i guess for lack you know like the tongue the tongue is a bit heavier of a d you know fills up more of the mouth and kind of before the release (interesting) yeah		
	um so i i put the d in there because i was thinking maybe your uh		
	um the sound could um benefit from the way you do the Ls but I don't want to overwhelm your brain with information		
	yeah no i mean i don't mind being overwhelmed	Student's learning profile	He gives an info about his personality/ learning profile.
	but yeah so let's see how it how it goes and um what stays so last time you you mentioned you wanted to do a little bit of singing too	Student's goals	Checking his goals.
	yeah that'll be fun		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	so um what i thought we could do today is um explore a little bit your singing voice (okay) see how you can um uh use melody in your speaking voice (okay) um and um because that's that's a way to get people in involved throughout a full conference or a full course or a full lesson or whatever and um and also see a little bit how um how you manage your breath (okay) Because. because you mentioned pace and uh i want to i want to see how it how it has a role in this um		
	okay sounds good yeah i'm looking i'm looking forward to testing these because before the next session i believe right because the next session was on the second i think we said		
	oh yeah i saw your email yeah but everything sounds good		
	yeah no i mean it took it took me a walk back to you so yeah uh i'd say i guess after the next one but yeah there'll be like i have to do a		
	poster presentation coming up so that's gonna be interesting there's gonna be like an hour and a half of me having to talk continuously. so it's on the um the 10th. so i think we have one session on the		
	second i think it was. i don't i don't remember but		
	yeah that that would be		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah so that's gonna be kind of interesting to see if i can carry what i learned in these lessons kind of into that it's kind of like a like a kind of like test almost in a way like		
	are you sharing this because you want us to spend a little bit more time preparing for that?		
	honestly not really i was just kind of like i figured that might be kind of interesting (okay) i don't know i like i like i like sharing stuff		
	love it it's just sometimes there's subtext and um um just want to make sure		
	yes no i appreciate you asking for clarity		
	okay so um how about how about we start with the breathing thing (okay) would you feel comfortable doing another mini speech on any topic	Student wellbeing and needs	Checking if he's okay with the plan.
	yeah yeah of course		
	let's do maybe two minutes		
	two minutes. okay okay yeah like the improv um okay		
	like for yeah please take your time i will uh find um um if it if it helps to pick something i think it would be cool to uh do it in the same um the same way you're gonna present on people	Student's goals	Using real life context.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah i mean it's gonna be like a fair so it's gonna be mostly me standing and then people coming up and then having to discuss the the thing of like kind of like a rotating group of people um so i'm trying to think of like a topic for two minutes um		
	um i can also ask you to improvise on a specific subject or talk about a passion of yours can be anything uh	Student's interests	Using his interests to keep him more engaged.
	uh yeah sure yeah maybe yeah random topic yeah		
	yeah sounds good yeah um		
	ready? take your time		
	yeah uh just that's not an interesting topic um. so i can write now		
	some people like to talk about um uh their passion or how they have a specific like a niche passion and they like to share it with people or um their pets um their favorite movie favorite series um		
	um okay i think i can okay i think i can make up something okay okay		
	yeah okay yeah movies a good prompt yeah		
	okay		
	um yeah um so kind of on the subject of movies one of the things that i really enjoyed growing up was the how to train your dragon movie are you familiar with that movie		
	yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay um i think part of the reason that it's such an engaging movie is that throughout the three movie trilogy it kind of ended up aligning with my own kind of age of growing up you know it's kind of interesting like how the time spans aligned with my own development so i think in some ways it’s interesting to think about kind of media in kind of like the sense of time where it could be very intentional to write books or movies and release them with enough distance between them that the people who've seen the previous ones kind		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks] of develop with the people in the movies you know you kind of can get those different snapshots and kind of really reach audiences in a very different way than them just viewing them all at once you know you kind of keep that connection with them through the ages um in general like the power of media to really connect and transform is something that i'm always going to be kind of lost in the coming age especially if like the rise of ai and stuff because there seems to be this tendency to try and produce media that is purely for entertainment and attention seeking as its main priority instead of trying to tell a meaningful story and truly connect with the people that wants out viewing it um and i do worry that that's kind of going to be a thing that humanity is going to generally just lose as time goes forward right like where we lose the idea of making things out of a sense of passion		
	[He speaks.] because of something that inspired us in our childhood right like how many artists and music makers do what they do because of something that truly to reach them in the childhood moments		
	how is your breath right now?		
	a bit out of breath		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay tell me more please	Curiosity	Trying to understand in a deeper way what he is mentioning.
0:10:37	I i feel like i was trying to get through ideas like as i guess as i was like coming up with ideas i want to get them out as quick as possible so i was kind of not able to take like deep breaths i guess like it was kind of a bit more like yeah i never had like a full breath kind of i was always kind of running at like you know halfway throughout the speech		
	got it. okay yeah um. sorry i didn't mean to interrupt you i did this movement okay i didn't mean to be rude um uh i just wanted to make sure you were staying in the moment. um how would you feel if you would not say every single word that comes into your mind? would that change the logic of your speech uh would that be frustrating?	Curiosity	Trying to understand how he constructs his ideas.
	um i think the concern is that i would lose my train of thought (okay) i think that's like kind of part of the reason why i kind of yeah i say everything as it comes in yeah i don't want to i don't want to forget		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	that yeah okay that makes a lot of sense um okay so how could we make your breathing uh more sustainable if you if you had to talk for an hour about something that's exciting and that you haven't prepared before? this is a question a lot for me a little bit for you yeah um. um let's do this again	Agency	Giving him a chance to answer the question for us.
	okay		
	i'm gonna ask a follow-up question uh how did what you mentioned was super inspiring like creating like a piece of art that that would take i don't know 10 years and every 10 years you would release a new movie and you're like oh yeah this character is 10 years older and i am too and what has changed uh this was super inspiring um. how would you create such a movie if you were a director and you had unlimited budget? try to enjoy every single breath		
	okay so trying i guess just longer pause is kind of like		
	just talking about how the body feels right now (yeah) longer pauses,maybe it's going to be the result (okay) but enjoy a little bit of oxygen that comes through and see if it changes something in your um in your train of thought (okay) should i repeat the question		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh nope i i remember yeah let's go okay so i think the biggest challenge with doing projects like that because like how to train your dragon was definitely i don't think planned to be that way it's very much a case of a successful movie and studio being like oh we can make more money off of that um if you want to do like a long term because there's not many movies that are like that a lot of them take place with the same character of the same age so you would but you can't you can't plan too far ahead because you can never predict what the future will look like with any sort of reliability so if i was to make something it would probably have to be a fantasy movie something where you set the rules of the environment and how society behaves that way you can control		
	[He speaks.] what changes and what stays the same of course that runs the risk of not being as impactful to audiences because while you could definitely have similar themes you may have that risk of the disconnect where they can't see themselves in those characters because of the distance between reality and fantasy um and i guess there's also i guess if you want to plan ahead you would have to kind of almost treat it like a dnd campaign		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] well maybe you only set out general plot ideas you only have very broad concepts of what you want to do and you kind of have to just accept that you will have to deal with what happens in the future as it comes right like it's not like you can make everything in one sitting than with least that you have to somehow plan ahead enough but loosely enough to adapt. okay I feel better		
0:15:47	okay you feel better?		
	yeah not quite as out of breath		
	okay great um so we're going somewhere with this (yeah) let's keep going on this path if you're okay with that (yeah yeah a hundred percent) um oh i oh i lost my train of thought. oh yeah yeah how was your train of thought?	Student's learning profile	Getting more info on what works (longer breaks) and keep on using it.
	it was okay actually.		
	it was okay great (yeah) amazing		
	yeah and i think actually taking the breath i think as i'm kind of doing it now too (okay) yeah it kind of almost gave me a chance to like I guess yeah i gather my thoughts a bit better		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	cool um i'm just i just want to be wary of uh wary yeah (yeah) You not losing your train of thought because it's when you explain something it's super important and when you get lost then you're lost yeah you can't really piggyback on whatever's happening so if if this wasn't a problem let's let's write another another thing so i have a follow-up question (okay) um and we're going to do the same thing and you're going to try to instead of take your deep breath through the chest like this (okay) just relax and try to see what happens if your belly expands instead of the chest. so let's try right now to see if it works so if you have for example one hand of your on your belly (yep) and then inhale and just relax the chest and let's make sure that your belly is what's expanding yes and okay just making sure that		
	yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	the like breathing muscles are not tense because because if you have to speak for four hours you're going to need everything (yeah) uh arranged like clockwork because it's an instrument okay so your deep breaths are going to be taken through the belly and for your next two minutes my follow-up question is um um can you tell me more about the relationship or the connection you've made between uh dnd campaign and um like a movie ready	Student's interests	Using one of his interests.
	yes okay so yeah one of the things that i do is i play dnd as you probably gathered and when you're writing especially long campaigns the biggest unpredictable element is always the player characters because they will see what you put in front of them and talk do everything except what you want them to do so whenever i plan longer campaigns it you can never plan like oh the characters will go to the 7-eleven on this street corner and encounter some npc to give them a quest you have to generalize it to be a bit more like		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] they go into a store and the npc just happens to be there right so in terms of kind of relaying that back to the movies is you have to figure out what are the motivations i guess of the characters and make sure to abstract them away from the environment so maybe two characters want to have an emotional moment atop a cliff at some location right but for all you know in 10 years that cliff may have been blown up by a missile for some reason right		
	[He speaks.] so you should instead make it so they have this talk at maybe just a vista you know um yeah so very much like dnd says you have to think more about the overarching systems what are the motivations what all the groups involved rather than where does every event take place at		
0:20:12	okay cool (yeah) how how do you feel?		
	it was interesting i was really trying to like it's because i feel like I always want to naturally breathe like very chest so it's real breathing more belly like yeah i still feel slightly out of breath i don't know if that's i don't know how much that i've breathed just the fact that i'm like kind of performance anxiety you know like		
	it's okay (so yeah) oh and you can sit with you yeah if you want if it makes you feel better		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	but i guess it felt a bit easier in a way because like i guess like with the chest you're like having to work against gravity almost like with the belly it's a bit more with gravity kind of feels like (and oh sorry) no no is that kind of what you think like…		
	um i oh belly is good (okay yeah) so your diaphragm have you heard about about that (yeah yeah) it's here uh it's super thin and when you inhale it goes down and it pushes your organs out so your belly goes out too and um if you are tense it will likely not function the same way and then um the beginning of the uh of what would want to happen for your voice to carry etc uh resonate uh convey a message everything's gonna be more complicated because you're tense at the very beginning of the voice process (okay) so yeah that's great um and your train of thought how about that?		
	uh seems fine i mean i feel like the topics is kind of get a bit difficult for me to like like like i'm just not yeah i try to like figure out what to say in the first place it's kind of getting difficult but		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay got you um okay uh let's take a break (okay) let's take a break and um um so you're you're on a super good path so i want to take advantage of that but i don't want to push you too far how how would you feel if we were to do one more lap or one more one one	Student wellbeing and needs	Taking a break as it seems it's needed.
	sure yeah um		
	you can say no	Student wellbeing and needs	Letting him know he can refuse.
	no i'm fine i just i just need to think of ah okay talk about		
	topics i can help you yeah um what we're going to think about is um uh i'll talk about is something that's exciting and the goal is to put the excitement back in the voice (okay) Without having to put in the chest too so you're gonna have to resist and just be like no my body can be grounded and my voice can be excited (okay) my body can be grounded uh this is the fire challenge the most complicated challenge because you have to fight your body instincts	Student's learning profile	He seems to progress more efficiently when engaged and excited.
	yeah um		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	and uh but to help it eventually so exciting topics can be again i'm circling back to movies uh but like your favorite favorite favorite movie ever or something that's exciting in general or talking about the best day of your life or something a day that you did something that made you proud doesn't do you have more ideas	Student's interests	Using one of his interests.
	i'm going through my movie i'm going to the movies i think i okay i think i have a movie that's okay yeah i can just blab about		
	cool let's try that so just deeper breath and yeah		
	i'm trying to like kind of think about like being open as well like		
	what you mentioned um gravity yeah is a cool thing and uh let's let's go with that you're just because it's going to help you with your body grounding also so gravity and excitement with whatever	Student's learning profile	Using a concept he came up with last week, and that worked well.
	gravity and excitement okay		
	you're talking about		
	yeah so something something i find really exciting is some of the ways animation especially animated movies are going these days like a very recent well oh god not not recent anymore but person boots the last wish have you seen that one by chance		
	uh no no (okay) is it was it 15 years ago		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh not quite 15 but you know it was a dreamworks anyways it was really it was really exciting for me from like a like an animation style because for a long time the industry's kind of pushing towards this very hyper realistic you know we saw that with disney with like the lion king you know like oh it looks like live action honestly live action kind of boring in my opinion we're going to do animated embrace animated but now we're starting to see this rise of kind of these movies where they use all like the lighting mathematics have been developed for realistic scenes and now they apply them to make these incredibly stylized renderings instead um		
	take your time you can take a break just yeah really ground everything and whenever you're ready start again	Student wellbeing and needs	Letting him know we're not in a rush as a break may be needed.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah puss in boots was especially exciting because they managed to do these incredibly vibrant shots but everything had this very painter like aesthetic through it like you could pause on any single frame of that movie look at it and be like that is a piece of art that could be just framed on the wall like it was it's it's absolutely amazing the amount of technology has developed to allow for these very stylized yet still very well lit and well rendered movies and i think going forward i'm actually really excited for what these new kind of hybrid techniques will offer to the movie industry		
	Conclusion?		
	like i'm very i'm really i'm really looking forward to the next spider voice movie because it does a lot of the same things so it's very stylized but still use a lot of photo realism techniques to kind of make it pop in a way (cool) yeah		
	okay so when uh sorry we're done you can take a break and uh when was the uh the release date		
	i think it must have been like six years ago Puss in boots at this point		
	i didn't have the right movie in mind yeah okay		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah like it's not recent but yeah it's not like a long time ago but yeah it was the it was a sequel to the first puss in boots movie which it was okay right it's like it's a movie no one asked for then they gave it a sequel and it was like okay low expectations go in it's like holy shit the characters are amazing the rendering is beautiful it's like this has no right being this good it's a puss in boots movie that's like so		
	is it the one with the egg		
	uh the first one was the egg (okay) yeah yeah the second one is jack horner (okay) yeah		
	i i think i didn't know about the second one		
	yeah yeah i would i would recommend it (okay) it wasn't i don't know if it's still on netflix i don't know i don't know who has it right now		
	cool yeah the egg thing got me super confused um because in france we don’t have the i guess it's a reference to humpty dumpty or something on the wall		
	oh the humpty dumpty. humpty dumpty was i think it was england was what originated from		
	and so do you think the egg was because because he's called that's so weird that i remember that he's called humphrey Dumphrey		
	in the movie maybe yeah i don't remember i don't remember much about the first		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	i don't either sorry i'm just making the connections now and i mean if there is an egg you know children's song or whatever		
	yeah it was uh it was a nursery rhyme because that person boots is all about like fairy tale land and humpty dumpty humpty dumpty sat on the wall humpty dumpty had a great fall was kind of the rhyme uh yeah but yeah the sequel doesn't have hump tumpty in it it's very it's like it's it's more around like the idea of like a wishing store it's kind of like the main driving factor it's like		
	okay		
	there's like four groups of characters that each want the store for their own wish and it's all like their interactions with each other and stuff like that		
	okay yeah I i have a look uh at that um how is your breathing right now?		
	it's weird because like i feel i feel a bit out of breath kind of like the throat like up here it feels tense		
0:29:40	okay		
	i don't know i don't know why but yeah it feels yeah yeah a bit tense in the road yeah i can't i don't know how to explain it more than just that		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	let's see if we can um leverage the what's the word like a relaxed belly so it can have effects on the throat too. um a good way to do that is through singing so are you ready to to switch?	Student's learning profile Vocal health	Using what worked (relaxing the belly) to see how it translates to the throat.
	sure i'll say maybe i'll just take a quick break and just fill up my water bottle		
	Yes let's take a take a break	Student wellbeing and needs	Taking a break like he asked.
	yeah it might just be the excitement of…		
	i really understand i mean so because i'm on this side of the piano I i'm like yay do this or that but when i have to be you (yeah) none of that is happening um what do you know about the diaphragm already?	Curiosity	Not assuming I know more than he does.
	i know it's a muscle that's kind of like below the lungs and it's i mean like you like you said i guess that's kind of um but yeah i think it like connects to some of the ribs um but yeah i didn't do that good in anatomy class		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	we have to make sure it moves properly so your belly can move properly so you can be relaxed everywhere where it needs to be relaxed and put the tension where it has to be put when you're speaking and um and singing is a good way meditation is a good way to to work on this belly breathing which is the natural way of breathing but sometimes we just forget because we're tense (yeah) um so okay this is oops not the view i want okay so inhale okay (…) so we don't have to think about this let's see how it happens when we don't think about about it is there something specific you'd like to explore singing?	Creativity Agency	Here I am using a moving demo of the diaphragm in action. Giving him the choice.
	um i guess like i guess like um maybe like so i'll try to collect my thoughts		
	take your time it's gonna be good for the belly too	Student wellbeing and needs	Letting him know we're not in a rush as a break may be needed.
	yeah yeah i guess like tonality would be good like yeah tonality and like maybe stability in notes i know sometimes like when i try like singing at home and stuff i think like it can be a bit i mean you know my own unprofessional no idea what i'm doing opinion it can be a it can get a bit wavery kind of a like lose pitch (okay) so		
	that's perfect then you're describing it that way		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah and i guess for some background too just personal um i did I was in a band for a while so i know so i'm familiar with like instruments and stuff but i've never like really sung you know so (that's great what do you play?) i was a bass clarinet (cool) so it was a um it's a it was a it was a lovely instrument but sometimes like i would get really bored playing music it'd be like oh you just need to play like quarter notes just for like 23 bars it's like and they'll be like oh now you have to rest for 27 bars it's like oh now you have to hold a single note for 29 bars i actually had one song that did that like it was just 29 bars of just a single small is kind of like how i don't even have another i'm the only bass clarinet player i can't even like switch off with someone like (I get it) yeah so love the instrument but yeah yeah		
	it's like music is not written for clarinet		
	yeah well then you see like the flute scan like you know the nice melodies and stuff and you're like i want to do the melody and okay I did i did get some nice melodies i i shouldn't complain but you know		
	it's like the bass section in choir like they just yeah the words but on the same note come on give me some melody uh okay is there a specific song you'd like to try like what do you sing for …		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh okay as soon as you said that my mind just went “boop” (classic) Let me just fo through my music library (…) that's a good one oh um okay i have a song uh is it under fever tree nope um this way i don’t know if we'd be able to find like the lyrics um who was it what was it ah here we go um vampire um the orion experience orion o-r-i-o-n yeah i think is that one in spanish		
	is that it?		
	uh that's the right yeah oh okay okay yeah yeah just the lyrics on sp the lyrics on spanish		
	okay what do you like about the song?		Trying to understand why he likes things or not.
	i mean the story's really fun i really like the the the lyrics well i how it’s like the woman's like a vampire who just takes in men to just like suck them dry which kind of there's a round pile which is fun um and i like that i like the melody too i like the um the rhythm of it i guess i like the rhythm of it i guess i like a lot		
	okay		
0:37:54	[sings along]		
	okay you seem uh enthusiastic are you okay to try it right away?	Teacher’s goals for the student	Seeing he’s ready to dive in right away.
	yeah we can try it		
	um i let it run for the full song but you can stop whenever you want		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay so should i just like sing along with it		
	if you're comfortable yeah i can have this way louder		
	oh no		
	so it's more comfortable		
	they come alive the sun goes down they haunt the discos of the city looking for a lonely store who'll play around the zino drugs feel so right when you mix electronic sounds and now the lights are hot and spinning and her lips are cold and grinning as she puts another lover in the ground cause she's a vampire vampire hotter than a hampire strolling through the city her heart has got no pity for your vampire vampire for her like a sapphire spurting through the ghetto her sexy black seletto she's a vampire vampire vampire vampire vampire vampire one kiss will bring you to your knees another handsome playboy		
	Would you like to stop?	Student wellbeing and needs	Giving the opportunity for a break.
	sure yeah it's difficult to keep it up because they definitely like do a bit of splicing probably with like the pacing of the lyrics		
	sorry i don't know what i said yes but i don't know what		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh like cutting like cutting together stuff like i imagine i imagine they probably like cut the silences and stuff out of the recording i wouldn't be surprised because some of those breaks feel to me really short that makes sense		
	okay thanks for doing it right away i i know it can be pretty um like challenging so thanks (yeah) um i would like to change the key to see um if this is more comfortable to sing (okay) and/or do you think i can find the chords?	Rapport Student's learning profile	Thanking him for diving right away. Suspecting a lower key will help pitch, but I don't really know why.
	uh maybe i don't know how popular they are honestly		
	Let's see. Oh yes okay this means that uh let's not care about rhythm or being on time uh if you need five hours between each line take them because our focus now to bridge this with speaking voice is belly breathing (okay okay) and if you don't have time it won't happen i think um let's just….what's your favorite part of the song?	Student wellbeing and needs Student's interests	Letting him know what is NOT important (reassuring). Singing his favourite part for more engagement.
	um probably the probably the chorus yeah uh yep this is the chorus		
	almost there uh i'll just listen to the chorus one more time (okay) so i can have it in my mind okay okay great um are you comfortable trying with the piano		
	sure yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	let’s try it here if this is not comfortable tell me and we'll change the key (okay) it would…		Letting him know it does not need to be uncomfortable.
	so i should just just try and match the key then (yes) yeah okay		
	i will help you at the beginning it would go like ‘cause she's a vampire vampire (okay) Let’s try that		
	oh sorry i didn't know we're all going to keep working hot hot hot than a campfire strolling through the city but her heart has got no pity for you for you vampire vampire she's a vampire vampire she's a vampire vampire you got what you she got what she needs vampire vampire as long as you please she's a vampire vampire one kiss will bring you to your knees oh oh so maybe just like, could you just like maybe hold the (yes) chord i might just be a good (sorry) no no worry though it was fun but i just		
0:44:44	yeah sorry i give you a lot of new information on the rhythm because I love the rhythm and then it's disturbing uh and i said i would wait for you and i didn't		
	yeah no worries		
	so i will just hold the chord (okay) Let’s go		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	because she's a vampire vampire hotter than a campfire strolling through the city her heart has got no pity for you vampire vampire sparkle like a sapphire strutting strutting through the ghetto a sexy black stiletto she she's a vampire vampire vampire you got what she needs needs needs vampire vampire as long as you bleed she's a vampire vampire one kiss will bring you to your knees		
	um piano aside was it easier to find the pitch here than on the original	Curiosity	Trying to understand if my intuition was okay.
	i think yeah it was nice having the especially of the chord just the consistent kind of be able to kind of try to match against (okay) i don't know how on pitch i was but		
	you were on pitch and on the other one a little bit less i think this is closer to your natural voice (okay) and if you feel it too that's great (yeah) um okay i'm just thinking I let's keep the piano and i will just hold the chords (okay) I would love for your to take all the time you need between lines but you have to (have to breathe) with the belly		
	okay so i'm actually gonna just take off the… yep		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	i have no idea of the melody so um what i can know is if it's on pitch or not but if you want to change the melody i wouldn't know (yeah) i'm taking all the funk out of it whenever you're ready um let's do it if you need help for the first line uh we can check		
	okay so they come alive when the sun when the sun goes down they haunt the discos of the city looking for a lonely soul to play around round		
	let's do this part again (okay) and		
	i'm like i'm still feeling like the tightness of my…		
	um let's say that you have to do two full breath cycles so inhale exhale twice (okay) before each line. it's gonna feel like forever and like you're you're you're not gonna have time for this (yeah) and maybe it's gonna be a little bit boring but let's do that just to reset the belly as a default mode (okay) let's check the first line so we're plus three and let's see the first line oh sorry "they come alive they come alive when the sun goes down" (okay) two full breaths		
	they come alive when the sun goes down they haunt the discos of the city looking for a lonely soul to play around - sorry those two lines blend together so		
	let's do it again. please take more time to breathe in		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay you're right it does feel slow		
	yeah it’s yeah frustrating but every breath out is an opportunity to check what's tense and shouldn't be oftentimes it's the neck or shoulders or chest		
	okay they come alive ah		
	let's do it again (oh) two full cycles take your time and i will think of all then goes something like they come alive and the sun goes down whatever		
	they come alive when the sun goes down (yes beautiful) they haunt the discos of the city (really good) Looking for a lonely soul, soul To play around Design or drugs feel so right When you mix with electronic sounds And now the lights are hot and spinning And her lips are cold and grinning As she puts another level in the ground		
	Now let's sing it not only take your time but don't specifically take two cycles And let's go		
	Cause she's a vampire, vampire Hotter than a campfire Strolling through the city Her heart has got no pity for you Vampire, vampire Sparkle like a sapphire Strutting through the ghetto A ste- Bleh (It’s okay) A sexy black stiletto She's a vampire, vampire You got what she needs, needs Vampire, vampire As long as you bleed She's a vampire, vampire One kiss will bring you to your knees		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes		
	Okay I feel a bit more in control (Cool Okay) I still have a bit of chest…I might just be like Maybe a bit of like fatigue or I don't know So maybe next session will be just (It's possible Um) I've also been kind of walking around all day too Doing stuff so		
0:54:50	Um Yeah So We're gonna stop here for today (Yeah) But Do you sing this song Um Like in your Does it play In your playlist and just you sing along?	Curiosity	Trying to understand how he practices.
	Yeah When I'm like If I'm like walking home or something I'll sing along with it		
	Um If it's possible I don't know how to integrate that into a playlist If it's on Like deezer or something Uh But I will send you a modified version that's higher (Okay) that's gonna sound ridiculous But it's gonna be At a comfortable key for you (Okay) Uh So at least this is gonna be that And um	Creativity	Making the practice simple and fun.
	Yeah Like will it just be like a .mp3 or something?		
	Yeah		
	I'll say that's perfect Cause I um I self host my music So I can literally just I can literally just drag it into my computer And it'll show up in my library		
	MP3 is better than…?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Whichever audio format you want to use (Yeah) It works with As long as it's not like Encrypted with like You know It should be fine		
	Okay No perfect So it It can be a good way to Uh Get to sing it Without really working on things And um And uh Yeah I'm just gonna Think of other stuff that You can take home Throughout the week That's not necessarily Exercises Especially if you're Super busy (Yeah) Because we meet it in 6 days	Student wellbeing and needs	Trying not to overwhelm him with exercises + respecting his busy schedule.
	Right Yes		
	But is there something You You would need Uh Even if it's exercise And then And I just said Uh Probably you don't have the time But it Just Share and um I'll make that happen		
	Yeah I mean I'll probably I guess I'll probably Still do the exercises You sent for the first week (Yeah) It's probably Cause I never finished them So I'll probably try and		
	Sounds good		
	Get through those as well Okay (Um Yes) Singing along Yeah		
	Sounds good I'll send you the fun version then		
	Okay Cool Perfect		
	Great Do you have any questions On what we did today?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um I don't think so That was That was fun (Cool Great) Yeah (Um There's these) I'll really try and focus on the Belly breathing To the next Next week (Yeah) Try to…		
	The good thing about that is that Because you're breathing constantly (Yeah) Otherwise you'd not You wouldn't be here You You have multiple opportunities Throughout the day Just to Like for 30 seconds Be there (Okay) This is how it works And be conscious of it Um Because you said You were still a little bitOut of breath And feeling the tension here It might be because The air is leaving your body Before Uh You're done with the phrase And Uh This can be Uh Corrected With Specific technique Uh So we could work on that too (Okay) It's just a theory I'm not sure though		
	Yeah So it's kind of like I'm So it's I guess it's kind of like To relate to like a musical instrument It's like I'm blowing air through the instrument Before any of the keys or press Is that kind of an analogy? Not quite? Like it was like it was going through it But no sounds being made		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	That I guess Yeah I guess so Or Or You're I I think so Or You're blowing into a balloon And um "eeeeh" To make the To make the Ehhh And you're Blowing into the balloon And And before you get to do the thing with your fingers You let go So all the air is out (Okay) And when you do the thing with the fingers There's no air (There's no air Okay) Does it make sense?	Creativity	Using an analogy.
	Yeah yeah I think Yeah that makes sense		
	It's just that Um You need the air to stay a little bit in I This is just a theory And maybe it's that Um It Also has to do with How grounded and open you are If your instrument Like your body is shrinking (Yeah) The air Can't really stay in But if it's open It's easier to keep it in Um I don't want to get too confusing		
	Okay I mean we can talk about the next session		
	First step Belly		
	Belly okay		
	Otherwise this second Potential step Could not happen (Okay)		
	Um Yeah		
	Sounds good		
	I Tend to give a lot of information		

Participant 1, Session 3 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:03:28	Hey there. (How's it going?) Good. How are you? (Good. So I just try to set up my… For some reason my camera system is not…) Yeah. No problem.		
	Take your time. (…running.)		
	Where's my… It's video. video source. Hm. Okay.		
	I used to work with this software. I don't remember the name. And I stopped because it won't understand.		
	Yeah. Oh. How to start the video stream. Oh, is that why? Yeah. I think I found the… Yes. One second. I think if I turn this off… Can OBS now capture this? No. Hmm. Okay. I usually use OBS to rotate my video feed. Video in effect. Can I do it through…		
	If it's not possible, I don't mind.	Student wellbeing and needs	Letting him know it's okay if his video is tilted, we can adapt.
	Yeah, I think I probably could fix it, but it would take a while, so…		
	It's okay, I can… I see you, so that's good.		
	Yeah, that's frustrating, I'll have to fix that. Okay, but yeah, I'll have Aptor's appearance.		
	Is this disturbing for you to…?	Student wellbeing and needs	Making sure it's not a problem for him that will bother him during the session.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, no, it's just gonna… Yeah, no, okay, yeah, I don't know what to do. Okay, so… Oh, wait, aha! There you go, okay. Not perfect, but okay.		
	Amazing, that's great. Great, great, great. Okay, so, yeah, how have you been?		
	It's been good, it's been good. My stress levels over the last week have been severely decreased.		
	Oh yeah, March is done.		
	Yes, March is done, so it's been a bit more calm.		
	Oh, great. Did you feel it had sort of an impact on your voice, like your stress levels decreasing?	Curiosity	Trying to understand how his stress levels impact his voice.
	Maybe a little bit, like, because I feel less like frantic now, I guess, so I think that might help a bit. (Interesting. Good.) Yeah, not having seven things at the same time helps.		
	Yeah, I can, I understand. (Yeah.) So, today we are online, obviously. Is there a specific, what's the word? Like, how do you want to organize our time, speaking, singing-wise?	Agency	Giving him the opportunity to organise our agenda.
	Um, good question, because, um, like, do you have, like, your piano and stuff with you, like? (Oh, yeah.) Oh, okay, cool.		
	Yeah. Sorry, let me, let me show you. I wasn't clear about it at all. Um, so my piano's here. I cannot accompany you because of the delay, and also I wouldn't be able to hear you as well.		
	Yeah, I would say I gave it to my headphones, the piano sounds a bit distorted.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, um, I can take care of that. Wait.		
	Oh, yeah, that's, that sounds better, really. Yeah, yeah, that really sounds better.		
	Great. Um, and I also have that if you want to do exercises for the singing voice, I can use this. (Oh, that's, that's cool.) It helps to visualize, uh, where we're going at. Um, so, yeah, if you, if you want to sing, um, I cannot accompany you, but you can put, like, a backing track or a song on your end. (Yeah.) If you don't hear it, that's okay. Um, and that's the major difference between online and in person for the singing part.	Student's learning profile	Talking about virtual piano because it seems visual aids are helpful for him.
	Okay. Um, as I say, maybe, it might, maybe it'd be easier to do some vocal exercises then just you don't have to try and juggle all that then.		
	Uh, vocal exercises, you mean singing or speaking?		
	Oh, uh, that is true. Both of all vocal, uh, speaking. (Okay. Yeah.) Okay. And should I maybe stand up for this?		
	Um, you, you can, you don't, you don't have to. Um, so.		
	I can do that.		
	Um, I think, yeah, it may be, it may be useful. So, uh, speaking, we're going for speaking 100% today. Is that correct?		
	Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:09:01	Do you have your presentation on April 10th?		
	Uh, April 10th. Yes.		
	Do you want to talk a little bit about that or, or not a concern?	Student's goals	Giving the opportutnity to adapt to his real life voice needs.
	Uh, I'm feeling better about it. I mean, I've been, I've been trying to really practice like, um, belly breathing and stuff, which has been, I think, pretty good. Um, yeah, I like to say whenever I'm like sitting down and trying, I'm trying to get more circular with my breathing. Also, let me know how my audio sounds. I'm using a microphone that I'm not used to using. So let me know if it sounds strange at any point.		
	It sounds great.		
	Actually, see if I'm using my, there you go. Now it's using my mic. How's that? (It's good.) That's good. Okay. (Yeah.) Okay. Sounds good. Okay.		
	How about on my end? Can you hear me? (Yeah. Everything sounds, I think sounds good.) Great. Just turning off the piano here. Oh, you know what? Maybe, maybe not. Um, well, let's leave it here. So just gathering my thoughts for a few seconds to organize today. Let's, let's take it from the belly breathing thing.	Teacher wellbeing and needs	Taking some time for myself to collect my thoughts.
	Okay.		
	So, um, how is your body right now? And where's your belly at?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So, um, yeah. So standing up right now, um, belly's feeling good, I guess. Like I'm trying to like breathe more, like focusing on using like the belly muscles to try and get the air in. And then just let the chest doing as a warts, I guess. That kind of. Correct. Okay.		
	You got it.		
	Yeah. That's what I do. There we go.		
	So, um, sorry, please go ahead.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, no, you go. Yeah. (No, I, I, please go ahead.) Oh yeah, no, just, yeah, belly feels good. Just trying to really get that. Yeah. Like I know it's like when I was trying to sing along with the song, like I was trying to like keep on the pace of the, the song you sent me. Um, it does sound very weird by the way, like you said it would. Um, but like, um, I found like trying to get the breath like quickly enough between like the different scent, like different sentences, I guess, of the song. Like it almost felt like I had to like, almost. I think how to say it's like, feels like when I normally breathe, I try, I'm trying to like actively draw in air through the chest that speaks. But like, if I kind of just focus on just like expanding the belly, it's kind of like the air just kind of goes in, you know, it's kind of like, instead of thinking about like air as like the first thing, it's like, I think about the belly as the first thing. And then the air kind of just flows in naturally to try to get it in quicker.		
	Um, like in a vacuum situation.		
	Yeah. So I'm trying to think of how to like explain it.		
	I think, tell me if I got it right. Uh, instead of thinking about breathing, you're thinking about expanding the belly and it sort of draws the air in as in vacuum.	Curiosity	Making sure I understood him correctly so I could stay on the same path.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. Kind of. Yeah. So instead of like it being the act of like breathing, it's more of an act of just expanding the belly and then the air kind of just gets poured in.		
	Interesting.		
	Which I found could kind of help me get the time, get my breath a bit quicker sometimes. (Okay.) So.		
	Let's, let's see. We can work on stuff that's similar to that. (Okay.) Um, and just realizing how relaxing some stuff around here, just, just the air in any way. Um, to put it super, super simply, if you have, um, like emptiness, like a vacuum thing in your lungs, it's going to get filled in. Um, but is there a way we can do that without you having to activate any, any muscle? Um, so sorry, I'm, I'm just thinking out loud because if it's helpful, let's use this. Um, and if we can make it even more, uh, efficient, can you try, um, can you try reading a text? I'm going to pull up something about, um, how about D and D?	Student's learning profile Student's interests	Using what we've learned about his breathing habits that help to work on another concept. Using his interests for motivation.
	Sure. Sounds good.		
	Um, I'm just typing text about D and D. Um, okay. And let's try that. And in your speaking voice, we're going to try to actively do your belly trick. (Okay.) Let's read. That's a lot. Let's read up to here. (Okay.) Is this big enough?	Student's learning profile Student wellbeing and needs	Trying his belly trick that works. Making sure the font size is comfortable to read.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yep. That's, that's good. Yeah. (Okay.) Um, maybe zoom out just a little bit. (Sorry.) Yeah. Yeah. No worries.		
	Okay. Let's go.		
	Okay. Um, the world of Dungeons and Dragons. What is D and D? What is Dungeons and Dragons? It's a question I've gotten many times after telling people that I'm a professional dungeon master and then telling them later leather suits aren't involved. You could have even asked the question yourself after coming to start playing and signing up for your first game. You might have the base knowledge that the Dungeons and Dragons or D and D is a game where the people roll dice and do silly things. But there's so much more. A whole universe of more. A whole multiverse of more. D and D is now a big game, big name franchise. There's movies, a pricey Lego set, branded clothing collabs, game of the year Bardo's Gate 3, and a seemingly endless amount of books. It's enough to make a newcomer’s head spin. You may be wondering if any of it is necessary to understand D and D.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Like if there's a Marvel style connected storyline or decades of lore akin to Star Wars. Thankfully, nothing is required to play other than dice, a decent knowledge of the rules, and a willingness to play with others. But if you are the type that likes to dive deep, let me guide you through the world of Dungeons and Dragons. Dungeons and Dragons, the tabletop roleplaying game. The main face of D and D is the game itself. A decades old tabletop roleplaying game, TTRPG. Now in its 50th anniversary, the game of D and D has changed a lot in its many years. Its original form took inspiration from war games. A tabletop pastime where players simulate large scale combat with lots of tiny figurines. In the 2000s, fans thought their hobby was battling with		
	[He speaks.] the rising popularity of World of Warcraft. And nowadays, storytelling seems to be the focus as more players are brought to the game through live play shows like Critical Role.		
0:16:50	Yeah. What did your belly do?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So when I was reading that, I was really trying to focus on just like getting air strictly through like belly expansion kind of. So it was like causing it kind of like going out and then like whenever I get in a sentence, I would push it out kind of and then compress it in to kind of push the air out. It was the technique I was trying to do.		
	Sorry, I'm interrupting. You're trying to feel the, to empty the lungs when you're done with one line. Is that correct?	Curiosity	Making sure I understood him correctly so I could stay on the same path.
	Um, yes, I guess I am. Yeah. Yeah. I guess I try to get like the excess hill out then refreshing it.		
	Okay. Sorry. And yeah, please keep going.		
	Um, no, I think, I think I was kind of, I think I was kind of train of thought. Yeah. Like I would expand out to, to get the air in and then slowly push out as I was speaking and then trying to really keep the chest and throat relaxed, which I think has had a positive impact. My chest doesn't feel like last time I was having issues with like chest tightness and my chest is feeling okay right now.		
	Great. Okay. As opposed to tight.		
	As opposed to tight.		
	Other opposite.		
	Um, I guess I feel like more in breath. Like, yeah. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What would be even better? Sorry. Maybe I misunderstood, but, um, I thought that okay wasn't 100% comfort.	Curiosity	Trying to understand further how is comfort works.
	Oh, I mean, I think it's, I think it might just be like practicing cause I'm not used to doing that type. So I think that's why it's just okay. Cause like my body is still like, what are you doing kind of, you know, it's like.		
	Got it. (So.) Okay, great. Um, and we're not focusing on that right now, but I thought your, um, reading was great. Um, intonation is great. I mean, it was easy to stay focused and that's, that's amazing. (Okay.) Um, did you say you were pushing your belly out while talking?		
	Uh, no, I was pushing it in. Yeah.		
	Okay. If we just keep the idea of gravity that you mentioned last time for belly expansion and not think about muscles when it comes to the belly. Um, how would that go?	Student's learning profile	Using the idea he mentioned himself (gravity).
	So, so thinking about muscles in the belly?		
	No, we're not thinking about muscles at all.		
	Sorry. Maybe just repeat. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Um, from what I understand now, you're, um, uh, doing a, um, good technical job at pushing in, pushing out, expanding, um, uh, emptying, et cetera. If we just keep the idea of expanding or gravity, as you mentioned last week, and we don't think about muscles at all, just this idea of gravity. So we can use other muscles. Uh, how would that go? Let's just try this.		
	Yeah.		
	Um, don't do the, um, um, pushing out thing on purpose. Just think expansion and release here. And if you need two seconds between each line, just take them. We're just trying to release here. The belly is expanding. We're not thinking about muscles now.		
0:20:54	Okay. Um, the history of D and D is a too vast. Okay. Sorry. The history of D and D is too vast a subject to get into here. There's many books in this subject written by more qualified people than I. One notable thing you'll see come up a lot is there, is that there's several additions of D and D. Essentially, every eight to 10years, the game developers decide to update or completely change the rules. That's so true.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Uh, these additions changes come in the form of new rule books sporting different art styles. The current edition is fifth edition. The latest book is the 2024 player's handbook, both a celebration of the 50th anniversary and an attempt to streamline fifth edition rules for new players. The majority of groups use the latest edition in their games. Although you'll find dedicated fans of the older editions.		
	[He speaks.] As a newbie, you'll likely end up joining a table playing with the newest rules as those are the easiest to find on store shelves. Okay. So yeah, I think, like thinking just like gravity wise, I kind of felt like, it kind of, it kind of, it kind of, I guess like, it kind of, I just like coming home after like a long day, just kind of like letting like, you know, just like release like the tensions, kind of letting like the gut for lack of a word, kind of like fall, fall away, I guess. It's kind of like using just gravity.		
	Okay. Is that, is that good for speaking?		
	I think, I think it's good. Yeah. I think it's, I think I have to try out more, but like it's definitely helping, I think, move tension from up here, kind of moving it away, you know, kind of to more the belly.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, great. Because I have a theory, we're going to test it now. (Okay.) And at the end of the day, our goal is for you not to have to think about too many things like gravity expansion of the belly, then push in, push out, empty the lungs, et cetera, because it's too much. And if we can find one idea that makes it all work together, it's going to be helpful. But the thing I'm thinking about is that, tell me if it resonates with you. I feel like your air has no problem to get in, but it's more complicated for it to stay in. And as long as it's in, I feel like it wants to get out. Does it make sense?	Student's learning profile	He seems to like understanding things (learning profile + personality) but it can be confusing so: trying to find an idea that sums it all up.
	I think so. Yeah. Like I can't, it's like, I can't keep the, it's like, I can't keep the diaphragm expanded. Is that kind of a trick? Like from like a muscle, you know, like it's like, it wants to like contract again. Is that kind of.		
	Are you interested in learning how it works in the body or? (Always interested. Yes.) Okay. Yeah. I can skip this. Okay. So your diaphragm is here where my pointer is. And when you inhale, this goes to the sides. So this expands too, and your belly too. And I think you mentioned that last week, your ris, they expand too.	Student's learning profile Creativity	Using some time to explain first. Using visual aid.
	Yeah. I think I did.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	You put your hands here. Yeah. And just deep breath in. I can't, I can't see myself. Yeah. Put your hands here.		
	You can't see like my, I am doing it.		
	Great. And I, I, I meant, I can't see my camera. So I didn't know if you were able to see. Um, so to put it simply, if we don't hold the rib cage or if we let it collapse, it sort of pushes the air out. Or, um, if you fill in your instrument, which is your body with air that you need to produce sound. And then when you start speaking, you just deflate the instrument. Um, then it loses its… Um, what's the word?	Student's learning profile	Using an image we talked about last week.
	Like.		
	Structure.		
	Structure. Okay.		
	Yeah. Um, it's like, you're, you're playing the clarinet?	Student's interests	Using something personal to him.
	A bass clarinet. Yeah.		
	Yeah. I guess. It's like, you're starting to, to play it and its shape changes as you're playing. (Hmm.) So the sound will change too.		
	Yeah. Okay.		
	It's not a very good analogy with the clarinet.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I, I kind of, I kind of get you going for it. It's like, I guess like, it's like a, maybe it'll be like a trombone or like you keep the, like change the slide of the trombone, which changes the sound. Maybe that's like.		
	Um, yes, but when, yeah, that's it. Um, but the, the good thing with the trombone is that it's structure or, um, starting shape doesn't really change. (Yeah.) And that's why, what we can try to do now. So deep breath in and the amount of energy or amount of expansion that you're gaining from this fresh breath, we're going to try to keep it. Um, it requires you to not think about the belly because, um, your belly is going to do its job by itself. If this goes out, maybe I can show you if my ribs go out, My belly instantly goes in. It's, if I do this on purpose, my belly goes in, in, in, and I'm not contracting this on purpose. I'm just doing out.	Student's learning profile	Keeping the trombone analogy.
	Oh yeah. (So.) That's cool. Okay.		
	Yeah. Interesting. Right? (Yeah.) So if we focus on the belly now, it's going to be confusing because we want to keep this shape here open and structured.		
	Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, but if we think about the belly, it's going to be like, Whoa, there's something, something's changing. So how about we try this? Um, and your goal is just to focus on open body, but not just the shoulders, the ribcage too.		
	Keep, keep the ribcage. Okay. So let me just, uh,		
	sorry. Um, and one more thing. Uh, it's super easy to get tense because we're trying to keep some, some muscles work, working to, um, if this happens, just think, relax the shoulders. You can start the phrase from the beginning again, just aiming for opening up the ribs. That's it. No tension here.		
	Okay. As for how to play, you do well to watch videos or play a game like Bardo's Gate 3. The core concept is that the dungeon master places a scenario before you and your fellow players. I'm trying to like,		
	take your time. It’s quite hard.	Student wellbeing and needs	Reassuring.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Your group works together to conquer whatever puzzle challenge or battle the scenario leads to. When the results of your efforts are uncertain, you roll a dice to represent your struggle. You may have magical or special abilities to help turn the dice roll in your favor. Whatever happens, the dungeon master narrates the outcome of your actions and hilarity probably ensues. If you're the type that lords better by playing, you can find many beginner-friendly games with a professional dungeon master here. Okay.		
	What's happening?		
	It felt more like fall, I guess, for lack of a better word. Like keeping like, yeah, I guess it sounded more like, I guess, like you said, like consistent, you know, because like, it's not, it's more of the same shape. So.		
	Cool.		
	Yeah. Yeah. Sorry. My brain's like, thinking about like, ah.		
	Yeah. It's a lot, it's a lot of different concepts. Um, a, I, I, I'm going, well, I feel like with you, I'm going to, uh, towards a more analytical path and technical path, et cetera. If you feel like it's not where you want to go or how you want it to go, just tell me and we can, uh, work differently.	Student's learning profile	Checking what he thinks is best.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Sounds good though. I think, I think, I think a technical path is good. I like, I like knowing the details. Like helps me. Yeah.		
	Okay. Then don't say that to me. And, uh, let's, let's go into details. Um, let's keep reading. I will skip this title here. Um, we're going to try the same thing and just to be a little bit more conscious of your ribs expanding, we can try one of two things. It can be either, uh, just keeping your, your hands like this on the ribs. So inhale. Um, and you read your sentences in, in speaking voice. You're not, it's likely that you won't feel a big, um, expansion. Nor do you need it, but we want to keep the opening when it happens. Uh, what I mean by that is that sometimes in singing, you're just going to open even more because you need more air, air, more support or whatever. Uh, now we just want to keep what's happening here open.		
	Okay		
	Uh, another, yeah, I wanted to suggest another way of doing it, but it's more for singing. So let's, let's not do that.		
	Okay. Maybe next session.		
	Yeah, we can, we can do this. Um, uh, yeah. (Okay.) So let's try that. (Okay.) And see how it goes.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:32:47	As people have grown to enjoy D&D over the years, this love has naturally spilled over into other forms of game telling, storytelling, and self exploration and self expression. Video games have been a very popular medium for D&D as they share the dungeon crawling, monster slaying experience. Baldur's Gate 3 was an intro to D&D for many, and it does closely follow the rules of 5th edition. Most D&D video games follow the rules of the current edition and aim to capture the same feeling of exploration and tactical combat. Other D&D games span the spectrum of genres such as action, real-time strategy, and even flight simulator. You can buy many of the classic D&D games for PC via Steam. Um, yeah, I definitely, I think I kind of lost it near the second sentence. I think I kind of, I kind of felt my ribs pulling in, but I think, yeah.		
	Great. (Yeah.) Um, what would be an image that could be useful for you when you're delivering a speech or that you could just think about when you're practising so you don't even have to think about it when you're actually doing your presentation because it would have become, I don’t know, a habit?	Agency	Giving him the opportunity to come up with his own image.
	Yeah.		
	What image can be helpful here?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What's kind of coming to mind is, um, oh man, um, so this image of like a guy, I don't know what, what it was from, but like image of like a guy with like a wooden barrel like hanging off his body of like the little straps over it. I guess like kind of that, I guess maybe that, I don't know why that's in my mind. But the idea of like trying to like, I guess like fill the barrel, you know, trying to, yeah, fill that space to kind of stay, have volume, I guess for lack of a better word.		
	It's, it's a great image. Um, uh, it really makes sense. Uh, some, some people say they just imaging, they, they would do this all the time.		
	Um, okay.		
	Or I mean, there, there's no right or wrong answer. It's just, uh, it works for, uh, different things work, work for different people. I like to think of, um, birds that try to get warm. And so they're, they become all fluffy. So they're more, they're rounder.		
	Yep. Um. I like that, I like that one a lot too.		
	So you can pick whatever birds, bird that works. And, um, we can finish. Uh, is this alone? Let's just read this with this wooden barrel idea. And then we can maybe do a speech that would be more like closer to what you could do in your daily life.	Student's learning profile	Using his visualisation idea.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Sure.		
	So. Wooden barrel. (Wooden barrel.) Let's go.		
	Wooden barrel. Fluffy bird. D and D has an odd and interesting history with Hollywood. The most recent and well-known examples of D and D shows are things like Critical Role and Dimension 20, where performers play the game on camera. This type of actual play show spawned a whole genre of live streaming entertainment. There was also the 2023 movie Honor Among Thieves that took place in the medieval-esque setting of the tabletop game.		
	[He speaks.] Before that, however, D and D media was a rollercoaster of quality. The 80s cartoon is a fan favorite, while the movie from 2000 is widely panned. Finally, and with 2024 being the 50th anniversary of D and D, there has been a mountain of merchandise. There was a D and D branded luxury version of pretty much anything you can slap a logo on, such as toasters, t shirts, and tumblers. Even luxury goods have gotten in on D and D's rise. There has been premium whiskey inspired by the game, a Converse sneaker collab, and a giant Lego set. Of course, none of these games, movies, or merch are required reading.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] They’re just additional means to enjoy epic battles, immersive stories, and cool art of D and D. I definitely felt my throat starting to tighten up near the end.		
	Interesting. Okay. This we need to take care of. Okay. Is there something else you noticed?		
	Something else I noticed? I mean, I was trying to keep the barrel image in my mind, so I was trying to stay big. I definitely took some longer pauses. That was because I was trying to, like, kind of just recompose myself. But other than that, there wasn’t anything I noticed.		
	Okay. Oh, sorry. Go ahead.		
	Oh, so what did you notice?		
	I thought it was great, but if you feel that you, if you say you’re feeling a tension in the throat, we need to fine tune something.	Vocal health	Making sure we address throat tension.
	Okay.		
	Out of curiosity, are you trying to empty your lungs 100% before you go for another line?		
	I think D and D has a long interesting history with Hollywood. I think I am. (Okay.) Yeah. I think, yeah, I think I'm like trying to like figure out how long the sentence is and then try and compress my breath into that.		
	Okay. I like your wooden barrel image. Let's keep using it.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay.		
	Where is my, where's my thing, whiteboard? I don't know. It's okay. I can just draw here. Oops. So this is your wooden barrel. And this is your air. And when you inhale, it's just 100% full.	Creativity	Using whiteboard.
	Okay.		
	And then you talk and it's emptying itself. If I can say that that way. (Yeah.) If you don't keep a little, how can I call that? Like a reserve, a little, is that a good word for that?		
	Yeah. Reserve. Yeah. Yeah. I think that's good. Yeah. That's a good word.		
	Let's call it a reserve. If you, if you don't keep it, it's like your savings account or air, it's going to get more complicated afterwards because then you would have to fill the full thing again. Plus it makes you like tense here. For example, I'm not, I can keep going. I'm not breathing in, but I can definitely feel this tensing up. And this was 100% empty, but it was really hard. So let's say that maybe you keep 10% of your reserve at all times, because if something happens and you need to change a tire, then you have your savings account right here.		
	Okay.		
	Does it make sense?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. So it just, yeah, not using up your whole breath kind of. Yeah. Okay.		
	The thing about this is if you take too much and you don't need it for the whole phrase, and then you keep refilling and refilling, you're just going to get dizzy because this is too much oxygen.		
	Okay.		
	And plus it feels not comfortable. So what you need is just some amount of air for the phrase you're going to say, read, plus this little reserve here.		
	Okay.		
	Because you don't always anticipate what you're going to say, because you don't know where it’s going to go, because you’re thinking at the same time, you can just take more breaks. And it’s a good opportunity to just refill small amount. This is gone. Okay. I can refill small amount. You're allowed to take breaks. It's not going to interrupt your flow. As long as you keep the reserve. And if you don't keep it, it's going to interrupt the flow because this is uncomfortable to use this little bit here. Does this make sense?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	That does make sense. Yeah. Yeah. Like intuitively it's like, yeah, that makes sense. Yeah. Like I'm trying to think like, maybe I get picked up this kind of bad habit back from when I did play the bass clarinet because I would have to play until like, I was like out of breath most of the time.		
	Is it, is it required to…		
	Well, I think it's just because a lot, because a lot of the time I would have to hold like, you know, like really long notes. So it'd be like, you know, just trying to like get every last bit of air to get to the end of the phrase. Right. So I think maybe that's kind of, I started to pick up this idea of using all of the air.		
	And when you had to do like, two very long lines in a row. (Yeah.) How would that go? Like the second line? Would it work?		
	It's, it was awful. (Okay.) Yeah. No, it would be like, I don't know.		
	Okay. I'm not familiar with that, but I know.		
	Yeah. I mean, not quite that dramatic, but you know, be like very, very extreme.		
	It has to be dramatic. (Yeah.) Can you do the, I don't know how it's called, the re feeling of air thing through the cheeks like trumpeters do?		
	Oh, like a circular breathing?		
	Yes.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I never, I never got, I never got a hang of that. I tried. I couldn’t. Yeah. Couldn't figure that one out, unfortunately.		
	Okay. I was just curious. It wouldn't work with speaking because you need air to, well, wouldn't it? No, you wouldn't.		
	No. Yeah.		
	But let's, let's try this. So you have your wooden barrel here and at the bottom of it are two holes for your legs. And a little bit of something. I don't know what you can do.	Student’s learning profile	Using his visualisation idea.
	Yeah. Probably just water.		
	Water. A little bit of water there. And it's always there. (Okay.) Um, let's, let's try this anyway, and then we're going to try a more regular speech.		
	Okay.		
	It's pretty long, but I think you shouldn't have to take longer breaks. If you don't use your reserve, let's see how it goes.		
	Okay. If you're going to play a beginner-friendly D&D session, chances are that you'll be playing in the Forgotten Realms. But what does that mean? The Forgotten Realms is one of D&D's many settings. A fictional world in which your character will adventure. D&D has had many settings throughout the years, with genres spanning the lines of steampunk, sci-fi, and post-apocalyptic.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] The Forgotten Realms is seen as the standard D&D setting for the 5th edition era. The easiest way to describe the Forgotten Realms is that it's the kitchen sink fantasy world. Any idea you've seen in fantasy novels, anime, and movies can probably be brought to life in the Forgotten Realms. The main landscape of the realms is the Sword Coast. There you'll find Baldur's Gate, Icewind Dale, Neverwinter, and many other iconic locations from the D&D games, novels, and movies. Ran out of breath there.		
	[He speaks.] There’s enough established lore in the Sword Coast to fill a wiki, but also room for dungeon masters to add their own stuff. This makes it the perfect setting for beginners, as you don’t really need to do homework to understand what you're getting into. Eh, kind of.		
0:47:13	I feel like by the end of each line, you're out of breath already.		
	Yeah, I was trying to do the refill at commas. Whenever I got to a comma, I would try and take a bit of air in. But yeah, I was definitely still depleting as time went on.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Would it be okay if you added commas everywhere? For example, a DM will typically fill you in on what the campaign theme is before you play. So, a little break here. And I don't think it was unnatural. In fact, you can have picked a start playing DM's game listing because they advertise a specific concept that appeals to you. You can take more breaks. Yeah. Was it weird, the phrasing?		
	It definitely felt a little… Oh, like what you just did or what I...		
	Yeah. What I just did, sorry.		
	Not really, no. It felt… No, yeah. It felt pretty natural.		
	I think you can allow yourself more time off or breaks. And if it’s in a conference or something or teaching or in a class or something, it would just sound more natural to take those mini breaks everywhere. Let's see how it goes in a more… What's the word? In another context.		
	Yeah.		
	What would you… What do you want to talk about? It would be natural speech.		
	Um… Oh, I mean… I just… I mean… Uh… Okay, how about… I guess I could talk about the rocket launch yesterday.		
	Oh, let's go.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay.		
	Oh, three minutes. No, it's too long. Two minutes?		
	Okay. Usually two, yeah.		
	Yeah. Okay, let's go.		
	Okay. So, yeah. Um… Yesterday, the, um, Artemis 2 mission took off, um, for the first time. And, to me, that's really exciting, because it's the first time that man is going to be to the moon in, like, a long time now. And, to me, this is really exciting, too. Not because of this mission. Ah, right out of breath.		
	It's okay. You're just a wooden barrel.	Student wellbeing and needs Student's learning profile	Reassuring. Reminding him of his visualisation idea.
	Wooden barrel. Yeah.		
	You have all the time you need. And, you're just talking about something that's exciting.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. I mean, it is exciting. Um… But, yeah. But, I'm really looking forward to the next missions. Especially because, like, in 2028, we're planning to go back and actually land on the moon. And, to me, this is really exciting, because it seems like we're finally using all the knowledge we've learned in, like, the last 20 years. And, finally, putting it towards space exploration. Um This is going to probably… Hmm… Topics. I think this is going to lead to a lot of new technologies and innovations, which are going to be very fascinating as we try to conquer the challenges of trying to build a moon base. Um… We're going to have to explore new forms of power generation, to name one. Like, how do you generate power on the moon? I mean, you have solar panels, but it would be ideal if you could use something on the moon to generate, to, like, make your own, maybe, moon-made solar panels would be really cool. And all of the resources that go along with that. Um… Yeah. No, it's... I'm really excited about the rocket launch and seeing what comes up.		
	Okay.		
	Ah, I still can't quite...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's... It's okay. I can… I can feel what's happening here, but I don't have words for it yet. Um… Can you please teach me about rockets, like, for two minutes? I don't know anything about it, for real.	Student's interests	Using what he likes (teaching + topic) to see if his speech pattern changes.
	Uh… Okay. Let me just… One moment, just to kind of… Um...		
	Well, actually, we don't need the timer.		
	Yeah.		
	I just want to learn about rockets and see you speak.		
	Okay. I mean, I guess, like, what do you… Like, do you want to learn about, like, how, like, the propulsion system works? Like, the navigation? I guess I saw the propulsion. Um… So… I'm trying to, like, push my breath so much.		
	Yeah. Don't focus on it and...		
	Just be natural.		
	Yes. And if you feel like you need more… Um… A little… Some time to breathe. Uh… Take 10, 15 seconds if you want to. Um… Um… Let's just see how it goes in a more natural way.	Student wellbeing and needs	Letting him know he can take his time.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Um… Yeah. So, with rockets, especially, like, propulsion systems, there's two main types of fuel sources you're dealing with. You're dealing with your solid-state boosters and your liquid fuel boosters. Uh… So, if you look at the Artemis II rocket, um You know… Or, like, most rockets, how you have, like, kind of, like, the main central tower. Do you have, kind of, like, the two smaller ones on the side that normally detach rather quickly into the launch sequence? The two on the side are usually solid fuel.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] So, on the inside, it's actually a solid packing of some sort of, like… It's like a gel-like, kind of, like, um… Gasoline-infused gel, kind of, in a way. It's really weird. Um… But it burns up from bottom to top. So, they're jettisoned. But then your main engines are fueled by liquid… Um… Liquid fuels. Normally, it's a mixture of… What do they use? They use… They use kerosene… I think it's kerosene, liquid oxygen, and, like, liquid helium, I think. Or something like that. As, like, its main propulsion system. And that's useful once you get high enough into the atmosphere that you start having lower gravity, and you no longer need the power of those solid-state boosters. So, it's like, use the solid-state boosters to get away from the gravity. Then, as gravity weakens, you can start using the less force for liquid engines to get yourself into space.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Um… And part of the main reason you need to have liquid oxygen on board is because, of course, in space, you don't have oxygen. So, you have to basically carry all your oxygen stuff with you for the engine to consume as it goes up. Um… Yeah, and then, normally, once it gets into the atmosphere, like, the really big part of the rocket ship then detaches because all of the fuel is empty. And you don't want to just carry around an empty tank, that's just a waste of energy. So, it's dropped, and you then have a very efficient upper stage, which is then designed for no atmosphere proportion. And that's what gets you into orbit, to the moon, and then decelerate on the way back so you don't burn up in a fiery blaze as you re-enter the atmosphere.		
	Okay. Um… Do you… So… Um… It's not really related. I just thought about this. Do you think, like, astronauts have lower level of anxiety? I'm just… Because, at some point, you're just… I… I don't... I don't know how… What the risks are. I have no idea, but...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I imagine yes and no, because, like, they spend, like, years of their lives training for the mission. Um… So, I imagine all that… All that training probably does a lot to help ease it. But I imagine there's still a certain level of stress that comes with the job. Like… Yeah. Like, how could it not?		
	It's like, yeah, you're right. I guess you're... You're afraid of what you don't know. So, if you know way much more about it, then you can feel better about this.		
	Yeah. Ideally, yeah.		
	I just wonder if… If… If you're an astronaut, and you're leaving for a mission or something, and… And you're kissing your kids. Do you… Somewhere in your brain or heart, do you think, maybe… Maybe… This is the last time? I don't... I wonder.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I mean, they probably do, but I mean, they'll also probably… I mean, because a lot of them, especially, like, back in the day, were, like, test fighter pilots. So, they kind of already had the mindset of, I'm testing a dangerous plane that could just blow up on me. So, I imagine the pool that they select people from probably helps a lot with, like, that kind of mindset of acceptance. And kind of, like, being able to push that anxiety to the back. And be like, no, I trust the people who designed it enough that I can feel confident, right? It's like getting on a plane, right? It's like, you're getting on a plane, you're like, you know, there's always, like, a part of you, like… Or maybe I know there's a part of me that's kind of like, this is crazy. I'm getting onto a metal tube that's going to fly through the sky. Like, what the hell? But then it's always like, no, you know, they've done this for years. They're really good at what they do. I trust, you know, like… So, I imagine it's probably a similar idea.		
	In the meantime, it's just a little metal tube. It's incredible. A quick check. How is your breathing right now? Do you feel out of breath?		
	Not really, no. (Okay.) No, I feel like when I was doing this speech, I was. But I guess when we did the more Q&A, it was a bit…		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. So, there's something for us here. And also, I have other questions that I will keep for later. We need to find what is it that changes when you're answering a question that feels like it's just a day-to-day conversation compared to when you're doing a speech.	Student's learning profile	Noting that his speech patterns change when he's presenting or just chatting.
	Okay.		
	What prevents your speech from being somehow natural? What is there?	Agency	Asking about his opinion on his learning.
	Yeah. Yeah. Um… Hmm. I guess, like, the obvious abstract, very broad answer is maybe performance anxiety? Um… More specific than that. I think I'll have to think, I'll have to probably think on that for a bit, kind of. Um… Yeah, I'll get back to that next week, I think. I'll think about that.		
	Yeah. And, um… But what you said was useful already for right now. I think if… If we take the performance component out of it, what prevents you when you're doing a speech or reading something? What prevents you from treating this like a conversation?	Agency	Asking about his opinion on his learning.
	Hmm.		
	We could talk about this now, or you can think about it.		
	Yeah. Let me think about that. Yeah, because that's like a...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Just writing this down.		
	Yeah. I'll... Um... I'll make a note of it, too, so I remember...		
	I can. I can send it to you.		
	Oh, okay.		
	Um... Because I think when we figure that out, it could be very useful. Okay, so, um, these are cool prompts to think about. Um... I have other questions, um, that are more on the technical side.		
	Yeah.		
	Um... When it comes to visualization, um... Where are you on the spectrum? So I know you can imagine things. (Yeah.) Um... But let's say if... You have to think about an apple. (Yeah.) How is it in your mind? Can you describe it?	Curiosity	Trying to understand how his brain/mind works.
	Um... Uh... I would describe it, I guess, as kind of, like... Blobby is, like, the best way I can describe it. Like, I don't see, like, the hard outlines of it. But I can kind of see, like, the general splotches of, like, reds and kind of the browns. Like, it's kind of... Like, looking at an... Kind of like looking at an apple, I guess, and, like, a wavy puddle, I guess, if I was to kind of do it. You know, it's like you can kind of... You can see what is there. You can tell that it is that. But you can't make out the fine edges, I guess. (Okay.)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's kind of… Yeah.		
	Can you… Is it in 2D or 3D? Or even 4D?		
	No, definitely not 4D.		
	I would say 2D.		
	Okay, 2D. Yeah. So, um… So, it's not possible to sort of turn it around? Or maybe flip it?		
	Not… Flipping, yes, but not rotating. I guess… I guess if I try and rotate it, it's kind of like… Remember that really old, like, Will Smith spaghetti, the AI-generated one?		
	Yes!		
	It's kind of like that where, like, the apple can rotate, but, like, it's... It then constantly changes and it doesn't... It's not consistent with itself.		
	I… Sorry, I got excited. I have so many stuff to say about this video. I think about it at least once a month or usually more than this. Um… Okay.	Rapport	Sharing something personal.
	So...		
	Well, this is pretty detailed then.		
	Yeah. So, it's like… Yeah, it's like I can visualize stuff, but I can't, like, manipulate them with consistency.		
	Okay. Thanks. (Yeah.) So, when you think about a wooden barrel… (Yeah.) Is it materializing around you or are you just seeing it?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um… I'm kind of just… I'm kind of seeing it, like… And, like, in front of me, for lack of a better. Yeah. Yeah. Yeah. I can kind of, like… Yeah.		
	Stay there. (Yeah.) It's in front of you. Um… Sort of wolf, miss, blurry, wavy lines.		
	Yeah. It's, like, kind of, like… It's, like, kind of, like, brown of, like, I can see, like, the bands on it.		
	Can you, um, step forward and jump into it?	Curiosity	Trying to understand how his brain/mind works.
	Um… I can… I can't visualize it, like, around me, but I can visualize, like, a character of myself in it. (Okay.) Kind of. (Okay. Cool.) Like, I can put, like, a person in and be, like, that's me.		
	Okay. Got it. (Yeah.) Um… Super useful, uh, for us to know. And, um… And my last question… No, I have two more. But the real one is, um… Do you… Do you have sometimes this… Like, your pharynx, is it sometimes… Does it feel congested? This… I'm talking about this part. Like…	Vocal health	Making sure we address a health possibility.
	Like, congested, like, have, like, um…. Like, like, a cold, kind of?		
	Yeah, like, when, sort of, when it's stuffed. Is it… Is this part, does it feel a little bit less free than it could?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Uh, not really, no. I think in terms of, like… Yeah, I mean, it's, like, a little tight right now. I think that's just… Because of all the breathing and stuff I've been trying to do.		
	Yeah, that makes sense. Um… That's... Okay, so that's all the time we have for today, but… We… We have a lot of useful things that we can put into action. Um… If… If you needed something between today and, um… Next Friday to keep going on this path, what would that be?	Agency	Giving him the opportunity to state his needs
	Um… Hmm… I think I'll... I think I'll try and work on, like, the idea of, like, keeping the chest… Like, the chest open, like, the ribcage shape, kind of. I think I'll try and work on that. (Okay.) And then think about the things we talked about. Like, what stops me from, like, lecturing from being a conversation, like...		
	Okay. Great. (Yeah. I think…) I was asking because I was just wondering what type of, um… Uh… Support I could send. So it could be around this ribcage thing.		
	Yeah. Cause I… Cause I think… It's, like, in… To me, like, you know, like, obviously the expert here. But, like, that kind of feels like the most… The next step to me, kind of.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I… I… I think so, too. Definitely gonna be helpful for singing, too. So… That's sort of two in one. (Okay.) Which is good.		
	Okay.		
	Um… And, um… Oh, yeah. Last question. And then we're done. Do you… Like, how… How many minutes per day or… For the entire week do you want to use for this work?		
	Um… Let me just think about my...		
	Sometimes people say zero and it's okay. Just…	Student wellbeing and needs	Letting him know it's okay not to practice if not useful.
	Yeah. I could probably safely do… I could probably safely do 10 a day. I could maybe… I'm trying to think. 10… I would say 10 to 20. Probably. I had stuff for that time.		
	Okay. Okay, great.		
	Yeah. I think that's safe.		
	Sweet. Do you have any questions for me for today?		
	Not that I can think of. Um… If I do, I will email you.		
	Yes. You know the rules.		
	Yes. Yep.		
	Amazing. Well, thank you so much.		
	Thank you, Florie.		
	And happy relaxing because March is...		
	March is done.		

Participant 1, Session 4 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:03:28	Hey there. (How's it going?) Good. How are you? (Good. So I just try to set up my… For some reason my camera system is not…) Yeah. No problem.		
	Take your time. (…running.)		
	Where's my… It's video. video source. Hm. Okay.		
	I used to work with this software. I don't remember the name. And I stopped because it won't understand.		
	Yeah. Oh. How to start the video stream. Oh, is that why? Yeah. I think I found the… Yes. One second. I think if I turn this off… Can OBS now capture this? No. Hmm. Okay. I usually use OBS to rotate my video feed. Video in effect. Can I do it through…		
	If it's not possible, I don't mind.	Student wellbeing and needs	Letting him know it's okay if his video is tilted, we can adapt.
	Yeah, I think I probably could fix it, but it would take a while, so…		
	It's okay, I can… I see you, so that's good.		
	Yeah, that's frustrating, I'll have to fix that. Okay, but yeah, I'll have Aptor's appearance.		
	Is this disturbing for you to…?	Student wellbeing and needs	Making sure it's not a problem for him that will bother him during the session.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, no, it's just gonna… Yeah, no, okay, yeah, I don't know what to do. Okay, so… Oh, wait, aha! There you go, okay. Not perfect, but okay.		
	Amazing, that's great. Great, great, great. Okay, so, yeah, how have you been?		
	It's been good, it's been good. My stress levels over the last week have been severely decreased.		
	Oh yeah, March is done.		
	Yes, March is done, so it's been a bit more calm.		
	Oh, great. Did you feel it had sort of an impact on your voice, like your stress levels decreasing?	Curiosity	Trying to understand how his stress levels impact his voice.
	Maybe a little bit, like, because I feel less like frantic now, I guess, so I think that might help a bit. (Interesting. Good.) Yeah, not having seven things at the same time helps.		
	Yeah, I can, I understand. (Yeah.) So, today we are online, obviously. Is there a specific, what's the word? Like, how do you want to organize our time, speaking, singing-wise?	Agency	Giving him the opportunity to organise our agenda.
	Um, good question, because, um, like, do you have, like, your piano and stuff with you, like? (Oh, yeah.) Oh, okay, cool.		
	Yeah. Sorry, let me, let me show you. I wasn't clear about it at all. Um, so my piano's here. I cannot accompany you because of the delay, and also I wouldn't be able to hear you as well.		
	Yeah, I would say I gave it to my headphones, the piano sounds a bit distorted.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, um, I can take care of that. Wait.		
	Oh, yeah, that's, that sounds better, really. Yeah, yeah, that really sounds better.		
	Great. Um, and I also have that if you want to do exercises for the singing voice, I can use this. (Oh, that's, that's cool.) It helps to visualize, uh, where we're going at. Um, so, yeah, if you, if you want to sing, um, I cannot accompany you, but you can put, like, a backing track or a song on your end. (Yeah.) If you don't hear it, that's okay. Um, and that's the major difference between online and in person for the singing part.	Student's learning profile	Talking about virtual piano because it seems visual aids are helpful for him.
	Okay. Um, as I say, maybe, it might, maybe it'd be easier to do some vocal exercises then just you don't have to try and juggle all that then.		
	Uh, vocal exercises, you mean singing or speaking?		
	Oh, uh, that is true. Both of all vocal, uh, speaking. (Okay. Yeah.) Okay. And should I maybe stand up for this?		
	Um, you, you can, you don't, you don't have to. Um, so.		
	I can do that.		
	Um, I think, yeah, it may be, it may be useful. So, uh, speaking, we're going for speaking 100% today. Is that correct?		
	Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:09:01	Do you have your presentation on April 10th?		
	Uh, April 10th. Yes.		
	Do you want to talk a little bit about that or, or not a concern?	Student's goals	Giving the opportutnity to adapt to his real life voice needs.
	Uh, I'm feeling better about it. I mean, I've been, I've been trying to really practice like, um, belly breathing and stuff, which has been, I think, pretty good. Um, yeah, I like to say whenever I'm like sitting down and trying, I'm trying to get more circular with my breathing. Also, let me know how my audio sounds. I'm using a microphone that I'm not used to using. So let me know if it sounds strange at any point.		
	It sounds great.		
	Actually, see if I'm using my, there you go. Now it's using my mic. How's that? (It's good.) That's good. Okay. (Yeah.) Okay. Sounds good. Okay.		
	How about on my end? Can you hear me? (Yeah. Everything sounds, I think sounds good.) Great. Just turning off the piano here. Oh, you know what? Maybe, maybe not. Um, well, let's leave it here. So just gathering my thoughts for a few seconds to organize today. Let's, let's take it from the belly breathing thing.	Teacher wellbeing and needs	Taking some time for myself to collect my thoughts.
	Okay.		
	So, um, how is your body right now? And where's your belly at?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So, um, yeah. So standing up right now, um, belly's feeling good, I guess. Like I'm trying to like breathe more, like focusing on using like the belly muscles to try and get the air in. And then just let the chest doing as a warts, I guess. That kind of. Correct. Okay.		
	You got it.		
	Yeah. That's what I do. There we go.		
	So, um, sorry, please go ahead.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, no, you go. Yeah. (No, I, I, please go ahead.) Oh yeah, no, just, yeah, belly feels good. Just trying to really get that. Yeah. Like I know it's like when I was trying to sing along with the song, like I was trying to like keep on the pace of the, the song you sent me. Um, it does sound very weird by the way, like you said it would. Um, but like, um, I found like trying to get the breath like quickly enough between like the different scent, like different sentences, I guess, of the song. Like it almost felt like I had to like, almost. I think how to say it's like, feels like when I normally breathe, I try, I'm trying to like actively draw in air through the chest that speaks. But like, if I kind of just focus on just like expanding the belly, it's kind of like the air just kind of goes in, you know, it's kind of like, instead of thinking about like air as like the first thing, it's like, I think about the belly as the first thing. And then the air kind of just flows in naturally to try to get it in quicker.		
	Um, like in a vacuum situation.		
	Yeah. So I'm trying to think of how to like explain it.		
	I think, tell me if I got it right. Uh, instead of thinking about breathing, you're thinking about expanding the belly and it sort of draws the air in as in vacuum.	Curiosity	Making sure I understood him correctly so I could stay on the same path.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. Kind of. Yeah. So instead of like it being the act of like breathing, it's more of an act of just expanding the belly and then the air kind of just gets poured in.		
	Interesting.		
	Which I found could kind of help me get the time, get my breath a bit quicker sometimes. (Okay.) So.		
	Let's, let's see. We can work on stuff that's similar to that. (Okay.) Um, and just realizing how relaxing some stuff around here, just, just the air in any way. Um, to put it super, super simply, if you have, um, like emptiness, like a vacuum thing in your lungs, it's going to get filled in. Um, but is there a way we can do that without you having to activate any, any muscle? Um, so sorry, I'm, I'm just thinking out loud because if it's helpful, let's use this. Um, and if we can make it even more, uh, efficient, can you try, um, can you try reading a text? I'm going to pull up something about, um, how about D and D?	Student's learning profile Student's interests	Using what we've learned about his breathing habits that help to work on another concept. Using his interests for motivation.
	Sure. Sounds good.		
	Um, I'm just typing text about D and D. Um, okay. And let's try that. And in your speaking voice, we're going to try to actively do your belly trick. (Okay.) Let's read. That's a lot. Let's read up to here. (Okay.) Is this big enough?	Student's learning profile Student wellbeing and needs	Trying his belly trick that works. Making sure the font size is comfortable to read.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yep. That's, that's good. Yeah. (Okay.) Um, maybe zoom out just a little bit. (Sorry.) Yeah. Yeah. No worries.		
	Okay. Let's go.		
	Okay. Um, the world of Dungeons and Dragons. What is D and D? What is Dungeons and Dragons? It's a question I've gotten many times after telling people that I'm a professional dungeon master and then telling them later leather suits aren't involved. You could have even asked the question yourself after coming to start playing and signing up for your first game. You might have the base knowledge that the Dungeons and Dragons or D and D is a game where the people roll dice and do silly things. But there's so much more. A whole universe of more. A whole multiverse of more. D and D is now a big game, big name franchise. There's movies, a pricey Lego set, branded clothing collabs, game of the year Bardo's Gate 3, and a seemingly endless amount of books. It's enough to make a newcomer’s head spin. You may be wondering if any of it is necessary to understand D and D.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Like if there's a Marvel style connected storyline or decades of lore akin to Star Wars. Thankfully, nothing is required to play other than dice, a decent knowledge of the rules, and a willingness to play with others. But if you are the type that likes to dive deep, let me guide you through the world of Dungeons and Dragons. Dungeons and Dragons, the tabletop roleplaying game. The main face of D and D is the game itself. A decades old tabletop roleplaying game, TTRPG. Now in its 50th anniversary, the game of D and D has changed a lot in its many years. Its original form took inspiration from war games. A tabletop pastime where players simulate large scale combat with lots of tiny figurines. In the 2000s, fans thought their hobby was battling with		
	[He speaks.] the rising popularity of World of Warcraft. And nowadays, storytelling seems to be the focus as more players are brought to the game through live play shows like Critical Role.		
0:16:50	Yeah. What did your belly do?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So when I was reading that, I was really trying to focus on just like getting air strictly through like belly expansion kind of. So it was like causing it kind of like going out and then like whenever I get in a sentence, I would push it out kind of and then compress it in to kind of push the air out. It was the technique I was trying to do.		
	Sorry, I'm interrupting. You're trying to feel the, to empty the lungs when you're done with one line. Is that correct?	Curiosity	Making sure I understood him correctly so I could stay on the same path.
	Um, yes, I guess I am. Yeah. Yeah. I guess I try to get like the excess hill out then refreshing it.		
	Okay. Sorry. And yeah, please keep going.		
	Um, no, I think, I think I was kind of, I think I was kind of train of thought. Yeah. Like I would expand out to, to get the air in and then slowly push out as I was speaking and then trying to really keep the chest and throat relaxed, which I think has had a positive impact. My chest doesn't feel like last time I was having issues with like chest tightness and my chest is feeling okay right now.		
	Great. Okay. As opposed to tight.		
	As opposed to tight.		
	Other opposite.		
	Um, I guess I feel like more in breath. Like, yeah. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What would be even better? Sorry. Maybe I misunderstood, but, um, I thought that okay wasn't 100% comfort.	Curiosity	Trying to understand further how is comfort works.
	Oh, I mean, I think it's, I think it might just be like practicing cause I'm not used to doing that type. So I think that's why it's just okay. Cause like my body is still like, what are you doing kind of, you know, it's like.		
	Got it. (So.) Okay, great. Um, and we're not focusing on that right now, but I thought your, um, reading was great. Um, intonation is great. I mean, it was easy to stay focused and that's, that's amazing. (Okay.) Um, did you say you were pushing your belly out while talking?		
	Uh, no, I was pushing it in. Yeah.		
	Okay. If we just keep the idea of gravity that you mentioned last time for belly expansion and not think about muscles when it comes to the belly. Um, how would that go?	Student's learning profile	Using the idea he mentioned himself (gravity).
	So, so thinking about muscles in the belly?		
	No, we're not thinking about muscles at all.		
	Sorry. Maybe just repeat. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Um, from what I understand now, you're, um, uh, doing a, um, good technical job at pushing in, pushing out, expanding, um, uh, emptying, et cetera. If we just keep the idea of expanding or gravity, as you mentioned last week, and we don't think about muscles at all, just this idea of gravity. So we can use other muscles. Uh, how would that go? Let's just try this.		
	Yeah.		
	Um, don't do the, um, um, pushing out thing on purpose. Just think expansion and release here. And if you need two seconds between each line, just take them. We're just trying to release here. The belly is expanding. We're not thinking about muscles now.		
0:20:54	Okay. Um, the history of D and D is a too vast. Okay. Sorry. The history of D and D is too vast a subject to get into here. There's many books in this subject written by more qualified people than I. One notable thing you'll see come up a lot is there, is that there's several additions of D and D. Essentially, every eight to 10years, the game developers decide to update or completely change the rules. That's so true.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Uh, these additions changes come in the form of new rule books sporting different art styles. The current edition is fifth edition. The latest book is the 2024 player's handbook, both a celebration of the 50th anniversary and an attempt to streamline fifth edition rules for new players. The majority of groups use the latest edition in their games. Although you'll find dedicated fans of the older editions.		
	[He speaks.] As a newbie, you'll likely end up joining a table playing with the newest rules as those are the easiest to find on store shelves. Okay. So yeah, I think, like thinking just like gravity wise, I kind of felt like, it kind of, it kind of, it kind of, I guess like, it kind of, I just like coming home after like a long day, just kind of like letting like, you know, just like release like the tensions, kind of letting like the gut for lack of a word, kind of like fall, fall away, I guess. It's kind of like using just gravity.		
	Okay. Is that, is that good for speaking?		
	I think, I think it's good. Yeah. I think it's, I think I have to try out more, but like it's definitely helping, I think, move tension from up here, kind of moving it away, you know, kind of to more the belly.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, great. Because I have a theory, we're going to test it now. (Okay.) And at the end of the day, our goal is for you not to have to think about too many things like gravity expansion of the belly, then push in, push out, empty the lungs, et cetera, because it's too much. And if we can find one idea that makes it all work together, it's going to be helpful. But the thing I'm thinking about is that, tell me if it resonates with you. I feel like your air has no problem to get in, but it's more complicated for it to stay in. And as long as it's in, I feel like it wants to get out. Does it make sense?	Student's learning profile	He seems to like understanding things (learning profile + personality) but it can be confusing so: trying to find an idea that sums it all up.
	I think so. Yeah. Like I can't, it's like, I can't keep the, it's like, I can't keep the diaphragm expanded. Is that kind of a trick? Like from like a muscle, you know, like it's like, it wants to like contract again. Is that kind of.		
	Are you interested in learning how it works in the body or? (Always interested. Yes.) Okay. Yeah. I can skip this. Okay. So your diaphragm is here where my pointer is. And when you inhale, this goes to the sides. So this expands too, and your belly too. And I think you mentioned that last week, your ris, they expand too.	Student's learning profile Creativity	Using some time to explain first. Using visual aid.
	Yeah. I think I did.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	You put your hands here. Yeah. And just deep breath in. I can't, I can't see myself. Yeah. Put your hands here.		
	You can't see like my, I am doing it.		
	Great. And I, I, I meant, I can't see my camera. So I didn't know if you were able to see. Um, so to put it simply, if we don't hold the rib cage or if we let it collapse, it sort of pushes the air out. Or, um, if you fill in your instrument, which is your body with air that you need to produce sound. And then when you start speaking, you just deflate the instrument. Um, then it loses its… Um, what's the word?	Student's learning profile	Using an image we talked about last week.
	Like.		
	Structure.		
	Structure. Okay.		
	Yeah. Um, it's like, you're, you're playing the clarinet?	Student's interests	Using something personal to him.
	A bass clarinet. Yeah.		
	Yeah. I guess. It's like, you're starting to, to play it and its shape changes as you're playing. (Hmm.) So the sound will change too.		
	Yeah. Okay.		
	It's not a very good analogy with the clarinet.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I, I kind of, I kind of get you going for it. It's like, I guess like, it's like a, maybe it'll be like a trombone or like you keep the, like change the slide of the trombone, which changes the sound. Maybe that's like.		
	Um, yes, but when, yeah, that's it. Um, but the, the good thing with the trombone is that it's structure or, um, starting shape doesn't really change. (Yeah.) And that's why, what we can try to do now. So deep breath in and the amount of energy or amount of expansion that you're gaining from this fresh breath, we're going to try to keep it. Um, it requires you to not think about the belly because, um, your belly is going to do its job by itself. If this goes out, maybe I can show you if my ribs go out, My belly instantly goes in. It's, if I do this on purpose, my belly goes in, in, in, and I'm not contracting this on purpose. I'm just doing out.	Student's learning profile	Keeping the trombone analogy.
	Oh yeah. (So.) That's cool. Okay.		
	Yeah. Interesting. Right? (Yeah.) So if we focus on the belly now, it's going to be confusing because we want to keep this shape here open and structured.		
	Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, but if we think about the belly, it's going to be like, Whoa, there's something, something's changing. So how about we try this? Um, and your goal is just to focus on open body, but not just the shoulders, the ribcage too.		
	Keep, keep the ribcage. Okay. So let me just, uh,		
	sorry. Um, and one more thing. Uh, it's super easy to get tense because we're trying to keep some, some muscles work, working to, um, if this happens, just think, relax the shoulders. You can start the phrase from the beginning again, just aiming for opening up the ribs. That's it. No tension here.		
	Okay. As for how to play, you do well to watch videos or play a game like Bardo's Gate 3. The core concept is that the dungeon master places a scenario before you and your fellow players. I'm trying to like,		
	take your time. It’s quite hard.	Student wellbeing and needs	Reassuring.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Your group works together to conquer whatever puzzle challenge or battle the scenario leads to. When the results of your efforts are uncertain, you roll a dice to represent your struggle. You may have magical or special abilities to help turn the dice roll in your favor. Whatever happens, the dungeon master narrates the outcome of your actions and hilarity probably ensues. If you're the type that lords better by playing, you can find many beginner-friendly games with a professional dungeon master here. Okay.		
	What's happening?		
	It felt more like fall, I guess, for lack of a better word. Like keeping like, yeah, I guess it sounded more like, I guess, like you said, like consistent, you know, because like, it's not, it's more of the same shape. So.		
	Cool.		
	Yeah. Yeah. Sorry. My brain's like, thinking about like, ah.		
	Yeah. It's a lot, it's a lot of different concepts. Um, a, I, I, I'm going, well, I feel like with you, I'm going to, uh, towards a more analytical path and technical path, et cetera. If you feel like it's not where you want to go or how you want it to go, just tell me and we can, uh, work differently.	Student's learning profile	Checking what he thinks is best.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Sounds good though. I think, I think, I think a technical path is good. I like, I like knowing the details. Like helps me. Yeah.		
	Okay. Then don't say that to me. And, uh, let's, let's go into details. Um, let's keep reading. I will skip this title here. Um, we're going to try the same thing and just to be a little bit more conscious of your ribs expanding, we can try one of two things. It can be either, uh, just keeping your, your hands like this on the ribs. So inhale. Um, and you read your sentences in, in speaking voice. You're not, it's likely that you won't feel a big, um, expansion. Nor do you need it, but we want to keep the opening when it happens. Uh, what I mean by that is that sometimes in singing, you're just going to open even more because you need more air, air, more support or whatever. Uh, now we just want to keep what's happening here open.		
	Okay		
	Uh, another, yeah, I wanted to suggest another way of doing it, but it's more for singing. So let's, let's not do that.		
	Okay. Maybe next session.		
	Yeah, we can, we can do this. Um, uh, yeah. (Okay.) So let's try that. (Okay.) And see how it goes.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:32:47	As people have grown to enjoy D&D over the years, this love has naturally spilled over into other forms of game telling, storytelling, and self exploration and self expression. Video games have been a very popular medium for D&D as they share the dungeon crawling, monster slaying experience. Baldur's Gate 3 was an intro to D&D for many, and it does closely follow the rules of 5th edition. Most D&D video games follow the rules of the current edition and aim to capture the same feeling of exploration and tactical combat. Other D&D games span the spectrum of genres such as action, real-time strategy, and even flight simulator. You can buy many of the classic D&D games for PC via Steam. Um, yeah, I definitely, I think I kind of lost it near the second sentence. I think I kind of, I kind of felt my ribs pulling in, but I think, yeah.		
	Great. (Yeah.) Um, what would be an image that could be useful for you when you're delivering a speech or that you could just think about when you're practising so you don't even have to think about it when you're actually doing your presentation because it would have become, I don’t know, a habit?	Agency	Giving him the opportunity to come up with his own image.
	Yeah.		
	What image can be helpful here?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What's kind of coming to mind is, um, oh man, um, so this image of like a guy, I don't know what, what it was from, but like image of like a guy with like a wooden barrel like hanging off his body of like the little straps over it. I guess like kind of that, I guess maybe that, I don't know why that's in my mind. But the idea of like trying to like, I guess like fill the barrel, you know, trying to, yeah, fill that space to kind of stay, have volume, I guess for lack of a better word.		
	It's, it's a great image. Um, uh, it really makes sense. Uh, some, some people say they just imaging, they, they would do this all the time.		
	Um, okay.		
	Or I mean, there, there's no right or wrong answer. It's just, uh, it works for, uh, different things work, work for different people. I like to think of, um, birds that try to get warm. And so they're, they become all fluffy. So they're more, they're rounder.		
	Yep. Um. I like that, I like that one a lot too.		
	So you can pick whatever birds, bird that works. And, um, we can finish. Uh, is this alone? Let's just read this with this wooden barrel idea. And then we can maybe do a speech that would be more like closer to what you could do in your daily life.	Student's learning profile	Using his visualisation idea.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Sure.		
	So. Wooden barrel. (Wooden barrel.) Let's go.		
	Wooden barrel. Fluffy bird. D and D has an odd and interesting history with Hollywood. The most recent and well-known examples of D and D shows are things like Critical Role and Dimension 20, where performers play the game on camera. This type of actual play show spawned a whole genre of live streaming entertainment. There was also the 2023 movie Honor Among Thieves that took place in the medieval-esque setting of the tabletop game.		
	[He speaks.] Before that, however, D and D media was a rollercoaster of quality. The 80s cartoon is a fan favorite, while the movie from 2000 is widely panned. Finally, and with 2024 being the 50th anniversary of D and D, there has been a mountain of merchandise. There was a D and D branded luxury version of pretty much anything you can slap a logo on, such as toasters, t shirts, and tumblers. Even luxury goods have gotten in on D and D's rise. There has been premium whiskey inspired by the game, a Converse sneaker collab, and a giant Lego set. Of course, none of these games, movies, or merch are required reading.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] They’re just additional means to enjoy epic battles, immersive stories, and cool art of D and D. I definitely felt my throat starting to tighten up near the end.		
	Interesting. Okay. This we need to take care of. Okay. Is there something else you noticed?		
	Something else I noticed? I mean, I was trying to keep the barrel image in my mind, so I was trying to stay big. I definitely took some longer pauses. That was because I was trying to, like, kind of just recompose myself. But other than that, there wasn’t anything I noticed.		
	Okay. Oh, sorry. Go ahead.		
	Oh, so what did you notice?		
	I thought it was great, but if you feel that you, if you say you’re feeling a tension in the throat, we need to fine tune something.	Vocal health	Making sure we address throat tension.
	Okay.		
	Out of curiosity, are you trying to empty your lungs 100% before you go for another line?		
	I think D and D has a long interesting history with Hollywood. I think I am. (Okay.) Yeah. I think, yeah, I think I'm like trying to like figure out how long the sentence is and then try and compress my breath into that.		
	Okay. I like your wooden barrel image. Let's keep using it.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay.		
	Where is my, where's my thing, whiteboard? I don't know. It's okay. I can just draw here. Oops. So this is your wooden barrel. And this is your air. And when you inhale, it's just 100% full.	Creativity	Using whiteboard.
	Okay.		
	And then you talk and it's emptying itself. If I can say that that way. (Yeah.) If you don't keep a little, how can I call that? Like a reserve, a little, is that a good word for that?		
	Yeah. Reserve. Yeah. Yeah. I think that's good. Yeah. That's a good word.		
	Let's call it a reserve. If you, if you don't keep it, it's like your savings account or air, it's going to get more complicated afterwards because then you would have to fill the full thing again. Plus it makes you like tense here. For example, I'm not, I can keep going. I'm not breathing in, but I can definitely feel this tensing up. And this was 100% empty, but it was really hard. So let's say that maybe you keep 10% of your reserve at all times, because if something happens and you need to change a tire, then you have your savings account right here.		
	Okay.		
	Does it make sense?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. So it just, yeah, not using up your whole breath kind of. Yeah. Okay.		
	The thing about this is if you take too much and you don't need it for the whole phrase, and then you keep refilling and refilling, you're just going to get dizzy because this is too much oxygen.		
	Okay.		
	And plus it feels not comfortable. So what you need is just some amount of air for the phrase you're going to say, read, plus this little reserve here.		
	Okay.		
	Because you don't always anticipate what you're going to say, because you don't know where it’s going to go, because you’re thinking at the same time, you can just take more breaks. And it’s a good opportunity to just refill small amount. This is gone. Okay. I can refill small amount. You're allowed to take breaks. It's not going to interrupt your flow. As long as you keep the reserve. And if you don't keep it, it's going to interrupt the flow because this is uncomfortable to use this little bit here. Does this make sense?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	That does make sense. Yeah. Yeah. Like intuitively it's like, yeah, that makes sense. Yeah. Like I'm trying to think like, maybe I get picked up this kind of bad habit back from when I did play the bass clarinet because I would have to play until like, I was like out of breath most of the time.		
	Is it, is it required to…		
	Well, I think it's just because a lot, because a lot of the time I would have to hold like, you know, like really long notes. So it'd be like, you know, just trying to like get every last bit of air to get to the end of the phrase. Right. So I think maybe that's kind of, I started to pick up this idea of using all of the air.		
	And when you had to do like, two very long lines in a row. (Yeah.) How would that go? Like the second line? Would it work?		
	It's, it was awful. (Okay.) Yeah. No, it would be like, I don't know.		
	Okay. I'm not familiar with that, but I know.		
	Yeah. I mean, not quite that dramatic, but you know, be like very, very extreme.		
	It has to be dramatic. (Yeah.) Can you do the, I don't know how it's called, the re feeling of air thing through the cheeks like trumpeters do?		
	Oh, like a circular breathing?		
	Yes.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I never, I never got, I never got a hang of that. I tried. I couldn’t. Yeah. Couldn't figure that one out, unfortunately.		
	Okay. I was just curious. It wouldn't work with speaking because you need air to, well, wouldn't it? No, you wouldn't.		
	No. Yeah.		
	But let's, let's try this. So you have your wooden barrel here and at the bottom of it are two holes for your legs. And a little bit of something. I don't know what you can do.	Student’s learning profile	Using his visualisation idea.
	Yeah. Probably just water.		
	Water. A little bit of water there. And it's always there. (Okay.) Um, let's, let's try this anyway, and then we're going to try a more regular speech.		
	Okay.		
	It's pretty long, but I think you shouldn't have to take longer breaks. If you don't use your reserve, let's see how it goes.		
	Okay. If you're going to play a beginner-friendly D&D session, chances are that you'll be playing in the Forgotten Realms. But what does that mean? The Forgotten Realms is one of D&D's many settings. A fictional world in which your character will adventure. D&D has had many settings throughout the years, with genres spanning the lines of steampunk, sci-fi, and post-apocalyptic.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] The Forgotten Realms is seen as the standard D&D setting for the 5th edition era. The easiest way to describe the Forgotten Realms is that it's the kitchen sink fantasy world. Any idea you've seen in fantasy novels, anime, and movies can probably be brought to life in the Forgotten Realms. The main landscape of the realms is the Sword Coast. There you'll find Baldur's Gate, Icewind Dale, Neverwinter, and many other iconic locations from the D&D games, novels, and movies. Ran out of breath there.		
	[He speaks.] There’s enough established lore in the Sword Coast to fill a wiki, but also room for dungeon masters to add their own stuff. This makes it the perfect setting for beginners, as you don’t really need to do homework to understand what you're getting into. Eh, kind of.		
0:47:13	I feel like by the end of each line, you're out of breath already.		
	Yeah, I was trying to do the refill at commas. Whenever I got to a comma, I would try and take a bit of air in. But yeah, I was definitely still depleting as time went on.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Would it be okay if you added commas everywhere? For example, a DM will typically fill you in on what the campaign theme is before you play. So, a little break here. And I don't think it was unnatural. In fact, you can have picked a start playing DM's game listing because they advertise a specific concept that appeals to you. You can take more breaks. Yeah. Was it weird, the phrasing?		
	It definitely felt a little… Oh, like what you just did or what I...		
	Yeah. What I just did, sorry.		
	Not really, no. It felt… No, yeah. It felt pretty natural.		
	I think you can allow yourself more time off or breaks. And if it’s in a conference or something or teaching or in a class or something, it would just sound more natural to take those mini breaks everywhere. Let's see how it goes in a more… What's the word? In another context.		
	Yeah.		
	What would you… What do you want to talk about? It would be natural speech.		
	Um… Oh, I mean… I just… I mean… Uh… Okay, how about… I guess I could talk about the rocket launch yesterday.		
	Oh, let's go.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay.		
	Oh, three minutes. No, it's too long. Two minutes?		
	Okay. Usually two, yeah.		
	Yeah. Okay, let's go.		
	Okay. So, yeah. Um… Yesterday, the, um, Artemis 2 mission took off, um, for the first time. And, to me, that's really exciting, because it's the first time that man is going to be to the moon in, like, a long time now. And, to me, this is really exciting, too. Not because of this mission. Ah, right out of breath.		
	It's okay. You're just a wooden barrel.	Student wellbeing and needs Student's learning profile	Reassuring. Reminding him of his visualisation idea.
	Wooden barrel. Yeah.		
	You have all the time you need. And, you're just talking about something that's exciting.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. I mean, it is exciting. Um… But, yeah. But, I'm really looking forward to the next missions. Especially because, like, in 2028, we're planning to go back and actually land on the moon. And, to me, this is really exciting, because it seems like we're finally using all the knowledge we've learned in, like, the last 20 years. And, finally, putting it towards space exploration. Um This is going to probably… Hmm… Topics. I think this is going to lead to a lot of new technologies and innovations, which are going to be very fascinating as we try to conquer the challenges of trying to build a moon base. Um… We're going to have to explore new forms of power generation, to name one. Like, how do you generate power on the moon? I mean, you have solar panels, but it would be ideal if you could use something on the moon to generate, to, like, make your own, maybe, moon-made solar panels would be really cool. And all of the resources that go along with that. Um… Yeah. No, it's... I'm really excited about the rocket launch and seeing what comes up.		
	Okay.		
	Ah, I still can't quite...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's... It's okay. I can… I can feel what's happening here, but I don't have words for it yet. Um… Can you please teach me about rockets, like, for two minutes? I don't know anything about it, for real.	Student's interests	Using what he likes (teaching + topic) to see if his speech pattern changes.
	Uh… Okay. Let me just… One moment, just to kind of… Um...		
	Well, actually, we don't need the timer.		
	Yeah.		
	I just want to learn about rockets and see you speak.		
	Okay. I mean, I guess, like, what do you… Like, do you want to learn about, like, how, like, the propulsion system works? Like, the navigation? I guess I saw the propulsion. Um… So… I'm trying to, like, push my breath so much.		
	Yeah. Don't focus on it and...		
	Just be natural.		
	Yes. And if you feel like you need more… Um… A little… Some time to breathe. Uh… Take 10, 15 seconds if you want to. Um… Um… Let's just see how it goes in a more natural way.	Student wellbeing and needs	Letting him know he can take his time.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Um… Yeah. So, with rockets, especially, like, propulsion systems, there's two main types of fuel sources you're dealing with. You're dealing with your solid-state boosters and your liquid fuel boosters. Uh… So, if you look at the Artemis II rocket, um You know… Or, like, most rockets, how you have, like, kind of, like, the main central tower. Do you have, kind of, like, the two smaller ones on the side that normally detach rather quickly into the launch sequence? The two on the side are usually solid fuel.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] So, on the inside, it's actually a solid packing of some sort of, like… It's like a gel-like, kind of, like, um… Gasoline-infused gel, kind of, in a way. It's really weird. Um… But it burns up from bottom to top. So, they're jettisoned. But then your main engines are fueled by liquid… Um… Liquid fuels. Normally, it's a mixture of… What do they use? They use… They use kerosene… I think it's kerosene, liquid oxygen, and, like, liquid helium, I think. Or something like that. As, like, its main propulsion system. And that's useful once you get high enough into the atmosphere that you start having lower gravity, and you no longer need the power of those solid-state boosters. So, it's like, use the solid-state boosters to get away from the gravity. Then, as gravity weakens, you can start using the less force for liquid engines to get yourself into space.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He speaks.] Um… And part of the main reason you need to have liquid oxygen on board is because, of course, in space, you don't have oxygen. So, you have to basically carry all your oxygen stuff with you for the engine to consume as it goes up. Um… Yeah, and then, normally, once it gets into the atmosphere, like, the really big part of the rocket ship then detaches because all of the fuel is empty. And you don't want to just carry around an empty tank, that's just a waste of energy. So, it's dropped, and you then have a very efficient upper stage, which is then designed for no atmosphere proportion. And that's what gets you into orbit, to the moon, and then decelerate on the way back so you don't burn up in a fiery blaze as you re-enter the atmosphere.		
	Okay. Um… Do you… So… Um… It's not really related. I just thought about this. Do you think, like, astronauts have lower level of anxiety? I'm just… Because, at some point, you're just… I… I don't... I don't know how… What the risks are. I have no idea, but...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I imagine yes and no, because, like, they spend, like, years of their lives training for the mission. Um… So, I imagine all that… All that training probably does a lot to help ease it. But I imagine there's still a certain level of stress that comes with the job. Like… Yeah. Like, how could it not?		
	It's like, yeah, you're right. I guess you're... You're afraid of what you don't know. So, if you know way much more about it, then you can feel better about this.		
	Yeah. Ideally, yeah.		
	I just wonder if… If… If you're an astronaut, and you're leaving for a mission or something, and… And you're kissing your kids. Do you… Somewhere in your brain or heart, do you think, maybe… Maybe… This is the last time? I don't... I wonder.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I mean, they probably do, but I mean, they'll also probably… I mean, because a lot of them, especially, like, back in the day, were, like, test fighter pilots. So, they kind of already had the mindset of, I'm testing a dangerous plane that could just blow up on me. So, I imagine the pool that they select people from probably helps a lot with, like, that kind of mindset of acceptance. And kind of, like, being able to push that anxiety to the back. And be like, no, I trust the people who designed it enough that I can feel confident, right? It's like getting on a plane, right? It's like, you're getting on a plane, you're like, you know, there's always, like, a part of you, like… Or maybe I know there's a part of me that's kind of like, this is crazy. I'm getting onto a metal tube that's going to fly through the sky. Like, what the hell? But then it's always like, no, you know, they've done this for years. They're really good at what they do. I trust, you know, like… So, I imagine it's probably a similar idea.		
	In the meantime, it's just a little metal tube. It's incredible. A quick check. How is your breathing right now? Do you feel out of breath?		
	Not really, no. (Okay.) No, I feel like when I was doing this speech, I was. But I guess when we did the more Q&A, it was a bit…		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Yeah. So, there's something for us here. And also, I have other questions that I will keep for later. We need to find what is it that changes when you're answering a question that feels like it's just a day-to-day conversation compared to when you're doing a speech.	Student's learning profile	Noting that his speech patterns change when he's presenting or just chatting.
	Okay.		
	What prevents your speech from being somehow natural? What is there?	Agency	Asking about his opinion on his learning.
	Yeah. Yeah. Um… Hmm. I guess, like, the obvious abstract, very broad answer is maybe performance anxiety? Um… More specific than that. I think I'll have to think, I'll have to probably think on that for a bit, kind of. Um… Yeah, I'll get back to that next week, I think. I'll think about that.		
	Yeah. And, um… But what you said was useful already for right now. I think if… If we take the performance component out of it, what prevents you when you're doing a speech or reading something? What prevents you from treating this like a conversation?	Agency	Asking about his opinion on his learning.
	Hmm.		
	We could talk about this now, or you can think about it.		
	Yeah. Let me think about that. Yeah, because that's like a...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Just writing this down.		
	Yeah. I'll... Um... I'll make a note of it, too, so I remember...		
	I can. I can send it to you.		
	Oh, okay.		
	Um... Because I think when we figure that out, it could be very useful. Okay, so, um, these are cool prompts to think about. Um... I have other questions, um, that are more on the technical side.		
	Yeah.		
	Um... When it comes to visualization, um... Where are you on the spectrum? So I know you can imagine things. (Yeah.) Um... But let's say if... You have to think about an apple. (Yeah.) How is it in your mind? Can you describe it?	Curiosity	Trying to understand how his brain/mind works.
	Um... Uh... I would describe it, I guess, as kind of, like... Blobby is, like, the best way I can describe it. Like, I don't see, like, the hard outlines of it. But I can kind of see, like, the general splotches of, like, reds and kind of the browns. Like, it's kind of... Like, looking at an... Kind of like looking at an apple, I guess, and, like, a wavy puddle, I guess, if I was to kind of do it. You know, it's like you can kind of... You can see what is there. You can tell that it is that. But you can't make out the fine edges, I guess. (Okay.)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's kind of… Yeah.		
	Can you… Is it in 2D or 3D? Or even 4D?		
	No, definitely not 4D.		
	I would say 2D.		
	Okay, 2D. Yeah. So, um… So, it's not possible to sort of turn it around? Or maybe flip it?		
	Not… Flipping, yes, but not rotating. I guess… I guess if I try and rotate it, it's kind of like… Remember that really old, like, Will Smith spaghetti, the AI-generated one?		
	Yes!		
	It's kind of like that where, like, the apple can rotate, but, like, it's... It then constantly changes and it doesn't... It's not consistent with itself.		
	I… Sorry, I got excited. I have so many stuff to say about this video. I think about it at least once a month or usually more than this. Um… Okay.	Rapport	Sharing something personal.
	So...		
	Well, this is pretty detailed then.		
	Yeah. So, it's like… Yeah, it's like I can visualize stuff, but I can't, like, manipulate them with consistency.		
	Okay. Thanks. (Yeah.) So, when you think about a wooden barrel… (Yeah.) Is it materializing around you or are you just seeing it?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um… I'm kind of just… I'm kind of seeing it, like… And, like, in front of me, for lack of a better. Yeah. Yeah. Yeah. I can kind of, like… Yeah.		
	Stay there. (Yeah.) It's in front of you. Um… Sort of wolf, miss, blurry, wavy lines.		
	Yeah. It's, like, kind of, like… It's, like, kind of, like, brown of, like, I can see, like, the bands on it.		
	Can you, um, step forward and jump into it?	Curiosity	Trying to understand how his brain/mind works.
	Um… I can… I can't visualize it, like, around me, but I can visualize, like, a character of myself in it. (Okay.) Kind of. (Okay. Cool.) Like, I can put, like, a person in and be, like, that's me.		
	Okay. Got it. (Yeah.) Um… Super useful, uh, for us to know. And, um… And my last question… No, I have two more. But the real one is, um… Do you… Do you have sometimes this… Like, your pharynx, is it sometimes… Does it feel congested? This… I'm talking about this part. Like…	Vocal health	Making sure we address a health possibility.
	Like, congested, like, have, like, um…. Like, like, a cold, kind of?		
	Yeah, like, when, sort of, when it's stuffed. Is it… Is this part, does it feel a little bit less free than it could?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Uh, not really, no. I think in terms of, like… Yeah, I mean, it's, like, a little tight right now. I think that's just… Because of all the breathing and stuff I've been trying to do.		
	Yeah, that makes sense. Um… That's... Okay, so that's all the time we have for today, but… We… We have a lot of useful things that we can put into action. Um… If… If you needed something between today and, um… Next Friday to keep going on this path, what would that be?	Agency	Giving him the opportunity to state his needs
	Um… Hmm… I think I'll... I think I'll try and work on, like, the idea of, like, keeping the chest… Like, the chest open, like, the ribcage shape, kind of. I think I'll try and work on that. (Okay.) And then think about the things we talked about. Like, what stops me from, like, lecturing from being a conversation, like...		
	Okay. Great. (Yeah. I think…) I was asking because I was just wondering what type of, um… Uh… Support I could send. So it could be around this ribcage thing.		
	Yeah. Cause I… Cause I think… It's, like, in… To me, like, you know, like, obviously the expert here. But, like, that kind of feels like the most… The next step to me, kind of.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I… I… I think so, too. Definitely gonna be helpful for singing, too. So… That's sort of two in one. (Okay.) Which is good.		
	Okay.		
	Um… And, um… Oh, yeah. Last question. And then we're done. Do you… Like, how… How many minutes per day or… For the entire week do you want to use for this work?		
	Um… Let me just think about my...		
	Sometimes people say zero and it's okay. Just…	Student wellbeing and needs	Letting him know it's okay not to practice if not useful.
	Yeah. I could probably safely do… I could probably safely do 10 a day. I could maybe… I'm trying to think. 10… I would say 10 to 20. Probably. I had stuff for that time.		
	Okay. Okay, great.		
	Yeah. I think that's safe.		
	Sweet. Do you have any questions for me for today?		
	Not that I can think of. Um… If I do, I will email you.		
	Yes. You know the rules.		
	Yes. Yep.		
	Amazing. Well, thank you so much.		
	Thank you, Florie.		
	And happy relaxing because March is...		
	March is done.		

Notes from journal	Construct	Code: What is happening here, in relation to personalisation?
Something that could not be heard on the recording is that when we did the woo-woo exercise in head voice, I was making little openings with my hand for each woo to make it more energetic, I guess?	Creativity	Adding visual aid with movement.
I guess usually I would have explained why taking a break is useful, but I think this time it would have been even more info for him to take in so it wold have defeated the purpose	Student's learning profile	Putting my need to overexplain aside to not overwhelm him in the moment.
Also, I noticed I was distracted when his phone beeped twice and the same for when my phone	Teacher wellbeing and needs	Needing a couple of seconds to collect my thoughts.

Participant 1, Session 5 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	just like exhausted um but i don't know i i try and sing while i commute and stuff like that (okay) yeah just being on my bike and the path it's like i can sing as i want and no one can no one can hear me		
	what do you um what's your like sorry if it's uh intrusive what path are you taking		
	uh okay so to get to the university it's um no so nose creek it's kind of like a creek along the [trail] and then i go through some industrial area then i go through [park] to get to the university (that's great) this is pretty nice		
	so really you don't have many people		
	not usually no no summertime it's a bit busier but yes it's been		
	nice because it gives me something to do		
	so what do you want to do today	Agency	Giving him the opportunity to manage today's agenda.
	uh i guess probably keep singing try and work on that head voice um i went through my songs i found like a few other songs we want to do something else (okay) be kind of fun		
	let's have a look what did you have in mind		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um so there’s kind of there's kind of four i found um i mean sweet dreams um sweet dreams or maybe that’s like a classic one um one that i would kind of like to know because i would kind of like just karaoke is called could have been me um um by uh the struts yeah okay and then uh ben and then benny and the jets by elton john that was that one's just like that's a good one		
	we can do the three of them		
	okay we don't have to do those are just kind of like i was just		
	writing them down i was like i should i'm gonna prepare this time a bit better so i'll just keep uh starting to keep you out		
	great um if we do two it's it's gonna be well it's just logical three		
	it's gonna be super fast yeah two it's gonna be a little bit um more (okay) because i had you two		
	I guess i would say cut sweet dreams		
	okay yeah yeah maybe i chose a bit…		
	[Plays song] I		
	et me know if it's like you think it's too difficult		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um they both are difficult (okay) we can do both of them um it's just if you're looking for this satisfaction feeling (yeah) maybe it won't be maybe not right now (okay) With one of those two but um i would say go for it except if you if you want like the mini win	Student's learning profile	Thinking he might be motivated by the mini win so letting him know about it.
	yeah it would be nice have a mini win um		
	the other one though sweet dreams is it's good		
	okay let's bring that one back then yeah		
0:03:31	let's see how it goes if you had to get rid of one of those or do the three yeah what what would you pick	Agency	Giving him the opportunity to manage today's agenda.
	i guess elton john if i had to keep one so elton and sweet dreams i guess (okay) yeah yeah I i like this trust but yeah i guess that one's definitely a bit pushing it um i'm		
	let me write it down anyway so if if we can find a way to use it we will let's go there then uh okay so you said you wanted to work on your head voice?		
	yeah because that's kind of working on last time		
	um how did it feel last time to do the like those silly noises		
	it felt it felt it felt good yeah		
	let's go right away		
	Okay. i ate right before i came here so i'm trying to get the smell kick off my breath		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	oh i get that i um so yesterday we went to (I think it's good) it's good? we went to have a burger yesterday and i i i rarelyeat those and they were onions and i'm like maybe still today I have the taste so if i if you have my breath in your nose just let me know	Rapport	Sharing a personal story.
	okay we're both on the same page by way uh uh restaurants if ican make a recommendation um spolumbo's it's just down by inglewood um it's an italian restaurant kind of like a sandwich deli kind of thing really good food so it's like a restaurant recommendation i would make		
	how do i write that down um how do i spell		
	it uh s oh sorry oh yeah um google will know what that means		
	thank you great thank you so much. um yeah so i can have more onion breath		
	They don't really have many onions stuff they do like a lot of like hot dogs they call me hot dogs and stuff and meatballs (perfect) yeah		
	um let's try for you're actually gonna use your breath though now		
	okay yes		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	and think about how consistent your airflow can be. let's not care about the notes i'm gonna give you an arpeggio that sounds like this if you don't hit the notes we don't really care um let's do the opposite we're we're gonna go like this Woooooo [Scale]		
	okay [Scales]		
	now let's go for. let's do this [Scale]		
	[Scales] (Yes, let's do it again) [Scales] (You got it. Let's do it again. Let's do Woo! [Scale]) [Scales] (relax the shoulders.)[Scales]		
	Okay. let's do. [Scales] sorry i'm trying to reach this [Scales]		
	[Scales] (that's it) okay		
	i'm gonna do it one octave higher (okay) so it sounds like head voice uh so let's try [Scale]	Student's learning profile	Trying something we've tried before that has worked.
	okay so kind of going chest to head (yes) okay		
	chest-head		
	[Scale]		
	You got it. Yes. Let's do it again		
	[Scale]		
	do you want me to go with you? to sing in the meantime?	Student's learning profile	Trying something we've tried before that has worked.
	sure yeah yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay um how is your breath right now? i think it's good i'm trying to keep the chest like full i'm trying to like use a diaphragm (okay) try to think about that consistent breathing we were talking about or like consistent shape		
	okay yeah oh that's great maybe um put that aside for now (okay) um and uh and we'll use it back		
	okay for now just whatever okay		
	Yeah. let's let's change this uh we're gonna go from here and just go with uh top down [Scales]		
	[Scales]		
	and now let's use your hands	Student's learning profile	Trying something we've tried before that has worked.
	[Scales] (so top down) [Scales] (you got it) [Scales] (Yes) [Scales] (Yes) [Scales] (and your hands following the pitch so) [Scales]		
	(Yes) [Scales])(You got it yes) [Scales] (okay let's do uh um just the glide or slide.) [Scales]		
	oh yes did you feel that nothing happened		
	i did feel a bit like yeah that i didn't have the crack		
	yes yeah very good let's do it again		
	[Scales]		
	let's do it again		
	[Scales] definitely a there's definitely a point there were drops but		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
		Creativity	Changing the hand gestures and see what changes.
	[Scale] (let's do it again) [Scale] (let's do it again) [Scale] (yes let's do it again) [Scale] (just you) [Scale]		
	let's do let's do uh let's do let's do whoa. woo-oh.		
	whoa so kind of a woo oh (yes) okay		
	maybe try whoa just instead		
	whoa (okay) whoa (yes let's do it again) whoa (start head voice) whoa		
	this is perfect did you feel		
	that that that felt smooth		
	yeah yeah yeah definitely		
	okay i could still kind of feel like when it happened but audibly it sounded		
	yeah that's really good um i think you can do five of them of those with whoa and it won't have the crack and let's do it until you have five in a row (okay) maybe it's gonna be long (okay) the notes we don't care about but just whoa head to chest	Student wellbeing and needs	Letting him know it's okay if it takes time.
	uh-huh whoa whoa (yes) whoa whoa (let's do it again) whoa whoa (again) whoa (yes. one) whoa whoa (two perfect) whoa (start higher) whoa whoa (let's do it again higher) whoa		
0:11:34	I'll let you catch your breath. are you okay? (yeah) okay	Student wellbeing and needs	Checking on him.
	yeah i'm trying to get that pitch going up		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	i i feel like		
	i feel like it's kind of like i'm a bit afraid to go onto that unshaky ground (yes) after this whoa		
	tell me if it sounds like this is this is what's happening or not (okay) maybe you're when you're approaching the chest voice zone you're letting go of the flow or of the effort to maintain the momentum. does it, can you relate or not really?	Curiosity	Not making assumptions that I am right.
	possibly as it whoa whoa yeah i guess it yeah it does kind of yeah i'm trying to like as i go to chest try and relax to try and soften the break i think yeah		
	let's say that your goal is not the to have or not have the break but your goal is to go to the very end of your um line (okay) to go to this whoa note (okay) what happens in the middle we don't really care (yeah) um go for chest voice in the o and let's see what happens		
	so whoa (yes) whoa (very good yes) whoa (you got it) [Scales] (that's it and, yes very good, you got it, do one more) whoa		
	that's it i didn't count i think it was five with		
	i think that was five yeah		
	this was really good		
	okay yeah god so keeping that effort through the transition (yes) yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	i think the less you think about the transition the less it's gonna matter (okay) if that makes sense um		
	it's like it's kind of like breathing where as soon as someone tells you think about breathing obviously that's all you can think about		
	yeah don't think about a red elephant (yeah) what pops into your mind?		
	An elephant yeah		
	this is really good if if we want to do the songs let's just do one more exercise that you can work on even on a bike that's really good because you have the momentum already (yeah) um it's the same one but you're just going to go top down up again	Student's learning profile	Using his daily life as an opportunity for practice.
	so up down up okay		
	yes keep oh. if it doesn't work and you feel stuck in chest voice then we're going to change for whoo		
	okay so for now whoa? (yes) yeah okay		
	so same		
	whoa (yes let's do it again) whoa [voice breaks]		
	yes it's okay it's gonna happen		
	whoa oh		
	you got it i think you can start even higher (okay) just so you you're working on those high notes (yeah) okay let's do it again		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	whoa		
	yeah keep the o shape o (oh) very good (whoa) it's really good let's do it again [Exercise] you got it let's do it twice so whoa (whoa). You got it i think you should keep oh		
	oh okay		
	and think uh even more in slides (okay) instead of um whoa you can go whoa		
	whoa whoa		
	that's it yes yes okay you got it um you're gonna have some crack moments it's okay (yeah) yeah (okay) good job (oh thank you) don’t use woo you you don't need it except if you feel youre um tight here (okay) yeah i'm happy is there something else you wanted to have a look at before the songs?		
	i think not particularly i think at this point going for i just need to just practice		
	yeah yeah little sirens (yeah) that's really good um okay		
0:16:35	yeah i mean i guess the ultimate the best good exercise would be like to like record myself and then have to listen to it back so I should i should do that more because i have that microphone at home so (oh) the one i use when we did the video one		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	oh yeah yeah cool yeah. So you dont have any excuse		
	i don't have an excuse		
	i would love to start with that one because it's easier (okay) but let's let's see how it goes do you think we have to change the key?	Agency	Asking about his opinion.
	[Sings] everybody is looking for something something… I don't think so but		
	you would have to be on your lower voice		
	okay and then those oohs are probably more head then right		
	it’s not high enough for you to use head voice yet (not quite okay) um but it was the same idea for country roads you didn't need it really but if you think about it		
	there's those few points will like um mountains uh blue blue ridge blue ridge mountains i remember that one yeah		
	Yes. You got it! Okay		
	yeah 110 percent of my brain though		
	um okay can you do it with them		
	sure yeah give it a try		
	uh you can stop whenever		
	okay (oops) sweet dreams all made of things who am i to disagree [He sings.] okay yeah i think that's good though		
	do you want to stop here?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh i guess i could like (okay) hold your head up		
	oh sorry (oh no no) i i thought you were		
	yeah yeah yeah yeah yeah yeah let's oh i'm yeah let's stop then yeah		
	sorry that was confusing		
	no i i send mixed messages there too so		
	um i think this key is really good (okay) here uh you're switching to the harmony (okay) do you want to do that or switch back to the main voice?	Agency	Giving him two possible paths.
	like in the song it becomes harmony or when i was singing along i became harmony?		
	uh in the song here there are two voices and you picked up on the higher one and it worked great		
	oh interesting i didn't even notice that (yeah) uh i guess let's keep that then just that there's the i could practice the two different ranges		
	it's good idea great and um oh sorry please (no) drink		
	no i i think part of it’s bit of like a habit pickup i'll just like grab my water bottle for some reason so uh		
	yeah i can relate to that oh yeah you have to pick between woo and uh and uh hey hey hey where is that because you can’t because you can't do both voices let's see which one you like most are you gotta go woo or na na na		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:21:31	i think when i was doing the woo i think i think that one kind of on point of the exercise too from earlier		
	it was really good um		
	yeah like like this to myself like my voice like to me when i was trying to sing along like my voice still sounded not as like musical for lack of a better like not as dynamic i guess it's like it sounded like to myself kind of like flat like is that like just my own head thinking that or		
	yes		
	yes okay okay		
	can you can you describe or give me a name of a person who would have seen in a monotonous voice do you have someone in mind?	Curiosity	Trying to understand his beliefs.
	not off the top of my head no		
	you wouldn't say they are monotonous		
	i wouldn't say so no yeah		
	then what's happening?		
	maybe it's just like a mental thing i have to just		
	yeah but if you can experience what i'm hearing then you would be happy (yeah) let's do it again (okay) and not overthink that let’s do uh without all the instruments uh chords and see if you have the same feeling (okay) let's go (okay) do you know when you start?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	are you doing the intro as well (um yes) okay sweet dreams okay		
	just wanted to check if we have to count okay let's go then intro		
	[He sings.] sweet dreams are made of this who am i to disagree		
	let’s do it again		
	again?		
	Take just this note here “sweeeet” ([Sings]) Yes.		
	[He sings]. i travel the world and the seven seas everybody's looking for something… (yes!) okay		
	was that monotonous?	Curiosity	Trying to understand his beliefs.
	that didn't sound as much maybe it's because maybe just maybe the kind of thing where i should like slowing things down gave me uh… thoughts and words, start working! yeah um thoughts not working. it sounded better um (good) yeah i don't know yeah yeah more than that i can't really yeah i can't describe it		
	it's it's it's it's perfect then um uh how do you pronounce monotonous is that it?		
	uh monotonous yeah		
	it's not monotonous		
	i don't know i don't i don't i don't think so i don't think so i don’t know it's yeah you know english mom English moment		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	i was i was just wondering (yeah um yeah) well let's do it again with a normal rhythm (okay) just the first four lines and see how it goes (okay)		
	[He sings.] i travel the world i think i skipped it. is everybody's looking for something		
	yes how was that		
	it sounded better (better?) better than what I was doing with the video (okay) i wonder…		
	oooh! maybe i have it sorry do you want to say (no you no you) can you okay sorry let's try this can you try the first four lines it's like low like this		
	sweet dreams are made of this who am i to disagree i travel the world and the seven seas everybody's looking for something		
	don’t change anything except for the tone let's try this [higher key] sweet dreams		
	so so try it so high with that okay sweet dreams are made of this		
	sorry try here here sweet dreams are made of this		
	who am i to disagree sweet dreams		
	here let's do it again and first note is there		
	sweet dreams are made of this (yes yes) who am i to disagree (yes) i travel the world and the seven seas everybody's looking for something		
	was that more or less monotonous than the previous one the one that was quite low?	Curiosity	Trying to understand his beliefs.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	to me that one sounded a bit less (okay) less yeah i guess it sounded closer to like what I imagine internally i sound i want to sound like while i was singing you know i make sense right trying to like it's a it matches better my internal picture (oh) i think if I (okay) had to try and put words to why it sounds that way	Authenticity	He shares about vocal congruence.
	okay um there's this concept vocal congruence i'm not sure how to pronounce it congruence (um) you've heard about that?		
	i have not no		
0:29:40	when you feel like you're um that you sound authentic to to yourself to what you want to sound like let's say i want to have um a lower pitch and then to then if i talk like this then I wouldn't be very congruent with what i want and to reach vocal congruence i would try to um speak more like that and that would match my internal perception		
	okay that that makes sense yeah like		
	can you tell me more about how what you're thinking about now applies to this maybe not at all just curious about that	Authenticity	Trying to understand what he wants to sound like + if we were closer to vocal congruence.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah i guess like maybe part of it is because the main singer of this song is female so maybe like that means like my internal thought is because of that kind of pitched higher because women tend to be just higher pitched maybe um so i guess like maybe it's like i should like figure out yeah maybe it's like as i get more comfortable with my singing voice i can then start internally making the music naturally closer to my range like this whole idea of like trying not to like try not like i get rid of the idea of like maybe like internally i'm trying to like perfectly imitate the original singer which is you know possible in a lot of cases i have to make that transition to adapting it	Authenticity	He shares about vocal congruence.
	okay interesting (yeah) so so you're trying to match the original		
	i think i think yeah		
	Speed of air vibrating		
	like like i hit them i'm trying to yeah i guess like internally imitate them instead of adapting them		
	yeah you're um so she's a woman so she's probably one octave okay higher yes then you on this same pitch your you sound your voice is full of melody in low voice and higher voice in both um it's i would love for you to explore more your low voice because it's vibrating (okay) um that's not the word i'm looking for		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	resonant yeah kind of		
	present		
	present okay		
	um so that would be great. do you know marilyn manson's version?	Creativity	Using a cover to match what he sahred about his voice.
	i don't believe i do		
	just i don't know how to write yeah just if you can do the first two lines (okay) and see if it's something about matching		
	yeah maybe it’s give me like one so you could listen to it first		
	yeah i do two lines then just so we can sing your other song [Song plays]		
	okay		
	can you try that		
	oh this is gonna be this is gonna feel weird okay		
	Let’s do it again i'll give you the first note sweet 9sweet) you got it		
	sweet dreams all made of this who am i to disagree…		
	okay thoughts?		
	sounded good i like (okay) sweet dreams all made of this		
	okay then yeah we have		
	so maybe that's		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah let's go back to the original one (okay yeah) um i will talk it more um i'll send you a message and talk more about this (okay) I just need to write it down okay um and i would love for you to just do a low version so let's go lower (okay) this is the let's go minus two uh just so you can feel how it could work and um um and if we want to have time for the other song we can stop after (okay) because that's after because you have woo woo woo (yeah) oh no yeah so you have woo woo here and then we can stop here (okay) how does that sound?	Authenticity	Planning to discuss this more with post session help.
	that sounds good yeah sweet dreams		
	Yes!		
	sweet sweet sweet dreams are made of this who am i to disagree i travel the world and the seven seas (yes) [He sings] (yes) oh maybe as i say down from the top [He sings.]		
	yes yes yes yes let's do it again		
	i i don't know how that was called		
	this was great okay so again i'll just do the bass note oh		
	[He sings.] sweet dreams are made of this who am i to disagree i travel the world and the seven seas (Lower. stay low) everybody's everybody's everybody's everybody's looking for something		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	let’s do the same part with them and you are looking for the feeling of chest voice invading the chest right so this will be lovely	Authenticity	Letting him know what I feel sounds like “him”.
	okay		
	same part		
	sweet dreams (yes) are made of this who am i to disagree… [He sings.]		
	I’m gonna do that harmony with you sweet dreams all made of this who am i to disagree		
	i travelled the world and the seven seas everybody's looking for something (yes) keep your head up moving on hold your head up moving on….		
	yes		
	okay i'm feeling more confident if nothing else (yeah) I think part of it too is that like I think I mean one thing that's is it’s gonna take time to build the skill but like those little like the little inflections and like the little the shape that they give because there’s one thing to like hit the note but like they kind of I think have like they should have like a bit of a shape to the note you know it's not just like a flat tone right this they play for the bit I think that's something that will come with time obviously right but maybe that's part of it to just like be giving it a sense of character in a way right dimensionality		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes maybe you will not agree with me on that but I think if you work on your chest voice and on lower songs and so your voice will just vibrate or resonate or be even more present you wouldn't even have to worry about that because your low voice is there	Authenticity	Letting him know what I feel sounds like "him".
	yeah before I say go on to a low one was it Louis Armstrong that jazz jazz single very deep voice what a wonderful world		
0:40:44	Do you want to try that instead of the other one?	Student's goals	Changing the plan so it matches what he wants to explore there.
	sure yeah because I was there that one's deep which might be it is Louis Armstrong okay		
	yep I'm not sure if it's that low though it's just his voice is sort of gravelly is that a word?		
	yeah I mean let's listen and see oh there's a video I think there's a video		
	the notes are high his voice seems low (okay) if you do it one octave lower it's not too low but we can change it so it's do you know the song well?		
	uh somewhat well		
	okay let's try the piano then (okay) let's see here to change the key so then it would be. I'm getting there		
	I mean the fact that you like figure this out on the fly is very impressive		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	it's I mean with the piano that's easy so I'm just checking the key so that's the original and if you want to go minus seven that would be like this this would be low (okay) let's check so your first note would be… I can't sing it…I		
	I see trees of green red roses too (yes) I see them bloom (sorry no) no (sorry my mistake) I see trees of green		
	green red roses too you got it		
	I see them bloom for me and you		
	is this low enough?		
	that is definitely Chest's voice and you		
	we can go lower if you want		
	maybe just for the fun of it try and go low see how low we can go		
	oh we know how low we can go I think		
	like singing oh		
	that would be let's try this (okay) almost there		
	I see I see trees of green red roses too I see them bloom for me and you and I think to myself what a wonderful world		
	yes is it comfy?		
	that one that one it seems comfy yeah except for world that’s just what I struggle with		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	you have the note it's there (okay) that's what you did it's sorry I have a hair oh it's there oh (oh those are the worst) yeah you never know where they are it's there		Trusting his abilities.
	I see trees of green red roses too I see them bloom I see them bloom for me and you and I think to myself what a wonderful world I see skies of blue and clouds of white (yes) the bright blessed day the dark sacred night night (yes) and I think to myself what a wonderful world (you got it) okay yeah it's very it's very comfy down there		
	is it melodious?		
0:46:20	it feels melodious yeah it feels like (great yes) I guess I guess it feels like oh man it's like back to like the um bass when I was playing bass like when you get those really low ranges you would be able to play you would just you would feel the whole thing just like resonate		
	okay was it similar?		
	yeah it feels like singing those low notes it had the same feeling in me as like when I would play those really low notes on the bass clarinet (yeah) like you would feel the vibe you would feel like the..		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah oh thank you I was hoping you would feel that today great yeah um let's let's let's see if you can keep those and this way you would have a little bit of both voices not head voice (yeah) little bit of mix		
	but still yeah I think part of it too was I'm I think I'm starting to like get better support in those low ranges too which I think is helping like yeah like doing like these singing exercises over the past couple is like my notes feel more supported (great) to a degree		
	amazing talking about support if you want to have them um changing instru body image mhm well where am I going if you want to think about the your body doesn't change thing (yeah) uh this would help too in um supporting notes and also you mentioned last time holding some notes like sustaining notes in country roads that would help there too (yeah) um yeah okay is this okay if we stay on this song?	Student's learning profile	Using an image we've used before.
	sure yeah this is fine yeah time anyway so it wouldn't make much sense		
	then I will not give you the first note um I will except if it's too hard (okay) let's see if you can find it	Teacher's goals for the student	Wanting him to go on his own here.
	I see trees of green red roses too (you got it) I see them blue for me and you… [He sings.]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes.		
	I've never sung the last verse of that song. I was like, how does that go? I hear babies crying. I watch them like.		
	It was great. Perfect.		
	It sounded better. It felt better. Yeah.		
	Let's do it again. And don't doubt the sound.		
	Yes. I mean, I was happy with like some of those, like the words, like how I was able to, I think, sustain, like keep it supported without like going flat, I guess, you know, like not, you know, like controlled instead of dropping the floor out. Yeah.		
	Yeah. Yeah. Nope. None of that. Okay. Sorry, just taking this note here because my, I forgot I transposed something on the piano. And so this was actually lower than what I thought we were doing. Okay. And so this is, I don't know. Is this the original? Let's just check. Okay. So this is the original. And if you go. Okay. Sorry, I got confused.		
	No worries.		
	Okay. Do you want the intro?		
	Let's go right into it, I think.		
	Then you're starting.		
	[He sings.]		
	Beautiful		
	Yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What do you think?	Agency	Asking about his opinion.
	Pretty good I think there's like definitely There's definitely some spots So I kind of Wasn't quite as happy Like the I felt like it wasn't quite Come on brain Not, not like it was I mean it was definitely A bit off pitch But like Wasn’t It felt like it wasn’t I mean I guess it's confident I think that's something This comes with practice Just have to practice The		
	Let's do it again Let's do it again And finish On this		
	Okay. Whew		
	You okay?	Student wellbeing and needs	Checking on him.
	Yeah Think Think it's time To get to the Fatigue point		
	Oh that's really good		
	Which is good?		
	Don't think (Yeah) Because otherwise Embrace the fatigue And see how it goes That's good (Okay) And then you're going to be Even more tired But for now This is good	Student’s learning profile	Taking advantage of the fatigue as I feel it could help not “think” too much. This would be good for him.
	[He sings.] yeah definitely felt like weak at the end		
0:58:46	this chord was a bit of a trick		
	A sharp maj seven yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	with your note it would make more sense that you have this one note but there is the seventh here and you stayed in your lane with the pitch it was really good I'm very happy		
	yeah thank you (okay) this was…		
	what do you think about this song		
	I liked it a lot I mean I'll definitely have to I'll probably have to practice this this is probably a good practice song um yeah it's like do you think I was able to do like a because you said kind of try and do like a mix like do you think I kind of hit that		
	yes on this line here		
	yes that yeah I see friends shaking hands saying how do you do (yeah) yeah yeah it definitely was like with that how like I remember I think last last session was before kind of had this idea like maybe like I was trying to like exhale and air, but before like kind of getting the vocals in I definitely felt that bit of the how was like how do you like it should be more like how do you do like but I guess that like practice right just doing the going right into the notes to the board		
	for this one it just depends on the style you want both would work		
	both would work		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah as long as your note is good (yeah) and you're not…		
	I feel like doing the doing like more like determined like how do you it's for where I'm at right now it's more I'm able to keep the control a bit better was like going how do you do it gets a bit yeah but personal yeah just thinking		
	yeah I think both would work just matter of what you like best		
	yeah I guess like ideally like I would get to the point where I can like intentionally decide what I'm doing not just accidentally		
	no that's that's really good you're already as well doing that because you could go more or less mix ish chest ish here you could go I don't know if it will work at this point with my voice I see I see friends shaking hands or I see friends shaking hands more or less		
	I see friends shaking hands or I see friends shaking hands		
	the second one sounded more		
	…friends shaking hands		
	…chesty		
	yeah I tried like yeah		
	so depends on what you like can already make choices which is really good okay um what what can I do uh post today to help you in a longer run		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah because I guess this is the this is the last one		
	yeah time flies		
	time flies. um we I mean like the audio recordings you sent me the email I just forgot to respond to your email last week but yeah like recordings of the last two sessions would probably be great		
	do you want all of them or just		
	I guess all yeah might as well all of them yeah yeah and I think that's probably the most beneficial because I can probably from those we recover like a lot of information about what we covered and stuff to do especially the whoo		
	yeah and you stay on oh and then it’s kind of easier		
	whoa kind of like that?		
	yeah		
	cool		
	yeah I'm very happy		

Participant 1, between-session and post-session support - Coded

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
1	**Reflection:** You come across as confident, and your voice already fills the space when you speak! It might be helpful to become more aware of this: simply noticing it and making mental notes. You also seem very willing to reach toward the person you're speaking to (this is how it felt during our session), which creates a sense of openness that is really valuable. Let's try to see how it feels when the body also feels open (to the exchange/conversation). This is a surprise tool that will help us later. (It will support your breathing and help your voice feel more supported and present.)  **Exercise:** Start with a soft inhale (keeping the shoulders relaxed), followed by a soft "hmmm" sound, almost like a sigh, moving from a slightly higher pitch down to a lower one. Below, you can hear an example. [Exercise P1] After that, you can read the text below. There are 6 versions (one for each day between 2 sessions), if you feel like doing it daily. Each version focuses on something slightly different to support clarity. If you choose to do this regularly, it might help to keep a sense of surprise from one day to the next, and focus on just one element at a time.	Rapport Student's learning profile Student's goals	Reassuring about what's there already. Using his inherent motivation as a working tool. Creating an exercise based on the session (1) and on his goals.

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
1	**Text**: A lone researcher sailed along the Red Sea, recording deep data from the rolling waves. During a long, silent night, he developed a reliable model linking real-world signals to digital learning systems. Later, he released the results, revealing how large streams of Red Sea data could reshape modern computer science.  Scroll down the cards to see days 1 to 6. [Each card focuses on the experience of a specific sound in the pharynx/mouth.]	Student's interests	Text about his interests.
2	[Recording Vampire - The Orion Experience - Modified version]	Student's wellbeing and needs	Just a recording of a repitched song, as he is super busy and simply wanted this. Not wanting to overwhelm him.

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
3	Some exercises to work on visualisation (if it works it can be a useful too. If not, it's okay!), body perception and mindset. (Between 10 and 20 min a day depending on how you feel. You can adapt!) VISUALISATION - 1 Goal: move from far 2D object → almost touching your space Step 1 - Simple image Imagine a wooden barrel in front of you. Imagine its colors, shape, size. Be as specific as possible. It can look flat or a bit wobbly, that's fine! Step 2 - Fix the distance Place it about one arm's length away. Just let it stay there for a moment. Step 3 - First small movement Now bring it slightly closer. Just a tiny shift forward. Same image, just closer. Take your time. Step 4 - Repeat micro-movements Again, it gets a little closer. Keep the steps very small each time. No need to make it clearer. Step 5 - Near the body Continue until the front curve of the barrel feels close to your chest. Not touching, just very near. Stay there for a bit and look at its details. VISUALISATION 2 Goal: introduce the idea that the image can enter your space (just the front) Step 1 - Restart from scratch Imagine the same barrel again in front of you, and its details, shape, color... It can be flat! Step 2 - Bring it closer (as VISUALISATION 1) Move it gradually closer in small steps, until it's very near your chest.	Student's learning profile	Visualisation could be useful for him; he's curious and ready to try. Using an image he described during the class.

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Step 3 - Pause at “almost touching” Let it stay there for a moment. No rush! Step 4 - First overlap Now imagine the very front edge of the barrel just slightly entering your chest space. Not around you, just the front curve overlapping a little. Step 5 - Stabilize overlap Keep that small overlap. The rest of the barrel is still in front. only the very front part crosses into your space. If needed: You can imagine the wood becoming a bit softer or transparent where it overlaps, so it’s easier to accept. VISUALISATION 3 Goal: move from front overlap → sense of sides Step 1 - Restart again Imagine the same barrel in front of you. Same color, same simple shape. Step 2 - Bring it close Move it gradually closer, until it’s very near your chest. Step 3 - Recreate overlap Let the front edge slightly overlap your chest space again. Just like before, small and easy. Step 4 - Add a tiny bit of sides Now imagine the barrel extends just a little to the left and right. Not wrapping yet but just slightly wider than before. Like the curve is starting to reach your sides. Step 5 - Increase side presence (small).		

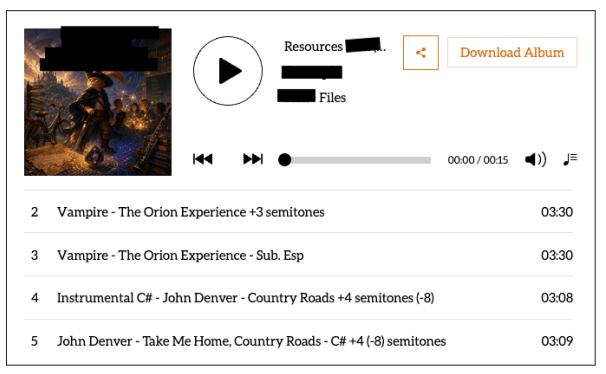
Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Add a bit more on each side. You don’t need to see full curves,just a sense that it’s no longer only in front. Step 6 - Stabilize “almost around” At this point: front = overlapping sides = lightly present The back is still not there, and that’s fine. Step 7 - Around If you can, try to add a bit more wood around your chest, little by little, until it is fully surrounding you, and stay there. VISUALISATION 4 Goal: become a bird! Step 1 - Just notice your body in its space, no need to change anything. Stay just where you are. Step 2 - One feather (very local) Now imagine a single small feather on your upper arm. Pick its color. Very soft, very light. Try to feel it. It doesn’t do anything yet, it’s just resting there. Step 3 - Add a few feathers Add a few more feathers in the same area, just a small patch. They’re soft, slightly layered, pointing outward. Step 4 - Texture before expansion Notice the quality of the feathers: soft… light… not tight… They don’t press into you and they sit lightly on the surface.		

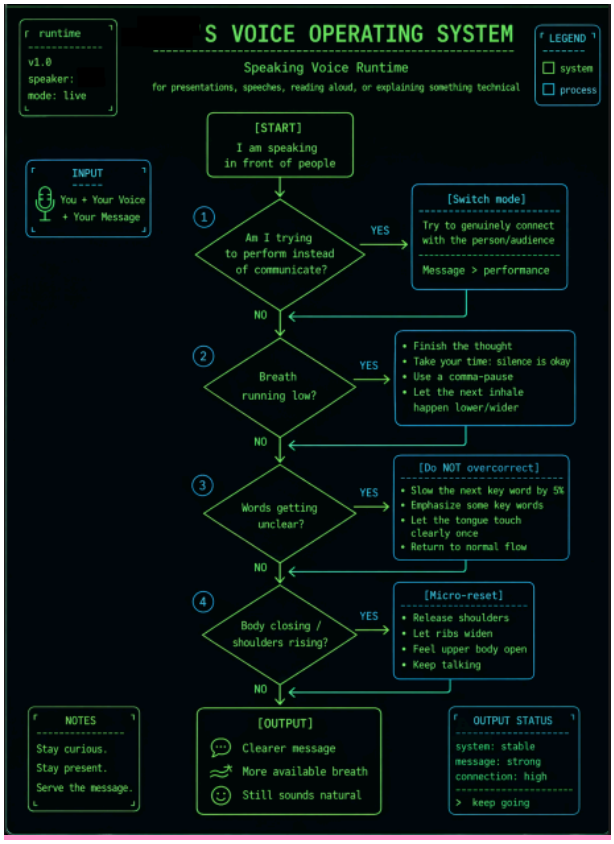
Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Step 5 - Spread gradually Now let the feathers extend a bit: from the arm toward the shoulder, then a little onto the neck, etc., until it covers the body. (pause between each area) Step 6 - First “lifting” (very small) Now imagine that the feathers lift slightly away from the body. Like a very gentle fluffing in all directions: sides… back… a bit in front. Step 7 - Stabilize the “fluffy shape” Now instead of focusing on individual feathers, notice the overall shape: a bit rounder… a bit wider… soft in every direction. Stay there! What color is the bird overall? FEELING THE RIBS In different sitting and standing positions, try to activate your intercostal muscles so they would lift the ribs to the sides, in small movements. You can count "1, 2, 3" and lift the ribs for each number. If it's too hard to activate, put your hands on the free ribs and try to push the hands away with the ribs, to find the muscles. A PROMPT TO THINK ABOUT What prevents you from treating a speech like a conversation? What would change if a speech were actually a conversation (with you talking more than the audience!)? A PROMPT TO THINK ABOUT We've seen that your breathing feels very natural in a conversation. Aside from the performance aspect that you mentioned, is there something else that changes when you speak in an informal setting compared to a speech or presentation?	Student’s learning profile Agency	Questioning topics we’ve touched during our session.

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
4	**Useful exercises based on today's session** [Recording "Find head voice"] [Recording "From head voice to chest voice"] To go from head voice to chest voice, or the opposite, you can also sing gentle sirens. Your throat will definitely feel more relaxed if you try the higher notes in an environment where you are not wary of being heard. **Country Roads, lyrics annotated for the C# version (-8 semitones)**  COUNTRY ROADS Green = You can stay in the realm of chest voice sensations Blue = Let go of the "foundations" of your voice / let the switch towards a higher voice happen Almost heaven, West Virginia Blue Ridge Mountains, Shenandoah River Life is old there, older than the trees Younger than the mountains, growin' like a breeze Country roads, take me home To the place I belong West Virginia, mountain mama Take me home, country roads All my memories gather 'round her Miner's lady, stranger to blue water Dark and dusty, painted on the sky Misty taste of moonshine, teardrops in my eye Country roads, take me home To the place I belong West Virginia, mountain mama Take me home, country roads I hear her voice in the mornin' hour, she calls me The radio reminds me of my home far away Drivin' down the road, I get a feelin' that I should've been home Yesterday, yesterday Country roads, take me home To the place I belong West Virginia, mountain mama Take me home, country roads Country roads, take me home To the place I belong West Virginia, mountain mama Take me home, country roads Take me home, down country roads Take me home, down country roads [Recording Take me Home - Modified version] [Recording Take me Home - Instrumental]	Student's learning profile	Recreating cleaner versions of exercises that worked for him so he can explore more and so that they're handy Updated vocal sensations map for his song.

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
5	A little blob about the reflection you had during class. We discovered that the feeling of having a monotonous voice may come from the fact that your voice, when singing a song sung by a woman, does not match her pitch (her frequency, her number of vibrations per second, her Hertz) exactly, because you may be singing a full octave lower. These lower notes you are singing are plain and beautiful, and they are anything but monotonous. Below is Marilyn Manson's version which we talked about (in case you like it). He is singing the exact same frequencies you are when you are singing Sweet Dreams (the original version). [Recording Marilyn Manson Sweet Dreams] And here are the harmonies you started to do automatically on the original version. I said I'd record those for you. [Recording Harmony Sweet dreams] Below is the instrumental for What a Wonderful World in the key you found comfortable. [Recording What a wonderful world Bb Instrumental]	Student's learning profile Authenticity Student's interests	Using the tool "reflection" as a means to embrace his authentic sound. He was curious about these harmonies.
Post	**<u>Wrap-up</u>** [Name], I am incredibly grateful for your time and participation. I hope you got some of what you were looking for out of it. Below are two short blurbs summarizing what we covered. You will also find a link to download your recordings. The recordings will remain in the drive for **one month** (up to **May 23rd**).		

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
Post	🗣️ **Speaking voice** You built tools to help your speaking voice stay clear without becoming stiff or overcorrected. What seemed most useful was learning how to notice what is happening in real time: when you are drifting into "performance mode," when the breath is running low, when a word becomes less clear, or when the body starts to close. From there, we developed simple tools you can actually use: switching back into connection, taking your time, using silence and comma-pauses, letting the next inhale happen lower and wider, and keeping the message more important than sounding perfect. The goal was to make you see how you already communicate clearly and help you communicate even more clearly, while still sounding like yourself. Even though we deviated from our original plan to work on your Rs, I still find your communication style very clear, direct, and easy to understand. And this comes from someone who doesn't speak English fluently, who still understood everything you said. 🎵 **Singing voice** For singing, we developed tools to help you stop judging the voice only by whether it feels like your usual low "foundations." One important discovery was that higher notes may need a different route and a different sensation, and that this is not a sign that something is wrong. We worked on checking key and octave, noticing when you might be comparing yourself too closely to the original singer, and finding easier access to higher notes through head voice or mix rather than pushing from what feels familiar. We also built tools around reducing force, allowing more airflow, and changing one variable at a time. Altogether, these tools seemed, from my listener's perspective, to help make singing feel effortful, and more adapted to your own voice.		

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
Post	🚴 **Additional notes** You mentioned that your bike commute can become a small voice lab. You do not need a full practice session: even a few minutes can be useful. For speaking, you can talk through an idea out loud, explain something to an imaginary listener, or notice whether you are rushing or tightening. For singing, you can try a short phrase, explore easy keys, hum lightly, or test how a melody feels without forcing, and access the sensations of chest, mix, and head voice (you can work top down (head-chest)). The momentum you experience on your bike is a good analogy for the inertia and never-ending flow we are looking for in your airflow. ⬇️ **Sessions download link - Accessible from April 23rd to May 23rd (tell me if you need more time :))** [LINK] 💿 **All the recordings uploaded on this page under one album, if needed** ⬇️ 	Student's learning profile Student's interests	Suggesting to use his daily scheduled commute as a way to practice. Linking bike momentum to airflow. Album cover is a sum up of our sessions (created with AI): bike, DnD, Puss in boots…

Post session #	Quote	Construct	Code: What is happening here, in relation to personalisation?
Post	**🖥️ And a last thing that can be useful that sums everything up** I hope I got the logic right; I had AI check it, and apparently it's mostly logical.  Thank you for trusting me 😊. Let me know if there is anything else you need :) !	Student's interests Creativity	Using his interests to create a final, recap tool (3 flow charts for his singing/speaking voice, with a performance or practice mode).

- P1 seemed to benefit from the use of relevant images, analogies, technical explanations, visualisation, and ways to understand what was happening internally. He liked the "nitty-gritty".

- **Agency**
  Important as the work often involved choices: what to sing, how to organise the session, whether to continue/stop, what image or strategy felt useful.

- **Student wellbeing and needs**
  Relevant as several adjustments responded to fatigue, self-consciousness, discomfort, pressure, or the need not to force things.

- **Student's goals**
  The sessions kept returning to real-life aims like presenting, speaking more clearly/loudly and to fun aims such as discovering singing or practising outside the lesson.

- **Creativity / Curiosity**
  Were strong because personalisation often happened through questioning, testing, drawing, analogies, and inventing tools from his own images. He benefited from the most creative and personalised tools (such as the flow charts adapted to his voice practice) out of the five participants, perhaps because he seemed to be more engaged and/or respond well to it.

Main trajectory

P1's trajectory moved from speaking/presentation confidence and volume toward a more personalised exploration of breath, body engagement, singing, head voice, and self-trust. The process became increasingly based on understanding how he thinks, visualises, and responds to different tools.

Patterns

- **Using the student's own images as tools**
  Gravity, wooden barrel, instrument/body, switch/slider.

- **Building agency through micro-choices**
  Choosing songs, choosing paths, deciding when to stop, being invited to say no.

- **Adapting to an analytical/visual learning profile**
  Diagrams, explanations, checking prior knowledge, asking how he visualises.

- **Turning real-life contexts into practice material**
  Presentations, conferences, biking, speaking topics.

- **Personalisation through safety and pacing**
  Breaks, checking fatigue, not forcing loudness, adapting to discomfort.

- **Using what naturally works for him**
  Social connection, humour, interests, metaphors, and his own ways of understanding.

Q2. Participant 2

Participant 2, Session 1 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	and okay great um so let's begin I I had a look at your uh your answers on the on the second questionnaire and you mentioned wanting to work a little bit on your singing voice but also on your speaking voice	Student's goals	Clarifying her goals
	yeah I mean so I sometimes do kind of like being on panels and things like that so um yeah just I suppose a bit around that but I'm also in a choir so	Student's goals	She clarifies context.
	oh yeah cool		
	great um is there is there something that's um oh I forgot that word uh that's more important than the other between singing and speaking voice		
	maybe the singing one		
	okay got you great um perfect so just so I understand just so you know my notes are here and you're here (that's fine). so I'm looking at here uh just taking some notes um so you like to focus on singing voice but you want to work a little bit in on your speaking voice too and something that um appeared to be a common thing between speaking and singing is the the ability to feel confident while using while using it is that did I get that right (yes yeah) okay can you please tell me a bit more about that	Student wellbeing and needs Curiosity	Explaining why I may look like I'm not looking at her (I want her to feel seen). Asking for context so I can be more helpful.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um so I suppose I have had times in the past where if I'm having to speak or sing in public I get a little bit kind of like my throat constricts a bit and I feel like well my voice can go a little bit kind of shaky because my throat feels constricted		
	got you even uh if you're singing in the choir so within	Curiosity Vocal health	Asking for clarification
	no in a group it's fine		
	okay it's just when it's just you (yeah) got you and uh so what what are the occasions when you have to sing but not within a group		
	uh so I was in a show recently where I had just one like one verse to sing uh on my own which was okay but it did make me quite nervous		
0:02:30	okay that's really cool how did that make you feel to have to well to get to sing this one verse by yourself	Curiosity	Trying to understand what her emotions.
	uh well it was a bit unexpected because we'd done the show before and I didn't have to and then somebody else dropped out so I had to step in and do it (last minute) yeah well not say last minute I knew about it a few weeks before but		
0:03:05	okay okay great uh and yeah what I usually have to say if if anything is unclear because of my accent or grammar just please make me repeat and I will never be upset if I have to repeat five times (okay) um great so um have how do you imagine this first session to go	Agency	Giving her the opportunity to take the lead on our plan.
	I have no idea		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	so to um um share a bit of a reference here what usually happens in singing sessions or speaking sessions is um we do exercises we work on technique or on concepts that will help you to um go where you want to go with your voice and in singing lessons usually we apply that on songs afterwards um for most people it's half half but some people they don't like the technique part so we just sing songs and so we incorporate bits of technique while they're singing um and some people uh they just don't want to do songs before they feel ready so it's just exercises um how what would be a good ratio for you		
	I'm happy to just try split however you think works best I'm not ready to anything		
	let's try half half and then we can adjust depending on uh how how you feel (right okay) so if if we have to sing the song today what would you like to to do		
	um what which song or what		
	it could be anything and um and it doesn't even have to be a full song sometimes we just work on a verse or a chorus um and uh yeah and usually it's it's it's cool if the the student picks the song because then it's more interesting	Student's interests	Explaining why it's cool for her to pick songs.
	yeah okay um let me just have a think what we're doing in my choir at the moment and maybe you could do one of those (sure) sorry it's trying to find that		
0:05:30	yeah take your time in the meantime I'm going to share my screen so we can have a listen together	Student wellbeing and needs	Letting her know we're following her pace.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay um so there's the song good times or take your mama out that we're doing at my choir um let's see what else there is		
	do you have a favourite song		
	out of those two? (yeah) I'd say I find take your mama out easier good times is higher um		
	okay does it mean that you would like to take your mama home more uh more than the other one because it's easier		
	uh maybe or maybe the other one because it is harder I don't know		
	we can have a look at both if you want just so so we can um explore things today and then uh yeah and then have something that feels a bit more structured if (yeah) yeah so good times and yeah out of curiosity what is your favorite song of all times?	Rapport	Trying to understand what she likes.
	oh gosh uh I don't know if I have one favorite song um a few cure songs um Nick Cave songs um just like heaven I suppose by the cure that's probably one of my favorites	Student's interests	She shares about her interests.
	okay cool yeah and lovely so this is uh your first song um oh wait I don't have sound how come is it just a video or is it sorry about that (that's okay) do you have sound? (no) okay I don't either um let's just stop the share and do it again so what do you do do you think is more complicated in good times compared to take your mom out besides the range thing?	Curiosity	Trying to understand what she considers hard or easy.
	I think it's mainly the range just the um maybe something in the vocal tone of it as well		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um can you tell me a bit more about this vocal tone	Curiosity	Trying to understand the meaning she makes of "vocal tone".
	I think it's more uh take your mama out seems more like alto and kind of easier to sing just a more kind of steady song whereas good times is quite kind of more like a singer's song I don't know if that makes sense		
	okay let's have a listen I'll just check if it works yes the sound works when I'm not sharing let's share (okay) great and is this the right song?		
	that's the right one for that one the other one isn't the right one the other one is (oh) um good times jungle I don't know		
	how do I write that? (j-u-n) oh jungle (yeah yeah) got it that must be great in a choir (yeah) okay great I'm ready is there anything um you'd like to talk about before we start?	Rapport Student wellbeing and needs	Expressing enthusiasm. Giving her space for sharing.
	no I don't think so		
	okay if you have any questions just stop me and we'll talk about it	Student wellbeing and needs	Letting her know we can stop whenever.
	okay		
0:10:14	great um okay let's begin how do you feel right now		
	oh yeah I feel okay		
	cool just taking like stretching a little bit and um uh we're gonna do just a couple of exercises uh for me to have an idea of where we're starting and um you probably do that in the in the choir so I'm just going to uh play the chord and then you can just sing the arpeggio for example if we try this one it's gonna go deep breath: ah ready?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay		
	let's go		
	aaaaah		
	thank you sounds great okay deep breath and your turn (Aah) perfect okay deep breath and let's go (Aah) and this one here I'll play it again (Aah) okay um let's try this one is a bit too easy uh let's try I'm just adding one note um let's do this aaah so one two three four five six (Aaaah)	Teacher's goals for the student	Challenging her to something harder.
	sorry do it again		
0:11:57	yeah I'll do it again and I'll share my piano I forgot to do that so you can have a look at uh how it looks like on the piano sometimes it helps I'll sing it again: aaah (Aaaa) yeah you got it great amazing okay okay this is the next one (Aaah) okay deep breath next one is here (Aaah) okay and let's do I think two or three more (Aaah) okay yeah let's try this one this would be the last one aaah (Aaaah) great thanks okay how comfortable does it feel to be this high we're here	Creativity	Using visual piano as an aid. Trying to understand her sensations.
	yeah the high is it's quite hard like the higher one when it goes that high is feels a bit more strained		
	okay got you um so let me write that down do you do you play any instrument (no) so um this is the highest note we sang now I think you can sing way higher than this you just need to teach your body you just need to teach your body that it can do it (yeah) from what I hear um uh you can go way higher let's try something uh that's called a siren so we're just going to go from the lowest possible note to the highest one and it's going to go wooooh let's try that	Rapport	Demonstrating trust in her abilities.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay		
	okay we can do one time together and then just you if that's okay so (yeah) Wwoooh and just you now (Woooh) yeah great for example this was around here so this is already higher cool do you are you singing uh alto or soprano		
	yes alto		
	okay okay but you can sing the soprano parts can't you? (um I don't think so) let's check okay I think you could let's let's have a look um okay and let's do the opposite now so we're gonna go from uh your highest note to the lowest one and we're gonna start with whoo so this w here whoooo (Wooooo) Whooo okay great got it um amazing did you notice that your uh jaw was way more relaxed on the those little little sirens?	Vocal health	Pointing out jaw tension improvement.
0:15:20	yeah that did feel more relaxed		
	yeah it was open. that's great let's use what we've just learned then um. let's do four notes we're gonna go top down yeah how about we start here so start high and then go down and we're singing woo so it goes woo (okay) and your turn (woo) yeah let's do it again (woo) okay can you uh move your arms in the meantime I think it's gonna help with the uh flexibility (woo) yes let's do it again (woo) that's really good okay now let's uh start high with the arms and then uh it's gonna follow the tone which goes top down: woo let's do it again	Student's learning profile Creativity	Using what we know helps her jaw relax right away. Introducing movement in exercises.
	woo		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes let's do it again (woo) very good okay um perfect now I think you can go higher than this let's try this so deep breath and we're gonna go woo w is gonna help to relax the jaw woo (woo) (wooh) [Scales] okay woo okay let's do it again deep breath woo woo yes great Woo Okay I want to try something Woo Do you feel it's easier to Imitate the voice or the piano?	Curiosity	Trying to understand what is easier or harder for her.
	A bit of both. It's good to hear the voice because then it makes real the piano.		
	Okay, great. I'm asking because your pitch is on point with the voice. So I'm going to try to transfer what seems easy when you copy my voice. So it applies when you copy the piano, if that makes sense.	Student's learning profile	Using what we just learned about her imitation preferences to make the whole exercise more efficient.
	Yeah		
	So let's try this. Oops, sorry about that. So. Wooo (Woo) Yeah. Yeah, so I'm reaching higher. So. Woo (Woo) That's amazing. Okay, let's do it again. (Woo) Yes, let's try this one. Woo Reach for higher. Woo Yes, you got it. Yes. (Woo) Amazing. Yes. [Scales] Perfect. Yes. Yes. Okay. That's very good. Your turn. I'm just playing the chord and you can sing the scale, the arpeggio. And yeah, just go for it.		
	Woo		
	Yes, you got it. [Scales] Okay. Okay. Let's try. Woo-oh-oh. And last syllable is O instead of OO. Woo-oh-oh. [Scales] Yes. Oh, yeah, beautiful. Yeah, you got it. Okay, let's try woo oo oo go. (Woo oo oo go) Okay, how comfy is this last note?		
	Yeah, fine. I think.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's go lower then. [Scales] Yeah, yeah, go. Go is gonna help you to nail this last one. Okay, still comfy? (Yeah.) Let's go lower then. Okay, let's do it again. And just one last time. I'll try to do it with my voice, but this is my very last note. Not sure how it's gonna sound. [Scales] You got it. You can go lower. Okay, that's beautiful. Let's do it again. Okay, let's do that one again. I can't. You can. Great. Okay. How does this last one feel?	Rapport	Demonstrating my human limitations.
	Yeah, okay.		
	Great. Just writing down your range. Okay. Let's have a look at your first song so we can adapt what we're doing now to your song. Do you have any questions so far?	Student's interests	Using her song as a point of reference for exercises.
	No, I don't think so.		
	Okay. I'm going to check the range for example. That's your your voice. So the…		
0:22:49	I sing we don't we'll sing it in our own like we've got different kind of. We've got different kind of keys, I suppose. So the I sing that choir wouldn't be quite as low as that. (Okay.) It kind of sits alongside it.		
	Would you say you're saying the the melody though, or is it a different melody than the one that's originally?		
	No, this is the same melody, but just a bit higher.		
	Okay. And are so so there are, there are, I guess, two groups alto soprano.		
	There's tenors, tenors, low alto, high alto sopranos, and bass		
	Okay. Well, so for the women, you have three groups. Is that correct?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, there's, there are some women in the tenors and the bass. No one, no women in the bass.		
	That's really cool. Yeah. Okay, so are you high or low alto? (I'm low alto.) Okay, writing that down. Do you, do you have like a music sheet or a recording of? (I have the recording. Yeah.) If you want me to have a look, don't hesitate to, to send it so I can, I can see what the key is. And it can.		
	Oh, sorry, I was just saying. [plays song]		
	Beautiful.		
	So yeah, that's the one we do, we do the Aah bit on that bit of it.		
	Thanks. Was it, was it the recording for your voice in the choir?		
	No, it's my choir teacher records it on all the different, she records all the different ones.		
	Oh, sorry, but I mean, this is a recording for low alto? (Yes. Yeah.) Perfect. And.		
	I'll email the ones.		
	So I'm sorry, I didn't get that.		
	I said, I just emailed the.		
	Oh, thanks. Thanks a lot. Great. So perfect. So now I have that. That's going to be useful. And key. I have the key of your, your recording. Let's just compare that to.		
	Sorry, it's playing. I can't make it stop.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Now, we have to listen to this song. The full song. Let's just check the original key. I don't know why it doesn't want to play today when I share. Okay, let's share again and see how it goes. Okay, perfect. This is the, this is the, the same, the same key. Great. (Okay.) That's convenient. I like it. Okay. So, um, let's just have a look at that. I have the feeling this is going to be too easy for you. So I want to have a look at the, the other song. (Okay.) Okay. Let's try this then. (Okay.) I'm going to share my piano and we're going to try a new, um, a new exercise. I'm just thinking of, let's try something where you have to chew in the meantime, just to make sure that the jaw muscles are, um, not clenching. So we're going to go mmmmh We're going to find a melody that works. And it's like, you're just doing it, but you're a little bit bored by what we're doing. Um, sorry, I'm just trying to find a melody. Let's try this one. It's quite easy. So it goes, mmmhhh just chewing.	Creativity Vocal health	Creating an exercise for jaw tension. Imagining context.
0:28:09	Mmmh		
	Yes.		
	Mhhh		
	Okay.		
	Yeah. You got it. Let's do this one because this, this was too easy. Changing. We're going to go. Mmhhh.	Teacher's goals for the student	Challenging her.
	Let's do that a little bit higher. And, mmhh, mm. [Scales] Mm. Yes. Okay. Yeah, okay. yeah that's really good yeah that's really good okay can you feel that your uh your jaw is less tense when you go up again?	Curiosity	Trying to understand her sensations.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Mhh yeah		
	this is really good um um before you stopped uh the chewing part when going up again and then i think it clenched here now it's not there (yeah) this is really good (yeah okay) yeah keep up the good work let's do it again mmhh		
	Mhhh		
	yes you got it okay [Scales] okay good um let's do mmhh chew when you go down don't chew when you go up (Mmh) that's it and our job is to um tell the jaw that it can absolutely make the note without clenching when we're when we're going up because it it worked uh with the chewing so mmmh (Mmhhh) okay let's try this mmmh-uuuuh [Scales] yes beautiful okay perfect let's do it again great okay perfect uh how does your jaw feel?	Student's learning profile	Using what we just learned worked for her.
	yeah relax like it feels quite soft		
	yes and uh what about your throat		
	uh yeah it feels okay		
	good okay um i i i think we're ready for um one of your two songs what do you think	Agency	Asking for her opinion.
	uh yeah		
	let's go so uh because we're online what i can do is display the lyrics on my screen um um what's better oops sorry what's what's better uh for you to hear the sound is if you play it on your end either on a different device otherwise i will i will not be able to um (okay) hear your voice voice or um with earplugs or um with earplugs		
0:32:34	[Sings Good times.] Good times. Good times. Good times. Good times.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay good and that's the end of the song is it		
	uh i don't know if it carries i can't remember		
	okay got you um okay sorry i was trying to find the lyrics and google tells me no no google doesn't get to tell me no uh oh there it is a genius i don't i don't understand why cannot be displayed here oh okay it just wasn't up for it okay lovely is there something specific you you feel you need for this song good times	Agency	Giving her the opportunity to choose what to work on.
	good times where i find really straining on my voice like when it's the the last bit of that i find it quite hard		
	uh the last bit of the full song?		
	the good time the yeah the the good times but i think is the hardest the words (and is it because…) it's just quite high i think like it sort of feels a bit uh strained like my voice feels slightly strained		
	you were uh you were singing good times a bit later in the song or was i hearing the recording is this the highest you go in the song good times?		
	yeah i'd say say uh		
	got you okay um can you please do it one more time maybe from half of the song to to the end I would like to check something		
	yeah [Sings.]		
0:37:29	okay, thanks perfect perfect perfect um um are you able to visualize stuff in your mind	Curiosity	Trying to understand how her brain works.
	yeah i guess		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay great so for example if if i um ask you to think about an apple what does the apple look like in your head		
	uh red with a little bit of kind of green on it		
	okay is it 3d or 2d (3d) okay great i'm asking because we we're gonna uh try to visualize something	Curiosity	Trying to understand how her brain works.
	okay yeah my friend can't visualize things in her head she has some weird syndrome about it		
	yeah um yeah it's pretty rare but also um we we have different levels of being able to imagine things so um sometimes if we just can't well we can't so (yeah) okay so a bit of a weird question when you when you aim for a note let's say a higher note like the one you you have when you do good times oh it's in between notes let's say let's say it's here good times, what comes what comes to your mind if you think about landing on that note or reaching that note?	Curiosity	Trying to understand what images she easily visualises.
	um i suppose i'm think i i'm conscious that i'm going to strain doing it so i did like probably think that as i'm singing it		
	okay so what if instead of I… I'm gonna go from the assumption that you're thinking reaching to the note is that correct?		
	yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	reaching for the note sorry okay so um um let's say that instead of thinking you're um where's my camera? it's there okay you're you're a plane and you're on land and you're preparing to take off and your note is right here and it's it goes like good tiiimes so instead of thinking like this reaching for the note we're gonna imagine that the note is lower and you're just landing on it so you're um apprehending, visualizing, thinking the note from above instead of reaching for it, so think higher and just land from above good tiiiimes. can we try that?	Creativity	Using the image she described and going further with it.
	okay good times		
	okay let's do it five times think above and land on the note		
	good times x4		
	and one more		
	good times		
	okay how was that		
	it's better to think of it like that than like that it's easier to it feels like it would be easier	Student's learning profile	She gives information about what is easier or harder.
	okay let's try with the song then so um let's imagine that you are um super powerful and everything you come across in life you see from above so the song is below you never have to reach for anything because you're above everything does it make sense?	Student's learning profile	Using the image she shared.
	yeah i think so		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay it tell me if it gets too confusing because sometimes it can get too confusing so you're above your song is below let's uh play the song and you're going to sing the whole song from above landing on the notes into instead of reaching for them		
	okay [Sings.] Good times, good times, good times…I think that's probably the end of the main bit.		
0:44:03	Okay. Okay, great. How was that for you?		
	Yeah, it was better trying to visualize it like that rather than, cause I think normally I'm really conscious of the, like the lift.	Student's learning profile	She states what worked and why.
	Okay, great. Can you tell me more about what's happening in your head when you're thinking about it? What's your thought process? Are you thinking of a specific image or just feeling?	Curiosity	Trying to understand what's happening in her brain/mind.
	Yeah um I'm trying to think of like the image, like the plane kind of thing but instead of like sky kind of being above it and then the plane's diving down slightly		
	Cool. Okay, great. Let's keep this idea then. Let's make it livelier and more lively, not livelier. Or I don't know. Grammar is tough. How about you try with the original song and you say just your bits?	Student's learning profile	Staying with the idea that works.
	Yeah.		
	Do you want me to send, do you want me to send you the link?		
	Um, let me see if I can find it. I can probably find it on here.		
	Yeah. Otherwise it's just one click away.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, that is funny.		
	you may feel like you're part of a group or part of many voices but while being part of it you're still above all of the all of the voices		
	i can't find the exact link for that one that's on yours (oh it's uh it's just it doesn't really um) oh okay oh hang on i think i just saw it actually on the YouTube yeah		
	yeah great		
	sorry making me watch an advert [Sings.] Good times. Good times. Good times. Aaaaah. It's harder to do it with all the other stuff.		
	Yeah. Okay, sorry, I didn't realize it was done. Yeah, because now you have all of these new information coming from everywhere. That makes sense. It could be something to focus on because once this landing thing becomes a habit, then you don't even have to think about it. How about we try on your other song with all of the voices if the other song is easier.	Student wellbeing and needs	Reassuring.
	Yeah. Okay.		
	Maybe, maybe let's do it like with no music, just a small verse. Take your mama out. Yes. Like those four first lines, if you sing those first lines. Just thinking about this blue sky and you're just diving in.	Student's learning profile	Using the image she described.
	Yeah [Sings.] When you grow up living like a good boy order. … But folks will wonder about the wedding, they won't listen to a word you said.		
	Great. Let's do this bit. This was too easy. Wasn't it?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:51:20	[Sings.] We're gonna take your mama out all night. … If you tip them and they make a cut.		
	Yay! Can you do this line in a loop?		
	Do you mean just sing that one over?		
	Yes, please.		
	We'll let the good times all roll out. We'll let the good times all roll out. We'll let the good times all roll out…		
	Okay, sorry I'm interrupting. Let's try and see how you feel when you're singing this word specifically "out". So let's do it again over and over and try and see how it feels on this specific word. We're gonna talk about it after.		
	We'll let the good times all roll out. We'll let the good times all roll out. We'll let the good times all roll out…		
0:53:19	Yes. Okay. Did you notice something specific here?	Agency	Giving her the opportunity to state what changed.
	I think I'm not articulating it as well at the end because I'm ready to take a breath.		
	Oh, interesting. Because when you were singing that one earlier on this word here, you had maybe I'm interpreting, I can't say that word, interpreting things, but it felt like you let go a little bit more. And you had a tiny, tiny vibrato, which is a good thing, which tells us that this is where your singer's voice lies.	Authenticity	Noticing she sounded "like herself".
	Oh, okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I'm using that word singer's voice because I think you used it to describe this song like it was more of a singer's song. This is, I mean, I felt like I was hearing you on this word here. So whatever you did or you think it was less articulation or diction or whatever, it worked and it sounded great. So I just, in the next time, just enjoy this bit here and maybe try to see how it feels because this bit here, wow. And I would love to hear more of that.	Rapport Authenticity	Using her vocabulary. Noticing she sounded "like herself".
	Okay.		
	So just putting this idea aside and, and we can think and talk more about it after, but just wanted to highlight that because this sounded like you in the best possible way.		
	Okay.		
	Okay. So can we, can we try the landing idea with the whole, the whole group, if I can call the music a group?	Student's learning profile	Using the image she shared.
	Yeah. Okay. So playing it on here.		
	Yeah, we'll do the song one full time and, and we'll finish on that for, for today.		
	Okay. Okay. Hopefully you'll play in the next one. Maybe I just need to open YouTube instead. I don't. [Sings.] When you grow up, living like a good boy … You can stay up late, because baby, you're a full grown man.		
1:01:00	Yeah. Okay, how do you feel?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, it was better once I started trying to... It's the bit where it does the do it, because it's so much higher. Actually, in my choir, I don't sing that high, because we have a slightly lower thing. So it's quite like... Yeah, but it was better kind of thinking of it, like going down onto it.		
	Great. Okay, so this is not the key you usually sing the song at on to. I never know.		
	Not that bit. (Okay.) The rest of it is, but that bit, it splits into different ones. And I don't, I'm pretty sure I don't sing it at that.		
	Cool. So you sang super high, and it worked. It was really good. (okay.) It was really good. Just, I want to show you on the piano, just so, for reference, today you sang as high as this, as low as this, and the do it is around here, between those two notes, I think. I don't know why it's not the precise note. So it's lower than what you can do, and I think you can even go higher when it's going to be easier to relax the muscles that tense here. (Okay.) So yeah, that was really good. Great. So we're going to stop here for today. How do you feel after a full hour? Do you think it was too long, right? The good length? (No, it was good. It was good to do.) Okay, cool. Because, yeah, for some people it's hard to focus, like on the last 15 or 30 minutes. So one hour is good, right?	Rapport Student's learning profile	Encouraging. Trying to understand her learning style more.
	Yeah. Yeah, it's fine.		
	Okay, cool. So when would you like to meet again?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let me just have a quick look at my time, which is weirdly on December. I just have a quick look on my, sorry, I have like a work diary and another diary is making it really confusing.		
	Take your time. I'm trying to find my time converter thing too, because I'm in Canada, in Alberta, and we've changed, we had the time change already, but I don't think UK has had the time change by the summer thing.		
	So, um, so next week, um, sorry, I've just got one, but I need to just check something. Sorry, it's a, um, (it’s okay. No worries.) So I could do the Wednesday, the first between like one and two 30 I'm around or from four, um, on our time. I don't know what time that is for you. Um, or I could do the Friday, the third, Friday, the third and three all day at the minute.		
	Okay. Uh, Wednesday is good between one 30 and, uh, one 30 is going to be too, uh, early because I'm between six and seven hours. Um, you're six and six, seven hours ahead of us.		
	Uh, I could do maybe like four, something, maybe like four 15, my time.		
	Yeah, that works. Uh, four 15, your time would be nine 15, my time, which works. Yes.		
	Okay. Or it can be slightly lower. It could be four 30 if that's better.		
	It works. That that's perfect. Let me just block it. And, uh, okay, great.		
	Great. I'll put that in my diary now.		

Participant 2, Session 2 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:07:54	Hi there		
	Hey how are you doing?		
	Good how are you? [more words] could do on my end so that it works on the laptop um if i give you a different email address to try could you try and just send it to that?(of course yeah) uh so it's [email address]. (okay thanks) i'll see if i can restart them		
	yeah i guess it's going to be more um convenient right? (Yes.) okay and link		
	so i'm just restarting it. oh it's just restarting it's taking time		
	it's okay how have you been		
	yes good thank you how are you how have you been		
	right yay thanks great finally having a little bit of sun here		
	oh are you we're definitely not having any here oh		
	oh there's a cute little dog behind you	Rapport	Informal personal connection.
	oh yes he's really annoying he keeps going in and out and in and out the room so i keep having to get up and open the door		
	like a cat		
	yeah he's really been annoying me all day		
	what's his name		
	uh max		
	so cute		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um ah it's come now that's great (great okay). i'll just join it on there and then i'll close it on this one. (sounds good.) okay i'll try and close this one and then start on there		
0:13:57	Oh, sorry, I was on mute. Yay, that was amazing.		
	Sorry, I opened the window like 100 times and completely froze by computer. It went really bizarre.		
	Is it okay now?		
	Yeah, it's fine now. I don't know what was going on.		
	Good, great. Okay, so how has your voice been since last Wednesday?	Curiosity	Trying to understand how she works in between sessions
	Yeah, yeah, fine. It was useful actually, kind of thought about the landing on notes when I did my choir thing last Wednesday. So that was quite good.	Student's learning profile and personality	Info: she uses visualisation
	Okay, so this idea thing was like your key takeaway from last session?	Curiosity	Making sure I understood a tool that can be useful for her
	Yes. Yeah, I think so. Yeah.		
	Interesting. Cool. Great. So is there something specific you want to have a look at today?	Agency	Asking what will be the specific path of this class
	No, nothing specific.		
	Because you mentioned, I'm looking at my notes here, because you mentioned presentations and speaking voice, we could have a look at that too. And do sort of half-half if you want.	Student's goals	Making the class more relevant to her stated goals
	Yeah, we could try that.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:05:10	Yeah. And then a little bit of singing afterwards.	Student's goals	Making the class more relevant to her stated goals
	Okay.		
	So, yeah. Is there a specific song you want to sing today?	Agency	On the singing path, she can pick the song
	No, I don't have anything specific.		
	Okay. So, what I had in mind was do a small warm up for speaking voice, and then we could fake a speech by talk about your favorite song. I think it's just like Heavens.	Student's goals	Sharing what I thought could be useful for this class based on her goals
	Oh, yes. Yeah.		
	So, we could do a little speech about that, and then just transfer it into singing, if that sounds good.	Student's goals Agency	Checking and giving her space to say yes or no
	Yeah.		
	Cool. Okay. So, can you please tell me a bit more about your, the opportunities that you have to do the, to use your speaking voice? You said, you said, sometimes you have to speak in public and you want to manage this better. So what would manage mean?	Curiosity	Trying to understand the stakes
	I'm just sort of feel, I suppose, more confident, a bit calmer. I can again get a sort of like tightness in my throat if I feel like nervous about it. So it's something I suppose I avoided it for ages, years. And then recently I've done it a couple of times, more on a panel rather than, so being part of a panel rather than having to do just on my own kind of speech. And sometimes I have to present clients, like pitching an idea or something.	Student's goals	She states how she want to feel; this gives me info and more clarity.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What do you prefer between the panel format and the pitch thing?	Curiosity	Trying to understand her personal preference to understand her better as a person
	In some ways, pitching is easier because it's something I know really well.	Student's learning profile and personality	
	Okay. Oh, interesting.		
	Yeah. It's usually a company idea. Whereas on a panel, you're responding to somebody's questions or kind of, and also a panel might be more public.		
	Okay.		
	There might be other people there, whereas pitching will only generally be a group of clients.		
	Please correct me if I'm wrong. What I understand is that there are way more various, I can't say that word, variables in the panel than in a pitch.	Curiosity	Checking if we're on the same path or one different routes
	Yes. Yeah.		
	Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So a road we could take is find something that would be a layer, a strong foundation that you could rely on no matter the context. And if you were to read a statement on TV tomorrow, it would work because you can trust this, whatever this is. (Yeah) It can be your voice. (Hmm) It can be a quality that you have. It can just something that's constant, even though the voice is not always constant. Sometimes it's tired. Sometimes the throat is tense because we get stressed out, et cetera. So if you had to think about something that's constant, what could that be?	Curiosity	Giving her agency to own her learning process
	I mean, I suppose the only thing I've thought before is just like focusing on the breath or kind of on a stance or some other thing to just kind of be grounded.	Agency	
0:19:00	I love it because if you're breathing, you're alive and you can count on this 100%. Okay. That's great. Let's use this as a starting point then. So we're just going to take deep breath in through the nose and deep breath out through the mouth. We're going to do this three times. So second time, deep breath in through the nose and one more time. In and out. (Yes.) Okay. Let's try something that you could do in any environment. (Okay.) So I'm just going to count to four in a loop over and over. Let's do... Have you heard about this concept of box breathing? (No.) This is the time for me to use the little whiteboard here. And... Okay. Okay. I think you can see my whiteboard. (Yes.) Yeah. Great. So this is a box and you're going to breathe in for four beats. Hold for four, breathe out for four, and hold for four, etc. And then we can do this over and over. Are you ready?	Rapport Student's learning profile and personality Student's goals Creativity	Using a concept she mentioned as a starting point. Adapting the exercise so she can do it in the environment (panel) she mentioned. Using visual aid.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes.		
	I'm just going to count. If at any point you feel dizzy or uncomfortable, just tell me. And before you tell me, you stop, take a break. (Okay.) I just want to make sure this is comfy. So I'm going to do four, just that will not count. And then we'll start here. This is inhale. (Yeah.) So one, two, three, four. And breathe in. Two, three, four. Hold. Two, three, four. Breathe out. Two, three, four. Hold. Two, three, four. Breathe in. Two, three, four. Hold. Two, three, four. Breathe out. Hold. Inhale. Hold. Out. Hold. In. Hold. One. Two. Three. Four. One. Two. Three. Four. Hold. And one more round. In. Hold. Breathe out. Two. Three. Four. And hold. Two. Three. And four. Okay. How do you feel right now?	Student wellbeing and needs Curiosity	Letting her know what is normal and what is not so she feels safe to try or stop.
0:37:34	Yeah. Fine. Yeah. I haven't done once before where you hold it up like when you breathe out. So it's like interesting to try and remind yourself to kind of do that.		
	Yeah. I find this bit a little bit weird too because it doesn't feel natural.	Rapport	Stating I feel the same as her.
	Yeah. Because we sort of want to just instantly breathe in.		
	Yeah. It's like you're sort of have to fight an instinct. (Yes.) How does your throat feel and how do you feel in your body?	Vocal health Curiosity	She mentioned tight throat several times: asking what about now?

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I feel okay. I feel quite relaxed.		
	Okay. So this is something that you can do anytime, anyplace because you don't need any material. (Yes.) Another tool that you can use is the fact that, well, it's not a tool, it's just breathing. When you inhale, your heartbeat tends to go faster. And when you exhale, it goes slower. So if you want to just calm, calm down before a presentation or something, just to tell your body and your nervous system that we're okay. It may feel like there's a danger, but just relax for a little bit. Your strategy could be to, oops, sorry, inhale for a smaller amount of beats and exhale for a longer amount of beats. So what we can try now is to find something that's comfortable for you. Maybe two beats, eight beats, eight beats, or maybe something that's longer, but something that you could do. Well, when you have presentations, do you usually have some time alone? Or, or do you still feel stressed in the moment?	Student's goals Student wellbeing and needs Curiosity	Exercise that she can do anywhere, so useful for her. Stating that the goal is to find something comfy for her. Trying to understand her mental state when she has to present.
	Often we didn't necessarily have time alone? Well, maybe like, you know, you can go to the loo or something, but not kind of like lots of time.		
	Got it. Sorry. My question wasn't really, my two statements weren't opposed. Let's say that you, we can find something that you can use when you're on stage in the panel and you're about to speak. (Yeah.) Would that make sense?	Student's goals	Finding an exercise relevant for her daily life.
	Yes. Yeah. That makes sense.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. So I'm going to try, let's say two and eight. So this is in, air in, air out. So you can start whenever you want. When you start, just do this so I can start counting. And then I will stop counting, but it will be gradual. Three, two, one, four, five, six, seven, eight. Big inhale. Two and out. One, two, three, four, five, six, seven, eight. Deep inhale. Two, one, two, three, four, five, six, seven, eight. Deep inhale. Two, one, two, three, two, three, five, six, seven, eight. One, two, one, two, three. One, one, two, three. One, one, two, three. One, two, three. One, one. Inhale. In, in, out, out. In, in, out, out. Last one. Seven, eight. Okay. Okay, how natural does it feel?	Student wellbeing and needs Curiosity	Letting her know she can take her time.
0:27:56	Feels like the in is really has to be really harsh to get enough breath to breathe out.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, then let's change this. How about three and five. (Yep.) Ready? (Yeah.) Okay. One, two, three. And two, three, five. Oops, no. I forgot one. It's really hard for me to count in English for some reason. Let's do it again. And one, two, three. One, two, three. One, two, three. Four, five. One, two, three. One, two, three. One, two, three. And one. One. One, two. five, one, two, three and one, one, one, two, in, in, in and out, out, and in and out, last, one, in, out. Okay, how does this one feel?	Student wellbeing and needs Curiosity	Changing the exercise so it suits her better. Checking after.
	Yeah, that feels more natural.		
	Okay. Great. Let's try just one more and see if it changes anything. The fact that it feels natural is important because you don't want to be thinking about it too much because I guess if you don’t listen to the question you're being asked, it's going to be a problem at some point. So, we're going to go three and six. (Okay.) Okay, ready? And one, two, three, one, two, three, four, five, six, one, two, three, one, two, three, four, five, and six. In, inhale, exhale. And in, and out. In, and out. In, and out. And in, out. In, and six. Okay, how is that?	Student’s goals Curiosity	Explaining why this works for her context. Checking after.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It doesn't feel quite as natural as the three and five. It feels like I have to kind of drag out the out breath a bit more.	Student wellbeing and needs	She states what works best for her.
	Okay, great then. So, you have your sweet spot, I guess. Just writing that down. So, inhale is three and exhale is five. Great. Okay. So, let's just try. You know what? Let's just speak as if you didn't have time to do some by yourself because if you do that on stage again, it's really weird. So, let's just read those lyrics here. Okay. I can share the screen and here it is.	Student's goals Student's interests	Using an exercise relevant to her work. Using a song she likes as a tool.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. So, just read it normally. (Yes, please.) Yeah. Okay. Show me, show me, show me how you do that trick. The one that makes me scream, she said. The one that makes me laugh, she said, and threw her arms around my neck. Show me how you do it and I promise you, I promise that I'll run away with you. I'll run away with you. Spinning on that dizzy edge, I kissed her face and kissed her head and dreamed of all the different ways we had to, I had to make her go. Why are you so far away, she said. Why won't you ever know that I'm in love with you, that I'm in love with you? You, soft and only, you, lost and lonely, you, strangers' angels, dancing in the deepest oceans, twisting in the water, you're just like a dream, you're just like a dream. Daylight licked me into shape, I must have been asleep for days, and moving lips to breathe her name, I opened up my eyes and found myself alone, alone, alone above a raging sea that stole the only girl I loved and drowned her deep inside of me. You, soft and only, you, lost and lonely, you, just like heaven.	Student's interests	Using a song she likes as a tool.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, great. Let's say you're in a panel and I'm the concept of the public and asking you questions about the song. So if you, if you feel like you need some time to just relax, this is a good moment to do one, two, three, one, two, three, four, five. If you don't want to think too much about it, because you still have to listen to the question. Otherwise, it's weird if you don't have anything to say afterwards. You can just put one hand on your belly and make sure that the movement of your belly going out is shorter than your belly going in. So right now I have one hand on the belly and when I inhale, my belly is going out and I just want to make sure that the movement that when it goes back in is longer. So you can pick whatever feels best and then we can talk about if it can be doable or not. So my first question about the song is - you can completely make something up. What is the context in which the song was written? We don't care if it's the truth.	Student's goals Student's interests	Using a real life environment. Using a song she likes as a tool.
	Okay, that's good. I think the song was written, maybe somebody committed suicide or they had to split up in a relationship. (How does that make you feel?) I think it's sad if somebody did commit suicide, but if they just broke up in a relationship, I think that's fairly normal.	Curiosity	Checking in.
	Then you mentioned one time in your last book, for example, that this was your favorite song of all times. So how come it's higher than other songs? What makes it have this special place in your heart?	Creativity Rapport	Creating fake circumstances. Casually asking why she likes a song so much.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I think it's a really beautiful sounding song. It has really lovely lyrics. I also really like the video and The Cure, one of my favorite bands back in the 90s.		
	So we are 300 people here in the room and I bet more than half of us haven't seen the video. I know I haven't. Could you please describe it for people who never have seen it?	Creativity	Creating fake circumstances.
	So the video is set on a cliff edge and it's got lots of big scenes and crashing waves. So it's quite beautiful. It's quite scenic and big sort of strong landscapes and visions.		
	Do you know where it was filmed?		
	No, I don't know where it was filmed.		
	Okay, great. So if you had to... I need a timer. If you had to talk about the song for two full minutes, which is pretty long, how would that go?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. So this is a song which I first came across in the early 90s and it's by a band called The Cure. So it's one of their earlier songs and the video for the song is set on a cliffside in a location in England and it's got very big atmospheric sounds and they really link well with the waves that are crashing on the shore. I think it's a song about loss, about the loss of somebody that you love, and it's got a really beautiful melody and that plays throughout the song and really links up with the visuals. It's different to some of their other work in that it's a more melodic tune and I think that really fits with the atmospheric nature of the song and also of the themes of loss which run through it. Oh God, it's so hard to talk about something for two minutes. Okay, I'm going to keep trying to think of things to say.		
	You can make up stuff also, sorry.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, that's fine. I'm going to. So the lead singer had just lost his partner at the time and she had died and that was what was the inspiration for this song was the theme of loss and that the loss everyone experiences at some point in their life, whether that's a loved one or whether that's the loss of something that is special to you. And that theme is something which is explored further in some of the later songs, but it links very much to the different band members who were in The Cure at that time. And the visuals around that and some of the imagery also reflects the loss and the sadness that goes around that loss and the themes of future and tomorrow and what that means when it's in response to something of sadness.		
	Yay, you did it. It's really tough. We're going to do it again. So I'm just trying to increase the perceived importance of this speech to see how it translates in your voice and in your throat. So we are going to talk about something else right after. But first, I want to try something in the video here. So I'm just going to change my background. And OK. Let's say someone is asking someone else a question right now in the panel and you can just focus on the breathing. OK. OK. Um, well, sorry, of course, it doesn't work. Classic technology day to day of things going wrong. I'm sorry. What did you say?	Rapport Student's goals Creativity	Congratulating her. Creating real-life circumstances + checking in on her throat-tightening issue. Using Zoom backgrounds as a tool: displaying an audience.
	It's a bad technology day where things aren't working properly.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. It's interesting sometimes, some days when something is not working, it's going to be the same for the rest of the day with different types of little issues. Um, oh, there it is. The button was really small. Okay. This is your audience. And you're going to have two minutes. I'm going to start the timer and tell you when you're at the one and 30 seconds minute mark. Uh, when it, when you have one and 30 seconds left, one minute, 30 seconds. And, uh, it's going to be, let's make it two minutes 30. And you are gonna tell every one of us about, um, what you think of the music scene of the nineties. And if you change subject, it doesn't matter. We're just trying to use the voice. Starting now.	Student's goals Creativity Student wellbeing and needs	Creating real-life circumstances. Zoom backgrounds. Reassuring.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So I think the music scene of the nineties was very mixed. There was a lot of different styles. So I suppose one of those would be indie music, which was quite big in the nineties. And some of that was kind of from Manchester areas. Um, I'm just talking about in the UK at that point and also rock music that was quite large as well. And some of that was more of the American scene. I think looking at the scene from the UK, there was a lot of Brit pop as well as the indie music and bands like Oasis, a blur, um, happy Mondays were really big around those times. So there was a particular sound for bands coming from Manchester, which was very embodied in, in the artists coming from that area. Whereas indie had different styles to it. There was a grungy style. There was more melodic. Um, and then at the same time, towards the end of the nineties, there's quite a big dance music scene.		
	Um, and that ranged from hardcore to house to drum and bass. So lots of different styles of music. Uh, some of those were individuals, music creators, and some were more bands and artists led. Uh, there were some with singing and some that were just sound effects, uh, more made on a computer. I think technology was getting much more advanced at that time. So there was a big influx of more dance based beats, which came along with quite a lot of that music.		
	One minute left.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So some of the big artists from around that time, I think would be, um, acts like the sugar babes. Um, it would be artists as mentioned from Manchester and maybe other ones like pulp, the verve. Um, and also Nirvana were a really big act as well, which were very influential in the UK at that point. And that really led quite a bit of a movement, I think, around the style of music. When Kurt Cobain from Nirvana died, that led to the Foo Fighters		
	30 seconds		
	with the artist who was previously in Nirvana creating a new band. And then other bands around that scene would be things like Hole, Babes in Toyland. Uh, so a whole kind of scene, which was really very Seattle based, um, which also inspired a lot of bands from the UK as well. And probably fed into some of those other scenes that we've mentioned. There would also be other scenes around them, such as obviously the pop scene where it was more kind of, uh, sugar pop, pink pop. Um, and then also goth and metal scenes as well, which were quite big around the nineties. This huge range of different styles of music.		
0:44:29	Great. Okay. Learning a lot. Okay. How does your throat feel?	Vocal health	Checking in on throat tightness.
	Yeah, it feels fine.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Great. Um, so this has nothing to do with a real, uh, context. Um, would you be interested in, um, finding little challenges in your daily life that would, uh, create sort of a mini context for you, uh, using your public speaking voice?	Student's goals	Using daily life as a tool to reach her goals.
	Um, maybe, yeah, maybe		
	We can try something and, um, and if it doesn't work, just not use it. But, um, yeah, I can think about some stuff that could help. (Okay.) Putting this idea somewhere in my brain and we don't have to think about it. Uh, again for today. So, okay. That's all good. And of course, I forgot what I wanted to say. Oh yes. Um, there is something I love about your voice. Uh, but before I share it, could you, could you please share something that you like about your voice?	Creativity Rapport Authenticity Agency Curiosity	Finding ideas. Stating something I like because it feels like "her". Giving her the opportunity to maybe state it first and see if she agrees.
	Um, I generally get told my voice is very calm, calming. Uh, like I could read, someone told me the other day that I'd be good at reading audio books. (Yeah.) Bedtime stories.	Authenticity	She says something she likes.
	Can you, can you get why?	Agency	Trying to push her to see why she can be proud of it.
	Um, not particularly cause I suppose it's weird. You hear your voice in your own head and it sounds different.		
	Yeah. And then you have to listen back and it's, it's weird, but.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. It never sounds like what you think you sound like.		
	That's, that's correct. Oh, by, by the way, um, I had the recordings of, um, uh, so I have, of course, today's recording, but last time's recording, if you want to, if you want to listen to it, um, I, I can send it. (Okay.) Uh, you don't have to, it's just some people like to, to have it. So would you like me to send this?	Student wellbeing and needs	Reassuring.
	No, I probably wouldn't listen to it.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Um, okay. Yes. Uh, I, I, I love how, uh, call me your voice sounds and also, um, on a more, um, analytic point of view, it just, it, it's like your airflow never stops. And for example, when I talk, I do a lot of things like that. And that would not be ideal in, in public speaking, but what you're doing is perfect. And we could translate, um, or take what you're doing in your speaking voice and use it in your singing voice because this, um, consistent airflow and just, it just feels like a wave that doesn't stop. Does it make sense? (Yeah, I think so.) It's just, um, I'm trying to, uh, be a bit more clearer. I'm just going to read a bit of the lyrics here. It's just instead of, um, the one that makes me scream. She said the one that makes me laugh. She said, it's like your voice has this sort of velvet quality that just. You're breathing. You're breathing. And then the one that makes me scream. She said, the one that makes me laugh. There is no interruption of air. It's great.	Teacher's goals Student's interests	Using a quality she has in her speaking voice in her singing voice too. Using a song she likes as a tool.
	Hmm.		
	Um, so let's read it again and see if you can feel. Um, what it's like when your airflow is just flowing. Let's just do this, this bit here.	Student's interests	Using a song she likes as a tool.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Show me, show me, show me how you do that trick. The one that makes me scream. She said, the one that makes me laugh. She said, and threw her arms around my neck. Show me how you do it. And I promise you, I promise that I'll run away with you. I'll run away with you.		
	Yeah. Can you feel that?		
	Yeah, I think as well. Cause I know the rhythm of the song. It's easy to think it in my head.		
	Um, but it happens to you when you're just like making answer, making up answers on the spot or just responding to something. It's just, so what comes to my mind is, um, uh, like I said, like a, one sort of a never ending wave or a wave that would not crash or just this velvet quality, but what image could you associate with a voice that just flows?	Creativity Agency	Analogy: sharing mine. Asking about hers.
	Probably water.		
	Yeah. Can you tell me more?	Curiosity	Understanding what's happening in her mind.
	Um, just like a steady stream, I guess. Like a kind of a brook, but not one that's fast flowing, just a kind of steady.		
	Cool. Sounds great. Let's see if we can use this image in your singing. So what would you like to sing today?	Student's learning profile and personality Agency	Using her analogy in our work. Asking her to choose a song.
	Um, I don't know.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It can be this song. It can be something we did last week. Um, it can be, I can also suggest songs if you want.	Student wellbeing and needs	Taking off the burden if needed.
	Uh, yeah. I mean, if you have a suggestion, otherwise I can look at my choir thing and see if there's one there that is an obvious one.		
	Um, let's, let's go into the songs that you, like the bands you mentioned. So Oasis would be good, I think for your voice. Um, Blur too, but maybe it's less melodic. I, of course I don't know thousands of their songs. I don't know a lot of their songs. Um, but Oasis, one of their songs would be, would be good for today, I think. Blur too, for what I know. Yeah. Does it spark ideas?	Student's interests Agency	Suggesting a band she likes. Asking about her ideas based on that.
	Um, I'm trying to think of Oasis songs.		
	Um, here's a little list.		
	Uh, don't look back in anger, I know a little bit.		
0:51:23	Um, something came into my mind. Let me know someone saying it. I don't remember who's saying who. Uh, I just don't remember that. It will come back. Let's try this one now. (Okay.) Do you want me to send you the link?		
	Uh, let me see if I can probably just.		
	We don't care if it's this video or not.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's just. Yeah. Okay. I just have to close about 1 million tabs. Okay. Let me see if I can open a different browser. I don't know what is going on with my computer.		
	Oh, um, if it's on your computer, um, that I, we would need, uh, what's the word earplugs so I could hear you better. Um, or is like a source of sound that's different from your microphone source. So if, if.		
	Oh, okay. So is it better to do it on my phone? (It would, or, um, just.)		
	In the meantime, I can dive back into new memories to try and find this. I remember what the lyrics video looks like, but it's not helpful.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Look inside the eye of your mind. Don't you know you might find a better place to play? You said that you'd never been, but all the things that you've seen slowly fade away. So I start a revolution from my bed. Cause she said the brains I had went to my head. Step outside, summertime's in bloom. Stand up beside the fireplace. Take that look from off your face. You ain't ever gonna burn my heart out. And so Sally can wait. She knows it's too late as we're walking on by. And so Sally can wait. She knows it's too late. x7 But don't look back in anger. I heard you say. Take me to the place where you'd go when nobody knows if it's night or day. Please don't put your life in the hands of a rock and roll band. We'll throw it all away. I'm gonna start a revolution from my bed.Cause she said the brains I had went to my head. Step outside cause summertime's in bloom. Stand up beside the fireplace. Take that look from off your face. Cause you ain't ever gonna burn my heart out. And so Sally can wait. She knows it's too late as she's walking on by. [Keeps singing.] I heard you say. At least not today		
0:57:53	Yeah. Okay. I have. (Sorry. It's come on an advert.There we go.) Great. I have a lot of things to share, but you first.	Agency	Giving her space to share first.
	I mean, key wise, it's not too bad. It's not too high or anything.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Okay. So first thing I found in the depth of my brain, the song I was thinking about. It's if you know it, we don't have to do it now, but for some reason, I don't know. I don't even have the rationale for it, but it feels like half the word away would be great for your voice. just throwing that out there. Um, then for this song here. So it's super easy. As you said, key wise, I think it's a good excuse to work on your range though. If we change the key and make it higher and higher and higher. Um, for two reasons. So first, I just said it, you, you would work on your range. And second, I think you would maybe let go a little bit on the control you're having here. And it would give us little opportunities to, to find back the voice that you had on this one line, um, last week where it was just, wow, it just sounds like [her name]. And, um, uh, and, um, yeah. And on that topic, did you, did you try doing the, this line over and over?	Authenticity Student's goals	Naming a song I think would highlight her voice identity. Using the song to help working on her range, as she wanted to.
	Yeah, I did do it.		
	So how was that for you?	Curiosity	Understanding her reality.
	Uh, yeah, it was fine. Um, yeah, I did it with the music. Um, yeah, I think it, uh, I think when you do it, like, you just keep doing it. It's a funny, it's sort of funny for your voice to just get down and say that, but.		
	Um, did you discover something specific about your voice? Or was it just, uh, doing the song on repeat?	Curiosity	Understanding her reality.
	Um, some bits of it sort of flowed more, I think, and kind of were in like, we're a good, uh, not key, not sort of just the right kind of note, I suppose.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Um, let's see what happens. If we change the key here, we can do that. Um, either I changed the key of the whole song. Um, with the singer and it's gonna change the, um, I can show you, it's gonna make him sound silly. Um, but at least you have something to follow. I can do that just for the music. So you wouldn't, you wouldn't hear them. Uh, the voice change because the voice wouldn't be here. And, uh, we can also find some covers that are higher keys and, uh, you can sing along. So, uh, right off the bat, is there an option you think you would prefer?	Student wellbeing and needs Agency	Giving the option to use the singer as a guide. Asking her to choose.
	Um, I'm happy to try it just with the music. Um, I'm gonna get bits wrong, but.		
0:01:30	Okay. Great. So no, no singer.		
	All right. I don't mind. Yeah. I don't mind whichever is easiest. Really?		
	Uh, it's the same. It really is the same. So, so I can, I can send you links to instrumentals or, uh, or just links to that. Just because I'm here. I just want to show you how it sounds if you change the singer's voice. Um, I know when I sing, I don't mind, but some students, they do mind. Uh, sorry, the interface is new. So I'm a little bit lost. I'm just, do you hear music?	Student wellbeing and needs	Reassuring.
	I can hear sound, not music, just like fuzzy.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Um, audio. (Okay.) Okay. Oh, there it is. Zoom. Yeah. (Yeah.) Okay. So just. It's just a higher pitched voice. Yeah. If we have to use it for another time, it would sound like this. Um, okay. So now I will send you a link, uh, for this super cool site. That will give us the instrumental we want and change them and change the key. So if I send it this on your phone, like what's the easiest…?		
	Yeah. Um, if you send it to any of the emails on my phone is fine.		
	Yeah. Sounds good. Uh, or. Okay. Good enough. And that would be this link here. (Okay.) Uh, I'm not sure if you're going to have the, the website in English. I don't know why it's in. French for me because it's Russian. (Okay.) Oh, you can just pick it. Um. (Oh yeah.) There we go. Uh, we're just going to go here under the, uh, like sound bar and pitch. We're going to go plus three and hit process.		
	Sorry. I'm sorry. Go. Um, it says pitch is 0.0. So go what to three. (Yeah) And then click process.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	And then let's go. Do you have five more minutes? (Uh, yeah. Yeah.) Okay. So let's try like this and see how it goes. And we can finish on that.	Student wellbeing and needs	Making sure I'm not monopolising her time.
	All that you do Is only fade away So I'll start a revolution from my bed Cause she said the brains I had went to my head Step outside, summertime's in blue Stand up beside the fireplace Take that look from off your face You ain't ever gonna burn my heart out And so I can't wait She knows it's too late As we're walking on by As the home decides to wait Don't look back in anger [Sings.] Her soul slides away Don't look back in anger I heard you say Her soul slides away She knows it's too late As she's walking on by She's walking on by She's walking on by Her soul slides away Don't look back in anger Don't look back in anger I heard you say		
	Yeah, did you feel that little Vibrato at the end? Like, I heard you say		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah Some of it I just didn't quite get the note Cause it's like It's not a note That I'm Like It's a normal song I'm used to the key So I can kind of Go along with it Also there was a singer On it last time But sometimes It was hard to pitch Where the note was		
1:09:37	You seem a little bit more Cheerful After having done this Key here Do you know what changed?	Agency	Giving her the opportunity to understand first.
	I think I was laughing at myself Not being able to find the key Sometimes probably		
	Okay That's useful for us I interrupted you Sorry (No, that's okay). That's useful for us Because then You have less control And then (Yeah.) It sounds Beautiful I'm not saying that When we have control It doesn't sound beautiful But sometimes It just gives us hints Of What can be Relaxed What muscles Can be relaxed Okay Great I've got a lot of Material to Think of And And yeah I can Oh I had this All along Sorry (That's okay) It wasn't just The two of you The two of us Not the two of you Okay Yes I'm back It's just me This time Okay If you If you had to Take something With you From today's session What would that be?	Rapport Agency	Humour. Giving her the opportunity to ake her learning hers.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I think The kind of The breathing There's the Three in five Is good And I suppose Kind of playing With that pitch Was kind of fun To just Like do something Where Like you said Just Not really Feeling controlled With it So much So it was just Yeah I didn't feel Like I was Necessarily able To get it right So I was maybe More Relaxed To get it wrong	Student's learning profile and personality	She states what helped most.
	Okay That's golden Material for us Thanks Okay Do you have any Questions On what we've done Today (No.) Thanks for today It was great		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:02:15	Hi, so sorry! I was working on the computer so I completely lost track of time.		
	Just in case, it will always be the same link. (Okay.) How are you? (Yes, I'm good. Thank you. How are you doing?) Great. Thanks. Have you been able to experiment a little bit with your voice during the week?		
	I haven't managed to this week. I've had loads of deadlines. It's been a bit of a crazy week.		
	How do you think this affects your relationship with your voice? Maybe it's not even there.	Curiosity Authenticity	Trying to grasp *her* meaning(s).
	I'm not sure. I mean, I also, because I normally have my choir as well, but that's not on at the moment because it's the Easter holidays here. So it's...		
	That's right. Okay. Yeah. It's like, if I'm, if my understanding is correct, it's just your head is so busy and there's no time for anything else. Would that be…? Yeah, for the last week it has been. So how do you want this session to go?	Curiosity Agency	Not assuming, asking. Giving her the wheel for the session.
	I don't mind. I'm happy to do some of the exercises and just try some different things.		
	Are you thinking more singing or speaking voice today? (Maybe singing.) Let's just sing! Um, how about we jump right into it. Is there a specific song you had in mind? (No.) We can, uh, either. Oh yeah. Um, I'm, I'm reading, uh, I'm reading what I sent you last time. Um, we can, we could do, um, one of your choir songs or the, or the one you tried last week. What would be best?	Agency Student's goals	Clarifying what she wants. Making it relevant to choir practice.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, I mean, another one, I, I have got the harmony for it, but I haven't started it yet. And maybe most of it is too high, but, um, with the small group at my choir, we're going to do the Adele song rolling in the deep. (great.) Um, it's quite probably too high for a lot of it, but, uh,		
	Okay, let's, let's jump in. Then, um, I want to show you an exercise that's super useful. Um, if you don't have a lot of time (Hmm.) um, I'm just having, having a look at our notes here. I don't think we've done it. It's this: brrrrr. (Brrr.) Yeah, you got it. (Yeah.) So if you, uh, lift your cheeks up, it's going to help them to be more relaxed. So the sound will be easier. We're just going to stand a little straighter. Um, and we can try this, for example, and go, [Scale.] Let's go	Student's goals	She seems busy: knowing this exercise may be useful.
	[Sings scales]. Laughs.		
	You got it. Um, when we laugh, the cheeks tense up, and so the sound, uh, doesn't work anymore. If that happens, it's okay. Let's just, um, uh, enjoy the laugh and finish the sound, um, however it comes. (Okay.) Uh, this was a bit too easy. Let's try this instead. [Scale]	Student wellbeing and needs Rapport Teacher's goals for the student	Reassuring. Embracing the joy. Challenging.
	[Sings.]		
	Yes. Yes. Okay. It's, it's all too easy. Let's just change the, um, the scale. How about, uh, how about this one? Just having a look at your range, you can go super low. Let's do this then. [Scale.] [Demonstrates]	Teacher's goals for the student	Challenging.
0:06:56	[She sings.] (Yes!) [She sings.] (Yes!) [She sings.] (Yes!)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's change it. We're going to introduce more notes. It's going to sound like this. [Demonstrates.] so we can do it step by step um can you try without the bubbles first like without the trill [Demonstrates.] [She sings.] yeah almost there let's do the bubbles now i'm going to chop it into small bits this is the beginning (sorry let's do it again). [I sing.] one two three four five six notes. Yes and now… Almost there. yeah yes okay i'm gonna do it again and count so it goes one two three four five six one two three four five six seven	Teacher's goals for the student Creativity	Challenging. Using numbers to simplify.
0:09:04	[She sings.]		
	okay yes how was that		
	yeah it was easier with the counting in my head	Student's learning profile and personality	She states counting helps.
	let's do it again uh counting, then let me write it down so one two three four five six one two three four five six. [She sings.] yes um i will do it twice the first time just for the ears and the second time so you can do it in the the meantime uh we're gonna go higher uh sorry usually i go faster [She sings.] yeah let's try to have the vowel that's hidden behind the brrr sound so you're not gonna sing brrru because you can't do both at the same time but it's like you're singing with a oo hidden behind [She sings.] yes okay i'll do it twice. Oops. And…. [She sings/I play.] Yes. And let's go higher. Yes. Yes. Yes. Just you. [She sings.] Let's try to open up there, it's gonna go [I demonstrate]. [She sings]. Okay. Yes. Okay. Let's just do ooh. It goes [I demonstrate].	Student's learning profile and personality	Using counting as it helps her specifically.
	[She sings.]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:12:33	Let’s try this. Let’s not care about the note. Can you just do [siren]? ([She sings]) Yes! Even higher. Let’s use the arms and we go yes yes you can go even higher than this i think. (Woooh!). yeah look this is this note here you just did and um two weeks ago your highest note was here so um this one here maybe it's it's the best one just to increase your range not caring about the notes just trying to go higher and uh reaching up in the air with the arms um do you feel warmed up enough?	Creativity Teacher’s goals for the student Rapport	Using body movements. Challenging. Showing her she progressed already.
	yeah it's also very warm here today which is unusual		
	great is it um like april is usually colder		
	it can be cold it can be anything in april can be cold can be hot can snow even occasionally		
	i understand that today here i'm in calgary in alberta it's big blue sky but yesterday we had like mini uh hail		
	oh yeah same sort of changes yeah today is really hot		
	are you where are you in based in the uk i don't remember (in London) oh yeah uh this i know sometimes i hear about um smaller towns i that i don't know but no i'm right it's good		
	uh also it's us ually a bit warmer in london than it is in other places is it how come oh it's warmer than it is up north the north of england can be really cold		
	it's just because of the um uh north south location yeah um in france some cities are warmer than others because like the um uh they're in a sort of i don't have this word in a sort of um cuve		
	yeah we have a few places like that in england manchester is like that it’s weird it gets lots of rain and it's very gray		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	oh happy! um here are the lyrics do you need something else from me or on this screen to get started on the song?	Student wellbeing and needs	Asking if she needs something specific.
0:15:20	uh i can play it on a youtube thing is that the easiest (yeah sounds good) might take me to some adverts usually yeah to your name and a few small details into this website it brings up all your previous car finance agreements on screen and lets you know which one you could be owed a refund the free check okay okay okay it's gonna start let's go there's a fire starting in my heart reaching a fever pitch it's bringing me out the dark finally i can see a crystal clear go ahead and sell me out now that you're shipping i can see a crystal clear go ahead and sell me out now that i can see a crystal clear go ahead and…[Sings.] Rolling in the deep Had my heart inside your hand But you played it with a beat Throw your stole through every open door Held your blessings to find what you look for Put them out of sorrow This is your truth Pay me back in kind and read just what you saw We could have had it all We could have had it all I could have had it all Rolling in the deep You had my heart inside your hand And you played it to the beat At an hour Rolling in the deep You had my heart inside your hand And you played it to the beat		
	Yay! How was that for you?	Curiosity	

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, some bits. I was trying to... Oh, sorry, my adverts are coming on YouTube. Hold on. Stop, stop, stop. Very good. Yeah, I was halfway through I started doing the train To think about landing on the note I wasn't doing it to start with And that did make it feel a bit easier On the higher notes		
	Great. I wouldn't say it's a high song for you, based on what we just experienced like ten minutes ago. Does it feel high, though?	Teacher's goals for the student Rapport Curiosity	Showing her she can do more than she can, boosting agency + self-perception. Checking why it still feels high.
	Some bits. The chorus bits feel high The other bits don't feel high		
	Let's have a look at that Tell me if I'm wrong It feels like your jaw is a little bit clenched, too?	Vocal health	Checking jaw tension.
	Yeah, maybe Maybe just because I'm conscious of Like thinking of it as high Also, because it's that very… It's quite a powerful song in that way (Then let's…) Sorry, someone's just come to my window I'm trying to just signal something One second (Yeah) Sorry, it's so hot It's so bizarre here		
	[Laughs] What's the silliest word you know in English or in another language?	Creativity	Picking a silly word.
	The silliest? (Yeah) Gosh I can't think for a codswallop I don't know why that comes to my mind		
	Codswallop? Is it like a fish something?		
	It means like rubbish (Oh) No one ever really says it It's like a…		
	Is it C-O-D-S-W-A-L-L-O-P?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	S-W-O-L-L-O-P I would have thought (Okay) It's not a word you'd normally write down, (I suppose It's just for the ears Okay) Yeah, my dad would have said something like that That's a load of codswallop		
0:22:00	Okay Let's use this word Just to try to Bring more silliness into the singing Because we've seen it works well with you And to make it technical We could use yum Just because yum, yum, yum, yum It would make your jaw open a little bit So I'm just gonna share this here And your new lyrics are gonna be this [silly lyrics that read "codswallop-yum-yumyum-codswallop]. Oops Throughout the whole song So let me check [I sing] Yum, codswallop Yum, yum, yum, yum Codswallop Something like this (Okay) You can have some changes and say Yummy, yummy, yum Codswallop But just have fun with that (Okay) The yum and yummy parts are for your jaw to relax a little bit, The higher the note, usually the lower the jaw So this will help And this is to make it not so serious (Yeah) So yeah, brand new words and lyrics And let's see how it goes We can do one verse and one chorus	Student's learning profile and personality Student's goals Vocal health Agency	Using silly things as it seemed to work for her last time. Working on her specific goals too (jaw tension). Leaving choice.
	Okay Let me try and make my How to work it back Oh We're gonna work about them all right So we Okay Right Uh Yum, yum, yum, yum, yum Yum, yum, yum, yum Yum, yum, yum, yum Yum, yum, yum, yum Yum, yum, yum. Yum, yum, yum, yum. Yum, yum, yum. Yum, yum, yum. Pats fly. Yummy, yummy. Pats fly. Yummy, yum, yum. Yum, yum. Pats fly. Yum, yum.		
	Okay, how do the high notes feel now?		
	That did feel a little bit better, I think, because I wasn't so focused on the sound.	Student's learning profile and personality	Silly worked.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Your sound was actually better. (Yeah.) So great, and how was your jaw?	Rapport	Encouraging.
	My jaw feels okay, actually.		
	Great. Just writing some stuff down, okay, great. Meaning that yum, yum, yum, yum, yum, yum, yum. Can you try with just yum? (Mm-hmm.) So it's going to go yum, yum, yum, yum, yum, yum. Maybe the same part or the next bit. And our goal is to find something that's bouncy enough for the jaw to be gently relaxed. (Yeah.) And what you did was perfect with relaxing with the opening on the higher notes. (Okay.) So a verse and a chorus. Let's check that.	Creativity Vocal health Rapport	Finding another bouncy idea for jaw tension. Encouraging.
0:26:35	[Sings.] Yum yum yum yum yum bouncy bouncy boucny yum yum yum		
	Okay, great. Now we're going to try to have the syllables even bouncier, like maybe the um, mum, um is going to help. You can try mum, mum, mum, mum, mum. The goal is to bring energy into the voice. And then what we're going to do is channel the energy. But first, we're just worrying about bringing it in. Does it make sense? (Yeah) Okay. So some people, they like to clap or snap in the meantime, like yum, yum, yum, yum, yum, yum, yum, yum, yum, yum. It brings more power into sound (Okay) so we can try that.	Creativity	Finding another bouncy idea.
0:28:48	[Sings.] Mum mum mum mum yum yum yum yum yum mum mum mum		
	Great. We have two options. Let me know which one you think is best so we can switch to lyrics now and keep the bounciness or keep the yum yum yum and try to channel the energy for more condensed sound now but on the yum yum	Agency Student's learning profile and personality	Leaving choice. Using silly ideas.
	I'll try with the lyrics okay		
	yeah let's try that then so super bouncy sound		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay i'll try there's a fire starting in my heart reaching a fever pitch and it's bringing me out the dark finally i can see you crystal clear go ahead and sell me out and i'll let your ship bear see how i live with every piece of you don't underestimate the things that i will do there's a fire starting in my heart reaching a fever pitch and it's bringing me out the dark the scars of your love remind me of us keep me thinking we almost had it all the scars of your love they leave me breathless can't help feeling could have had it rolling in the deep hear me hear you had my heart inside your hand and you played it to the beat baby i have no story to be told		
	we can stop here for this one. let's take a break. Oh. Let’s go then.		
	[She sings.]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes, great, amazing. Okay, so this energy you have here, keep it stored. And now, let's try to, I just want to get rid of this message I wrote, and I don't know how I can do that. Okay, okay, so now, here's what it feels like, I guess, or how it sounds like when we are giving little bits of energy. For example, I'm going to exaggerate. And here on the visual, can you see this? (Yeah.) [I demonstrate and sing on Audacity to "show" the different options we have with the sound.] you see that there are some, like, outbursts of energy. And now, we're going to channel this to make it more, I don't know if it will show the way it could, but more. Just was caricatural, just to make the sound a bit more condensed, channeled, more, yeah, more unified, maybe. So, you talked about the idea of landing on the note, the plane image. How could you use this image that already exists to channel your sound so it's more unified like this, and less choppy in terms of energy, especially on a song that goes, like the one you've been singing?	Creativity Student's learning profile and personality Agency	Using Audacity as a visual aid to visualise the sound. Using *her* plane image from last session. Asking her to use her plane image to correct something here.
	Yeah, I guess maybe trying to think of it as being above the whole time, rather than more kind of, rather than kind of thinking of coming down onto the notes or sort of trying to, because at the moment I'm still seeing those high notes, I think, as kind of a big stretch.	Agency	She uses her plane image for this specific challenge.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, it's a great idea, so having the plane above the whole time. Do you have five more minutes so we can try that? (Yeah, if you have to go there for your other one, don't worry.) Maybe we can do one verse and one chorus. (Okay) And so with this idea of the plane above the whole time, and just to replace everything in, like, change perspective, the high note is nothing compared to what you have sung earlier today, because you went up to here, I think, here or here, and the high note is there. So you're good, it's like a third of your range, lower, so just have fun, plane above, let's try that.	Student wellbeing and needs Teacher wellbeing and needs Creativity	Checking I'm not monopolising her time. Putting boudaries on my own time. Showing her range on audio and virtual piano + reassuring.
0:36:22	There's a fire starting in my heart, reaching a fever pitch, and it's bringing me out the dark. [She sings.]		
	Yes, great!		
	Yeah, that was better.		
	Yeah, great. Yeah, yeah, yeah, yeah, yeah. I'm just repeating myself, but I have nothing else to say. More energy, more channeled. That's great. And a more stable sound too. Was it the plane image that helped?	Rapport Curiosity	Encouraging. Trying to understand how her brain works.
	Yes, yeah, that did help.		
	Good to know. Okay, great. So, do you want me to send you a couple of easy things to try? Or if you have time? Or just try?		
	Yeah, if you send them, I'll try and do them. (Okay.) I'll also set an alarm for my phone for next week so that I don't get caught off in my… (I'm sorry, I didn't…) I said I will set myself an alarm as well for the next session, so remember.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, sounds good. Okay, so I will send that later today, which will probably during the night for you. And just having a look at my calendar here, just letting you know I'm here next week, and then I won't be here for a couple of weeks. (Okay.) So, we can have a session next week if you want, or… (Yeah, next week is good.) Is the same time good, or do you… (Yeah, the same time is good. It's only because I got caught up writing a document.) Okay. And yeah, the link will be the same, and I blocked that too. (Oh, good.) Oh, and so today we tried a shorter session. What do you think is more useful for your focus and what you take from the session?	Student wellbeing and needs Student's learning profile and personality Agency	Checking session length with her. Asking her to make a decision on session length.
	Maybe something in between the two. Like, maybe he's like, we do 45 minutes. That's probably a good…		
	Okay. So, 45 minutes next week. So, I just need to make sure that we have our timing correct because of the time difference. It will be 4.15 for you. (Yes. Yeah. Brilliant.) Great. Well see you next Wednesday then. (Okay, brilliant. Have a good week.) You too. Good job today!	Rapport	Encouraging.
	Thanks, bye! (Bye bye)		

Notes from journal	Construct	Code: What is happening here, in relation to personalisation?
I am stressing out because their session will have to be shorter than planned because I have to leave room for the post-session notes, and I have another class right after. This is uncomfortable.	Teacher wellbeing and needs	I have to be wary of my own needs to be able to be present.

Notes from journal	Construct	Code: What is happening here, in relation to personalisation?
Ongoing support: she said she was okay with me sending stuff and in the meantime I think it would be useful to do what I suggested last week that she did not have the time to look at so I'm thinking re-sending the link to her exercises on my website and recreate a full song with the words "Yummy yum" (that worked well for her jaw and projection), and another song where she is less guided like I suggest the song (or maybe she can chose) and instead of reading MY new words ("Yummy yum yum codswollop"), she picks the words. This way, with the first song she can just read and with the 2nd she can just "feel".	Student's learning profile and personality Vocal health Student's goals Agency	Using silly practical exercises as silly works well for her, both for jaw tension and her "projection" goal. Letting her pick words.

Participant 2, Session 4 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:03:01	Oh, I just realized my video is not on. Hello, how's it going?		
	I can see you. Good. How are you?		
	Yeah, I'm good. Thank you. How are you doing?		
	Oh, sorry. You cut off a little bit. Sorry. I hope you said you were good. (Yes.) Great. Okay. And now I can hear… Can you just say something so I can make sure we're not cutting off again? What did you do today?		
	Yeah. Can you hear me okay now? (Yeah.) Today I've just been working. It's the end of the day.		
	Lovely. Thanks. And everything's working perfectly. Great. Okay. Okay. So what would you like to do today?		
	I'm happy with whatever. So we could do some warm-ups and then try something.	Student's goals	She states her goals.
	Yeah. Sounds good. Do you want to work more on speaking or singing voice? Is there something specific you had in mind besides warm-ups?	Agency	Asking for specifity.
	No, not particularly. Maybe more singing than speaking.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Oh, good. And so we have two sessions left, including today. (Hmm) So I will be off for about two weeks because my dad's visiting. (Yes. Okay.) And so at the end of the session, I will, as usual, ask you what you think would be useful for you. And you can say nothing "I just want to take a break." But just so I can prepare something for you to have while I'm away, just in case. (Okay. Great. I'm just going to turn down my hands up because it's quite warm now.) Yeah. (Okay.) Oh, good. Great. So let's get ready for some warm-ups. What did you want to sing today?	Student wellbeing and needs	Allowing her to just say no thanks.
	I don't mind. I don't have a particular.		
	Would you like to go back to Adele's song? Or it can even be something like The Cure or another song you're doing with the choir?	Student's goals Student's interests	Choir goal. A band she loves.
	There's a song we're doing, which is Tender by Blur. Maybe you could try that one.		
	Sounds good. Great. Let's just have a listen together. Do you like the song? (Yeah.) I don't think I know that song. Could you tell me what it's about?		
0:06:03	I'm not really sure what it's about. I don't really think about it when I sing it. It's about somebody, like, being, I suppose, loving somebody.		
	Oh, that's a very long song. Is this? Yeah. That's the normal version. Do you sing the full seven minutes?		
	No, I doubt it. Seven minutes seems long.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It does seem very long. Maybe there's a very long intro or something. Yeah, I don't know. Okay. Does it sound like the key you're singing the song at? In? (Um. I think so. No, it's hard to. No, maybe not.) Do you happen to have a recording so we can check? The original is in A. (Hold on. Yeah, it probably is.) Great. Okay, then, let's go. Is there something specific you want to work on with that song?	Student's goals Agency	Making sure we're being efficient. Giving opportunity to state what she needs help with.
	No, nothing specific.		
0:08:03	Let's just dive in then. (Okay) I'll give you a warm-up that you could do for any song this way. (Okay.) It's going to be useful anyway. Maybe how about working on your ear a little bit with this one.[Scale] ([She sings.]) Yeah, you got it. [Scales]. And now, if I use the image of the plane again, you're landing on the notes from above, but you're just, it's like your flight is very consistent and flowy. And there is no, what's the word for that? And there's no, what's the word for that?	Student's goals Teacher's goals for the student Student's learning profile and personality	Using a warm up she can use all the time. Challenging her on pitch work. Using her plane image (visualisation).
	Turbulence.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, there's nothing like that. And instead of having an air that goes, [Scale] I'm exaggerating. That would be considered like turbulence because your air is not as stable as it could be. And instead, we're going to go for…[Scale] (She sings.) Yeah, you got it. Great. If it helps, you can do with your nose so it would sound like… If it's helpful, you can use it. If not, we'll leave it. [Scales.] Yes. I'll just play the chord, you go. Yeah, let's do it again. Perfect. Now let's add some words. Maybe I will take a phrase from the song. If you do that for another song, you can just pick any line. Let's sing "I'm waiting for that feeling." ("I'm waiting for that feeling.") Yes. I'm waiting for that feeling. And the four is the middle note. It's the highest one too. I'm waiting for… And you're really reaching for this highest note and also from what's just behind it, what's after it. It's like your momentum is not stopping. Reaching for the high note and for the very last note. I'm waiting for that feeling. (I'm waiting for that feeling.) You got it. Yes. I'll play it again.Let's do it again. I'm waiting for that feeling. And let's change for… This. This is major. (She sings) Yeah. You got it. Let's do it again. [She sings]. Yeah. You got it. Let's do it again. I'm waiting for that feeling. Let's try to make it harder. I will sing the major one and then the minor version. So this is major. And I'm changing one note. It becomes minor. So major. I'm waiting for that feeling. Let's go.	Student's learning profile and personality Student's interests Agency	Using visualisation with her plane image. Using a line from the song. Giving her tools for when she's working on her own.
0:12:25	I'm waiting for that feeling.		
	Yes. And now minor. Yes. Yeah. You got it. The second note changes. That's it. ([She sings.]) That's it. Once you've passed the second note, you're good until the second to last one. You got it. Oh. Yes. And now let's go back to major. Yes. Let's do it again. That's good. Does it make sense when I say major, minor?		
	Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I don't remember if you played an instrument.		
	I don't, but my son plays piano, so I have some understanding.		
	Right. So by going from major to minor, we're sort of changing just one or two subtle notes. (Yeah.) And it works on your ear to be more precise when you're landing with the plane. Okay. Let's make it even more complicated. Would you recognize this instantly? Instantly? What? [Scale.] Are you familiar with this?	Student's learning profile and personality Teacher's goals for the student	Using her plane image. Challenging her.
	Yes. Do re me fa sol la ti do.		
	Yeah. Exactly. You got it. Okay. I'm going to trick your ears. And we're going to change one little note. So to make it simpler, we're going to go with the first five notes. This is major. Let's sing this. Let's go. Bababababaha. [Scales] Beautiful. Higher.		
	[Scales]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's do one more. I don't think you need more for the song. Yes. And going back here, I'm changing the fourth note and it becomes… Ba-ba-ba-ba-ba. ([She sings.]) Yes. Very good. Ba-ba-ba-ba-ba. Very good. Very, very good. Okay. Take pride in what you're doing. This is really good. And this is a hard exercise. Let's go higher. Ba-ba-ba-ba-ba-ba. Almost there, ba-ba-ba-ba. Ba-ba-ba-ba. Oh, this is major. This is really hard. uh i'm even i'm confused that's it [Scales.] yes almost there yes let's do uh the fourth note that's a little bit longer [Scales] yeah you got it let's go lower yes okay going back to major you got it um let's change this mode we're singing in is called uh lydian it's a major scale but the fourth note changes [visual aid] so back to lydian yes major [Scales] you got it okay um with the piano here can you tell me if this is major or um lydian you can you can look at the screen	Rapport Creativity	Stating she really can be proud. Using the virtual piano to show the change.
	major		
	yeah you got it i will stay on this area here so major is just a white note from c4 to c5 um is this major or lydian?		
	i'm not sure		
	i'll play it again		
	major		
	yes what about this		
	it's got a minor in as well		
	that's it so lydian for uh this one you got it okay um what is this one?		
	major		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah, what about this one (major) yeah this one (minor) yeah um this is lydian i will write it in the in the chat maybe i'm not pronouncing it correctly that’s a very big possibility um that's it minor would be [Plays] (okay yeah) this one uh the one we're doing is harder so (okay) um now just with your um ears i'm gonna change this is this major or lydian? (major) yeah you got it how about this one (lydian) yeah you got it great uh let's sing two more in major this way you can turn off the brain let's go [Scales] one more great okay um perfect it's i think we're ready. do you think you're ready for the song?		
0:19:09	yeah yeah		
	it doesn't seem to be too hard too high or too low so this simple warm-up should be enough um so let's just go for the song here are the lyrics i will try to follow what it is you're singing if you're not doing the full seven minutes		
	i found the one online actually which is the official music video which is five minutes 59.		
	oh thanks that's better		
	um i didn't know what milk did to wrinkles until i watched this a simple habit ruining your skin and you okay oh good too much tender is the day the demons go with lord i need to find someone who can heal my mind [Sings.] Oh my baby, oh I, oh my baby. Oh my baby, oh I, oh my baby.		
0:25:13	Sorry, I don't have the, I can't hear the, your music, is the song done? (Yeah.) Okay, thanks.		
	Well, it was just going into a random kind of like musical section.		
	That's really long. Well, it's like seven more paragraphs after that. Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, there must be different versions, I guess.		
	Okay, let's, what do you think the song is about now? I'm just curious.	Teacher's goals for the student	Wanting her to engage with the lyrics.
	Do you know, maybe like losing somebody? Waiting for, I don't know really, tenderest touch. Waiting for somebody that they love? Trying to find someone?		
	Oh yeah, they're not here.		
	Yeah. Or maybe someone you've lost and then trying to find someone else or wanting to find someone else.		
	Oh, that's bittersweet. Okay. Is there something specific you want to work on?	Agency	Giving her the opportunity to share what she wants.
	So I find it like, so when he goes really low, I like, I can't go to the notes particularly that he's going to. And in my choir, I'm like, I'd normally sing like the sort of octave above, but I find it really hard to find the note to start with. Like once I kind of get into it, it's okay. But I often, it made me realize that sometimes I am at choir and I'm like, oh, where's the note? Where am I meant to be? And I can't quite pitch my, my level compared to the other one if it's not. I think like in that, in the sort of verse, I really found it like, it was all right when the backing singers sort of started because they were on the note that I would go on to it. But when he was just singing, I couldn't just pitch my, myself, that sort of octave above. Very easy.		
	Yeah. Okay, then I just need to have a listen to that. That's interesting, because I, I wanted to ask you about how you anticipate if you do it at all, your very first note and, and so what, what you're saying makes sense. So the, what you do with the choir is [Sings]?	Rapport	Relating.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, I would be above that. I would be like, [Sings] tender is the touch. Tender is the touch. So not as low as he is, because we've got, like, we've got tenors that would do that bit. (Okay.) But it's kind of hard to just, like, without other people there or without someone to give me that initial pitch, it's hard to find it.		
0:28:13	Do you want to work on this, on this song, so you, so you have it ready, or to work in a more general way on how you can find your own pitch if you're singing a harmony or something?	Agency Student's goals	Suggesting two paths she can choose from. Reminding of the choir use.
	Yeah, maybe more generally, because actually, you know, this one, when it is fine when I'm with all the other people from the choir who are singing in the same pitch, it just really made me realise that that's something that I do find myself standing there. Like, sometimes, like, sometimes, like, if I'm not in the right, sometimes if we're doing, like, a performance thing, you're not necessarily next to all people from your section, and I can, if I can't find that note, I can find it quite hard. Once I can't find it, it's really hard for me to pitch it until I get to a bit maybe I know really well.	Student's learning profile and personality	She gives information about what can be a barrier to her singing.
	Okay, first of all, let's just give yourself permission to sing a wrong note. If we sing harmonies and if we train that, you're going to sing wrong notes. It's okay. Now, I will sing a C, and I would love for you to sing an E. Let's do the opposite. Can you hold this? Let's sing the, let's say E.	Student wellbeing and needs	Reassuring.
	E, E, E.		
	And let's do it over and over and over.		
	E		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	and then I will join in with the C. (E) You got it. Okay, now I will start with the C and you have to join in with the E. Can you lock the sound in your head? (Yeah) Okay, C. Okay, you got it. Let's try. Have you seen a G? so if i do this can you lock the sound in your mind? it would go g (okay. G) okay think about it don't sing it i will sing a c that's here and think about the g i'll play it one more time (G) and i start with c you got it c stay in your lane g (G) i will move to another note g. okay can you sing e i will play it lock the note in your head. i will sing c and you will sing e	Curiosity	Trying to understand how her brain/mind works.
	E		
	let's go c yes okay you got it now um you're not gonna sing anything before i start singing it feels like i'm a dictator of notes i begin i start and um i will play it you are only allowed to think about the note but not sing it um let's start with e so you're going to you're going to sing this note here let me go for c c c you got it yes c yes let's do the same with g c let's go c	Rapport	Humour. I'm very funny.
	G		
	beautiful can you move to e note e c that would be a bit lower c (no) yeah you're closer you yeah yeah yeah yeah keep going c yes c e this is e e (E) yes e perfect c c yes great okay um how easy it is or how hard is it is it sorry to um to think about the note?	Curiosity	Trying to understand how her brain/mind works.
0:32:54	so it's hard when like it's fine if i hear it and i can do it but if i had to just find it then it would be hard	Student's learning profile and personality	She gives information about how she "hears".
	um if you if you had to find it and i didn't give you any um point of reference this would be hard this is what i'm understanding but (yeah) if i give you the c would you with a little bit of work be able to think about the note	Curiosity	Making sure I got it right.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	possibly but i would in my head go up i would do c d e so that i would be able to kind of think (it's okay) rather than knowing what the note was		
	okay if it works for you um let's work with that i'm gonna do it again um not give you any hint but the chord i'm gonna play the one that that's most on the left and you're gonna go for the e that's in the middle so c	Student's learning profile and personality	Using what we just learned about her learning style
	C now i'm doing c with you. E		
	yes c a little bit higher c (E) yes c a little bit higher let's do it again c yes c perfect		
	E		
	you got it okay great uh when you're uh with the choir do you have um instruments with you or a backing track is it just the voices		
	sometimes a backing track		
	um just trying to see what information you can have access to let's uh try let's try a nursery rhyme do you have a favorite you want to use	Creativity Student's interests	Using a nursery rhyme, preferably one she likes.
	not necessarily		
	i only have one in mind like baba black sheep (okay) i don't know a lot in english so oh videos for children are really creepy sometimes (yeah) do you know this one		
	yeah yes sir yes this is the three bags for one for one for the monster one for the day one for a little boy who lives down the lane		
	okay let's do it again um if you have to come up with your own harmony again we're working on your ear here um for the first phrase uh for baba black sheep have you any wool so what would be another direction your voice could take your melody could take?	Agency	Giving her space to experiment.
	actually probably lower		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay i will sing this over and over and um try to come up with some possible harmonies (okay) and uh don't worry about wrong notes (yeah) i will sing it 10 15 times let's go		
	ba-ba black sheep have you any wool		
	ba-ba black sheep have you any wool		
	You're singing the same...		
	I know, I think I'm singing the same.		
	An octave lower.		
	It's beautiful. You can sing really low. That's impressive. This is really low. I'll give you a first note you can start with. If you want to go lower. I'll give you the first four words. You can try. Black sheep. So, black sheep. Yeah.	Rapport Student's learning profile and personality	Encouraging. Helping with a first note at it seems to help.
	Ba ba Black sheep.		
	Come up with the rest of the phrase. And I will sing the… What's the word? The normal melody over and over. Do you have your line in mind?	Agency	Encouraging agency.
	Ba, ba, black sheep.		
	Yeah. Ba, ba, black sheep. You got it.		
	Ba, ba, black sheep.		
	Yes. Okay. Ready?		
	Yeah.		
	And… Ba, ba, black sheep. Have you any wool?		
	Have you any wool? No, I've lost …		
	i'll sing it again um black sheep		
0:38:47	black sheep have you any wool		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	black sheep have you have you any wool this is what you did right (yeah) you any wool let's do it again have you any wool ([She sings]) let's do it again you're going there and let's do it again black sheep yeah okay black sheep you got it let's do the second uh phrase and what's going to be tough is to come back to what you just came up with and because i will forget let me just write it down No you said bubble black sheep have you any wool okay got it um i will do yes sir yes sir three bags full in a loop yes sir yes sir three bags full yes sir yes sir three bags full yes sir yes if you do yeah your first note can be yes [Both are singing] oh you're following me this is the hard thing this is your first note yes yes (yes) yes you did it it can work how would you go if i'm not singing uh for a harmony for this one here yes sir?	Agency	Encouraging agency.
	yes sir yes sir three i'm trying to think you know		
	that would work!!! you did this yes sir yes sir that works	Student wellbeing and needs	Reassuring.
	okay yes sir yes sir yes sir three bags full yes yes sir yes sir three bags full that works		
	so let's lock that in baba black sheep have you any wool and then yes sir yes sir three bags full (She sings) let's read again the two lines		
	baba baba black sheep have you any wool [Piano] baba black sheep have you any wool wool wool yes yes sir		
	oh sorry yes yes sir three bags full yeah beautiful okay let's do the full two lines		
	baba black sheep have you any wool yes sir yes sir three bags full		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um i'm wondering if this would help um i want to i'm always lost when i have to use the white board where is it oh i have to do that and then okay so i have to stop the screen share first this is why okay um just to see if seeing it would help do you work with um do you know if you have um an auditive memory or if you're more visual	Curiosity	Trying to understand her learning style a bit more.
	i'm not sure i'm not sure		
	let's check um that would be ba ba ba ba black sheep oops sorry no have you any wool this is your first um um melody		
	okay ba ba black sheep have you any wool		
	almost there um that's ba ba oops black black sheep have you any wool [I'm drawing and writing on the white board] let's write that		
	ba ba black sheep have you any wool black sheep have you any wool		
	beautiful okay and then i won't tell you anything i will just um put some dots here how about this		
0:46:09	yes yes three packs full		
	yes perfect okay can you do it again from here i give you your first note that says ba		
	ba ba ba black sheep have you any wool		
	um disconnect from the brain and the memory of the sound just go with what you're seeing here ba		
	Yeah ba black sheep have you any wool		
	okay good		
	yes sir yes sir yes sir three bags full		
	this is really good let's do it again		
	ba ba black sheep have you any wool yes sir yes sir three bags full		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	perfect this one is a little bit lower have you have you any wool um but um but you're going low so that's what we want um let's do it again and then i will sing the the the higher harmony and you can rely on this [Drawing with dots] and see if it works	Student's learning profile and personality Creativity	Using visual aid.
	ba ba black sheep have you any wool yes sir yes sir yes sir three bags full		
	okay okay and let's go stay in your lane or follow your um little high and low notes here and let's go your first note is there ba		
	ba ba ba black sheep have you any wool yes sir yes sir yes sir three bags full		
	beautiful you got it okay		
0:48:13	it's easier seeing it like that with it with the different notes	Student's learning profile and personality	She gives information about what's easier for learning.
	okay then maybe we're on to something um do you have the music sheets when you're uh singing in a choir (no) okay um i'll try to find a way so so you can have your own um little help (mm-hm)m so that so so it's easier for you to um to stay on your (yeah) on on your thing just just so i'm sure i'm not misunderstanding what's hard is to remember the line without following other people's melodies is that it	Curiosity	Making sure I got it right.
	yeah to pitch the note in the right in the right way to pitch it in the right key if i'm near or if i'm hearing in a different key to then pitch my key at a different place		
	okay okay great then about that shape writing that down okay um this is super useful um now we just have to find a way to so you don't have to rewrite all of the lyrics of (yeah) every single song in the choir but um uh this is this is great info for us um so this is all the time we have for today what uh what do you think you you need for the following two weeks	Agency	Giving her the opportunity to share what she wants.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um i think i've still got the i've done some of the exercises that you sent the other week so i can try and do those again and		
	okay okay great then uh and that will be enough for the for the two next weeks you think		
	yeah i think so yeah i can just practice those		
	okay um so i will write a blob on your page and um and i will update it with probably just some um some ideas that came up from today um and uh and probably it's going to be there in about two or three hours		
	okay brilliant		
	and um and if you need anything in the meantime let me know	Student wellbeing and needs	Being available for her.

Notes from journal	Construct	Code: What is happening here, in relation to personalisation?
I prepared something for performance anxiety for public speaking but she wanted to sing so we did not do anything with it, I'll just put it in her webpage so it's there if needed.	Student's goals	Changing the plan based on immediate needs.

Notes from journal	Construct	Code: What is happening here, in relation to personalisation?
I really think that this could help her ear, choir practice, and pitch if I can come up with a specific tool for her to visualise her lines.	Teacher's goals for the student Student's goals Creativity	Encouraging her ear and pitch work in a real life setting. Trying to find a personalised tool.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:01:30	Yeah, good. Did you have a nice time with your dad?		
	Oh, thank you so much for asking. Yeah, it was lovely. I'm really grateful he could come. So yeah, it was great. Okay, how was how was how were those last weeks for you?		
	Yeah, good. Thank you.		
	Great. I was reading my notes from last time when we did the little drawing. So, because today is our last session. I was also looking at what you wrote in the pre intervention form and you said, I would like to extend my vocal range and confidence. Also, I sometimes have to speak in public and I would like to manage this better. So is there something that you would like us to do today so you could? Well, I want to say wrap it up, but it's never wrap up. So it helps. Well, what do you have in mind for for today?	Student's goals Agency	Checking her goals. Giving her the opportunity to lead the session's goals.
	Nothing specific, I suppose. Yeah, it was quite good doing the looking at the notes that was helpful. And so thinking about that range a little bit. So yeah, I don't really have anything specific, I suppose.	Student's learning profile	She states visual aids were useful.
	Are you leaning towards more speaking or more singing today?	Agency	Giving her the choice.
	I'm easy either way, whatever.		
	Okay. Well, I don't know. I don't know. How about what we can do is vocal exercises for your range. So you can have those. And looking at the notes, I'm still thinking of a, I mean, to recreate the melody visually, but something that would be sort of automatic. I haven't come up with anything yet, but I will still think about it. Um, how about we do exercises for vocal range and then you tell me if something comes up in your mind that you want to do for now.	Student's goals Agency	Using a plan that helps her goals and exercises that she can use on her own.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Okay, great.		
	Um, okay. So I will share my screen with the piano, have a look at what we already, uh, did. So we don't do the same thing. Okay. There's a very cool exercise that sounds like this [Scale], it's a bit long. (Hmm) So the easy version is this one, and then we can move on to the other one. And when you sing that you are singing on a full octave and a half and you don't even realize it. So that's why I like this exercise. Um, um, based on what we, we've worked on already. Do you feel like you have, um, a vowel or a sound that, that feels easier for you to sing?	Agency	Giving her the opportunity to ask herself about the exercises that help her best.
	Um, maybe a sort of A sound.		
	Let's try this one then. [Scale] Uh, that's a good one.		
	[She sings]		
	0:05:30 Yay okay let's do it again. I will break it down. So let's do. One, two, three, four, one, two, three, four, one, two, three, four, one, two, three, four, one, two, three, four. you go okay well i can't count in english i don't know why let's do one two three four one two three four so first one Aaaah	Student's learning profile	Using counting as it works well for her.
	ah ah		
	you got it and the higher you go the more um relaxed the jaw well that's not really true your jaw is always relaxed but the higher you go the more opening it needs so on this example it would go aaaah i'm exaggerating		
	Aaaah		
	yes and now if we minimize this because um this isn't high enough for us to have this opening i will do it real time aaah just a little bit		
	ah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes i think uh based on what i hear you could drop the jaw even less (ah) that's it go with what feels good let's do it again (ah) yes now i will add part two so [Piano] aaah (aaah) that's it let's do it again aaah you're almost there and	Student wellbeing and needs	Giving agency on her wellbeing.
	it's not at the end		
	um one two three four five six. drop on six. Aaah		
	aaah		
	yeah okay almost there let's do ah ah (ah ah) okay ah ah ah [Demonstratation] (ah ah ah ah) yes yes yes yes let's do it again [Scales]		
	aaah		
	how about we count instead one two three four five	Student's learning profile	Using counting as it works well for her.
	one two three four five		
	yes let's do it again one two three four five		
	one two three four five		
	yes beautiful one two three four five six		
	one two three one two three four five six		
	that's it six would be the where you drop even more um don't get stuck on the consonants here one two three four five six it's okay if you don't um if you can't articulate just drop		
	one two three four five six		
	okay let's um enjoy the journey and the one two three four notes		
	one two one two three four		
	yes! one two three four five six		
	one two three four five six		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	you got it okay um all of these notes here are as important as those ones who are the highest ones um it's just enjoy the sound one two three four five six		
	one two three four five six		
	yes beautiful okay one two three four five six seven oh seven one two three four five six seven		
	one two three four five six seven		
	yes let's do six seven		
	six seven you got it six seven eight		
	six seven eight beautiful so all the way down uh this is far two let's do oops nine ten eleven six seven eight is it is that it so i was doing emdr with my therapist and um she asked me to count and i know how to count in english but when i have to think about it i'm just (yeah) it's and and i was just completely stuck and and i froze for about a minute and and i just couldn't do it um so six seven because you have to take it if you go from one it's okay but then if you have to go from six then	Rapport	Sharing a personal story.
	yeah		
	completely lost the six seven eight nine ten eleven and i think everything's here but i feel like i missed something (She laughs) so let's do that and and tell me if i missed the number so six seven eight nine ten eleven		
	six seven eight nine ten eleven		
	yes so you can hear		
	six seven eight nine ten eleven		
	let's do it slower		
	six seven eight		
	yes six seven eight nine		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	six seven eight nine		
	you got it six seven eight nine ten		
	six seven eight nine nine ten		
	yes yes yes yes you got it six seven eight nine ten		
	six seven eight nine ten six seven eight nine ten		
	yes eleven		
	eleven		
	yes writing down what we're doing one two three four five six		
	1 2 3 4 5 6		
	6 7 8 9 10 11		
	6 7 8 9 10 11		
	yes 1 2 3 4 5 6 7 8 9 10 11		
	1 2 3 4 5 6 7 8 9 10 11		
0:11:40	beautiful let's do it again		
	1 2 3 4 5 6 7 8 9 10 11		
	okay let's do it again and let's just do the way up 1 2 3 4 5 6		
	1 2 3 4 5 6		
	number 4 would be a teeny bit higher		
	1 2 3 4 5 6		
	let's do 1 2 3 4		
	1 2 3 4		
	you got it 1 2 3 4 5 6		
	1 2 3 4 5 6		
	beautiful let’s linger on the 4 1 2 3 4 5 6		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	1 2 3 4 5 6		
	it's perfect 1 2 3 4 5 6 7		
	1 2 3 4 5 6 7 8 9 10 11		
	you got it let's do it again		
	1 2 3 4 5 6 1 2 3 4 5 6 7 8 9 10 11		
	you got it is just number 4 uh would be higher than …		
	1 2 3 4 5 6 1 2 3 4 5 6 7 8 9 10 11		
	you got it		
	1 2 3 4 5 6 7 8 9 10 11 (yes) 1 2 3 4 5 6 7 8 9 10 11		
	that’s really good		
	one two three four five six seven eight nine ten eleven		
	let's do it again a little bit higher for the first one one two three four five six seven eight nine ten eleven		
	one two three four five six seven eight nine ten eleven		
	that's it yes we've done this exercise with the sound brrr right (yeah) and we counted uh do you remember if it was this one [Scale] or this one [Scale] oops sorry		
	the second one		
	second one we're gonna learn the second one again and see uh because when you master this one um like because it's long you don't really have the time because it's long and fast you don't really have the time to um be scared of the higher note so you just have to pass through it um so let's do the easy version the one we just did but a bit faster one two three four five six seven eight nine ten eleven		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	one two three four five six seven eight nine ten eleven		
	yes let's do aaaaah		
	Aaaaaah		
	okay now let's get rid of the H the beginning let's try pop maybe pop pop pop pop pop pop		
	pop pop pop pop		
	you got it and it's number four um that needs to be a little bit higher pop pop pop		
	Popopop pop		
	yes you got it let's do pop pop pop		
	Pop pop pop		
	i'm super happy with this sound long fourth note what do you think how does it feel?		
	it's easier with the p		
	let's keep it then okay and when you linger on the floor it sounds great okay let's go higher [Scale]		
0:16:32	sorry can you do the net again		
	yes [Scale]		
	[Scale]		
	yeah let's try the the sound B		
	Bop bop bop		
	you got it i like your posture when you start singing i should do the same bop bop bop	Rapport	Encouraging something she's doing.
	Bop bop bop		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah do you like buh or puh better	Agency	Giving her the opportunity to ask herself about the sound that helps her best.
	oh they're both fine		
	let's use buh then okay and higher [Scales]		
	[Scales]		
	let's do it again and just relax the shoulders (Scale) you got it i like buh because um it doesn't cut the sound if you do pa pa pa pa pa pa the (yeah) there's no note on but on buh there's one yeah so we can think about this flow of sound that's not interrupted because the the sound we're doing ba ba blah ba ba doesn't p p p p cut the sound so think about this flow continually maybe ba ba ba ba ba ba ba	Student's learning profile	Using visualisation as it works well for her.
	ba ba ba ba ba ba		
	yeah you got it great okay so that's the easy version you can do to you can do to increase your range and the higher you go the lower you drop (yeah) um and now if we do the other version the first half is the same let's take it here buh buh buh	Student's goals	Giving her exercises based on her goals.
	Buh buh buh		
	let's go back to numbers for this one one two three four five six	Student's learning profile	Using counting as it works well for her.
	one two three four five six		
	let's do it again one two three four five six		
	one two three four five six		
	you got it uh i'm always lost if i do it slowly oh uh let's do one two three four five six buh		
	one two three four five six buh		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes one two three four five six buh buh		
	one two three four say one two three four five six baba		
	yes one two three four five six bababa you got it sorry		
	one two three four five six baba		
	yeah one two three four five six baba		
	one two three four five six baba ba ba ba		
	almost there yeah let's do the second part just with the ba ba ba ba		
	Ba ba ba		
	Ba ba ba		
	Ba ba ba		
	the second one b account is a bit higher ba ba ba ba ba		
	ba ba ba ba ba ba		
	ba ba ba bara		
	ba ba ba ba badoor		
	Ba		
	Ba		
	yes yes um let's come up with um a phrase with Bs in it so it's easier to remember the melody instead of doing random syllables let's ask ai i like to use it for this uh so it's seven create a phrase with seven syllables uh with uh what's the word B alliteration is that the word? (um yeah) and for the uh one two three four five six bright blue birds boldly beat breeze okay good luck okay i will write it on the screen uh share go back to the piano and annotate text and first part is two three oops four five six okay so one two three four five six	Creativity	Using AI to create a specific phrase for us.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	one two three say one two three four five six		
	bright blue birds boldly beat breeze		
	bright blue birds boldly breed breeze		
0:22:38	yes perfect okay one two three four five six		
	one two three four five six		
	careful with four one two three four a little bit higher one two three four five six		
	one two three four five six bright blue birds boldly beat breeze		
	yes okay you got it!! oops		
	one two three four five five six one two three four five six bright blue blue blue say bright blue birds boldly beat breeze		
	okay one two three four five six bright blue birds boldly beat breeze		
	one oh sorry i'm just gonna have some water		
	yeah take your time	Student wellbeing and needs	Letting her know she does not have to rush.
	one one two three four five five six one two three four five six one two three four five six bright blue birds boldly beat breeze		
	breeze		
	breeze		
	that's it the last uh the last one is the same note and feeling as the first one let's go higher one two three four five six bright blue birds boldly beat breeze		
	one two three four five six bright blue birds boldly beat breeze		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay you're almost there let's do it again uh and also let's have four longer one two three fouuur five six bright blue birds boldly beat breeze		
	one two three fouuur five six bright blue birds boldly beat breeze		
	yes perfect when when this four is longer you're perfectly there okay um writing that down okay so this exercise is super good for range and you can um we're just adding words because we're not singing brrr or bababa when we're singing real songs so it helps with uh to have real real words uh it also helps to memorize the melody but when you have the melody memorized you can just do brr or bababa or even (yeah) take i mean uh some phrases for example i don't have your lyrics here but um rolling in the deep rolling in the deep rolling in or whatever your line is and that would be a great exercise for for range okay so we have about uh 20 minutes left is there something specific you want to work on?	Creativity Student's goals Agency	Creating an exercise based on her song, that also works for her goals. Giving her the opportunity to guide what we'll be working on.
0:25:54	um not specific i mean i could do the rolling in the deep one again or a different thing if you think that would work better		
	let's do that then uh so up down so just writing what we did and what worked so i i i don't have a preference for the song it really depends on what you need and what you want to do so we're still on adele? (yeah) and lyrics um let me just check my notes so it's the same key and what we did last time we sang it was um replacing the jaw replacing the the the words with yum yum yum yeah and um like the word codswollop and we talked about opening the job for higher notes let's just do it one time and you tell me what you what you think would help you can stop whenever you want and let me know oh yeah you you can you can have the sound on your end it's going to be better	Agency	Giving her the opportunity to think about what can be useful.
	yes yeah okay i'm just gonna find the one that i've got		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	just having a look at the key yeah you're warmed up for this one so we're good okay	Vocal health	Making sure voice is ready.
	so i'm just finding the one from my choir because then it's got the bit on the… it takes a while to find everything		
	what what's the difference between the one from your choir and		
	it's just got the mid section on it rather than the whole song i can do it with the whole song but		
	so you're gonna sing uh the melody that you're doing in choir right?		
	yeah which is the main melody it's just that it's not all of the bits		
	okay got it		
	i'll try it and then we can see		
	yeah we do whatever you want okay		
	[Sings] there's a fire starting in my heart reaching a fever pitch is bringing me out the door the sky… all rolling in the deep you had my heart inside of your head		
0:32:38	yes okay is there something specific you want to work on?		
	so a bit i find the hardest is the you're gonna wish you never had met me but i find it's like my voice feels like it's weird	Student's goals	She expresses what is hard: it becomes a goal.
	(Laughs) can you tell me more what's weird?	Curiosity	Trying to understand what is beautiful or weird for her.
	like it feels like it's not strong enough or it's not kind of rounded enough		
	okay where is the part where your voice is rounded enough		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um i think the other bits so where it's the verses is fine but it's a you're gonna wish you never had met me it just feels like the endings of them they're like not quite right		
	on you and me? (yeah) okay uh let me just check can you please do it again you're gonna wish you never had met me		
	you're gonna wish you never had met me tears are gonna fall rolling in the deep you're gonna wish you never had met me tears are gonna fall (okay) it feels weird like when i say it doesn't feel like the rest of it feels like i can kind of do the notes and the words sound okay but that bit just sounds strange to me		
	if you try it here [lower] um you're gonna wish you never had met me would you have the same feeling? let's try	Curiosity	Trying to understand what is beautiful or weird for her.
	you're gonna wish you never had met me tears are gonna fall rolling in the deep no not the same feeling		
	okay is this better or?		
	it's definitely better lower it's easier and like i feel like i feel like i can round the words off i think maybe on the height like when it's higher i feel like my voice is maybe slightly strained and so i'm not rounding the word		
	is this about um like a sort of a mini fade out of the word that you would like? like them uh you know when a song is fading out like all the 80s song you don't know how to finish them you like it's just like they'll finish like this it's just the chorus that's repeated five times and		
	yeah maybe it's just like each bit is sort of like there's not any kind of it it just sort of feels like i don't know like weak somehow		
	can you tell me more?	Curiosity	Trying to understand her beliefs.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um like my voice just sort of like disappears into nothing like it just like i feel like it's not quite on key and that it's just you're gonna wish you never had met me like it's sort of the way it drops and then like my voice wish you never had met me like i think because it's short at the end it feels like just not quite right i don't know		
	can you do this one again you're gonna wish you		
	you're gonna wish you never had met me		
	yes so on this one you are um not cutting the sound off you're doing the mini fade in fade out sorry um let's do it again here [lower] and we're gonna try and bring it bring it up and up and up i just want to share my whole screen so we can have the oops piano's here yeah here so we're here and the original key would be here so let's go you're gonna wish you never had met me	Creativity	Creating an exercise to overcome the "weird voice" issue.
	you're gonna wish you never had met me		
	and this little bit of energy that you're carrying with you on the word you you're gonna wish you let's keep it and go higher you're gonna wish you keep it with you		
	wish you never had met me		
	okay would would that sound okay for you?		
	yeah that's okay		
	then let's go higher you're		
	you're gonna wish you never had met me that's when i find it it's the met me bit on that one that makes it sort of feel weird		
	let's do it again		
	you're gonna wish you never had met me still never never had met me you're gonna wish you never had met me that was a little bit better		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	sorry i'm taking all of the info you've given me and try to organize them in my head… um the directions you've been given for this part is it staccato or legato like do you have to make it percussive?		
	no not particularly so yeah we've just been given that the backing track i'll just play that a little bit um yeah we almost had the scars of your love they leave me breathless i can't help feeling so no it's not particularly staccato		
	and this is rounded for you right? you would say this is…	Curiosity	Making sure I understand her.
	yeah fairly it's sort of just sort of trail off slightly on this version but i think when i yeah when I try and sing it it just feels like it just goes really flat like you don't know where's you it's just sort of…		
	okay let's let's try and see um if we can do something with um by bringing your chest voice higher and higher let's have a hand on the chest do it here again you're gonna wish you and tell me if you feel vibrations	Creativity	Creating an exercise to overcome the "weird voice" issue.
	you're gonna wish you… yeah a little bit you're gonna wish you never had met me		
	so the higher we go the the more they're gonna disappear probably when we're on your original key they're not gonna be there but let's try to keep them with us as long as possible for as high as possible so look for the vibrations even though they may not be here in the chest you're gonna wish you never had met me		
	you're gonna wish you never had met me		
	okay higher you're		
	you're gonna wish you never had met me		
	there's a clear difference between this one and the one before is this is this what you're (yeah) okay let's do [Scale] this		
	[Scale]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay you're gonna wish you…		
	you're gonna wish you…		
	okay you’re gonna wish you ne…		
	you're gonna wish you ne…		
0:40:33	and now let's go back here you're gonna wish you never had met me let's do it one time		
	you're gonna wish you never had met me		
	and now we're gonna snap you’re gonna wish you never	Creativity	Creating an exercise to overcome the “weird voice” issue.
	gonna wish you never had met me		
	and this should add some uh bounciness so it's not this flat and we're gonna take that um leave the chest feeling uh aside for for for now and just snap you're gonna wish you and we’re gonna do uh this this this this this so those four lines snapping		
	yeah okay uh which uh, which note		
	here one uh this one you're		
	you're gonna wish you never had met me tears are gonna fall rolling in the deep you're gonna wish you never had met me tears are gonna fall rolling in the deep		
	same here you're gonna wish you and snap		
	you're gonna wish you never had met me tears are gonna fall rolling in the deep		
	okay and now let's do the same thing but you're gonna snap with both uh hands note is here you're gonna wish you and snap	Creativity	Creating an exercise to overcome the “weird voice” issue.
	you're gonna wish you never had met me tears are gonna fall rolling in the deep		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes did it feel still flat?	Curiosity	Trying to understand her beliefs.
	it felt better doing it with the clicking	Student's learning profile	She states what helps.
	okay that's great okay maybe you're you're onto something here uh let's keep snapping maybe let's do one hand and then the other um you're gonna wish you never had met just trying to add more movement as we go higher uh you did this one let's let's do this you're	Student's learning profile	Adapting the exercise to be in line with what she just said helps.
	you're gonna wish you never had met me tears are gonna fall rolling in the deep you're gonna wish you never have met me tears are gonna fall rolling in the deep		
	sounds great to me is it the same for you?		
	yeah it sounds a lot better it's definitely sounds less like (okay) sort of going into some weird flat thing		
0:43:14	no that's good um are you singing on a chair or standing up when you're uh (Standing up) okay let's just stand up then okay and we're going to add another movement can i stand up do you have do i have the room? maybe not so you're gonna go you're gonna wish no this is here you're gonna wish you and each um foot is gonna follow the hand that's snapping uh so even more movement and your note is here you're gonna wish you	Student's goals Creativity Student's learning profile	Creating an exercise based on what can be reproduced in a real context, based on what helps her.
	you're gonna wish you never had met me tears are gonna fall rolling in the deep		
	and now keep the movement you feel is the most useful for this one here you're gonna wish you	Agency	Giving her choice.
	you're gonna wish you never had met me tears are gonna fall rolling in the deep you're gonna wish you never had met me tears are gonna fall rolling in the deep		
	okay how was that?		

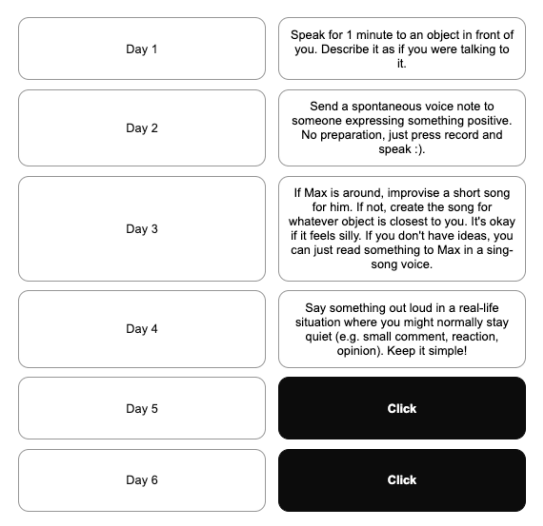
Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah that was still good um (yeah) i tried to do it without all the clicking it i think the clicking does help it does make it kind of just maybe the rhythm of it as well		
	it really helps i think that would be the most useful um thing to do uh so it would definitely help to uh practice with the clicking (yeah) can we do do you have two more minutes (yeah sure) can we do the full song with um um let's say no clicking at first but if you if you feel like this is (yeah) too flat for what you want let's add it and and see if you can find ways to um bring the roundness back	Student wellbeing and needs	Making sure I am not monopolising her time.
	[Sings.] there's a fire starting in my heart reaching a fever pitch and it's bringing me out the dark… you have the heart inside your head and you played it you played it you played it you played it with a beat		
0:49:08	yeah okay how was that for you?		
	yeah i definitely noticed when i started doing the clicking i could feel myself going flatter and then when i started doing the clicking it was easier to kind of somehow lift it back up		
	yeah yeah yeah it sounded like this too so maybe that's something to um bring into practice and um and if you can't do it in choir uh find a discreet way of doing it or if you practice enough like do something	Student's goals	Stating she can use this in real settings.
	to kind of like create that same thing		
	yeah but maybe you would you wouldn't even need it if um uh if your if your body um was like okay well this part is rounder without without clicking it was great yeah	Rapport	Trusting her abilities.
	yeah just practicing it i guess to kind of make it more confident so that it's not just thinking that it's gonna go flat		
	yeah okay great um so what how can i be useful for your uh for the rest of your journey what can i do to to help		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um i mean all this stuff has been really useful doing all the exercises and things so i guess just for me to be able to carry on doing those so you've sent some bits of material so just things that i can kind of practice um doing like the kind of doing the range was really useful um and some of the visualization stuff is really useful as well	Agency	She states what she now knows helps
	do you need some more of this		
	um yeah i mean if there's if there's just any sort of like piano notes to just be able to kind of do that just to practice and that would be really helpful		
	um yes of course just writing that down okay great perfect do you have any questions for me?		
	uh no i don't think so i really enjoyed doing the sessions so thank you		
	yeah me too it was it was great to do it with you and um uh thanks for your trust really and for your time um if there's any question that comes up just drop me a line and…		
	good luck with all your project and everything		
	thanks thanks a lot yeah um yeah few few more months and then analyze everything uh uh but yeah let me know if you want me to send you the recordings of the sessions um and		
	i probably will never end up watching one so		
	okay then then i won't and uh yeah thank you so much any any question just let me know and I will prepare uh some more um resources for you and i let you know when it's online		
	okay brilliant well thank you very much and it's been lovely to meet you		
	yeah this same thank you so much and have a good rest of the day what time is it five is it five		

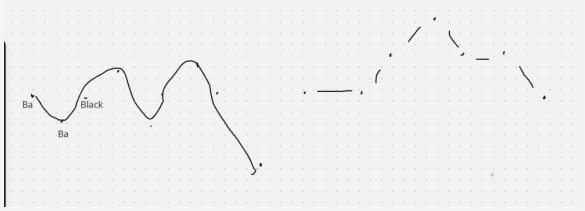
Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	it's like five o'clock here yeah		
	so have a good evening then		
	yes have a good day		
	thank you okay thank you bye cheers take care		

Participant 2, between-session and post-session support - Coded

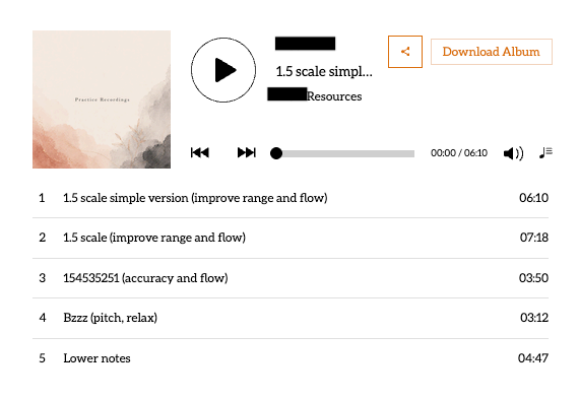
Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
1	Here are a few things you can explore before our next session; all optional, just here to support your process: **- "Take Your Mama" exercise** Sing these 4 lines from "Take your mama out" over and over, taking your time on the word "out." Have fun with it and feel free to experiment. The goal is to reconnect with the "[her name]" sound we found during our session(I especially loved the little vibrato you had there!). In the recording, you'll hear the first four lines of the chorus twice with the singers, followed by eight repetitions with just the backing track so you can play with it freely. After that, the song continues from where it left off, in case you feel like going further. This can also help build your overall confidence with your voice. [Exercise] **- Airflow exercise** This one is to support a more consistent airflow. [Exercise] **- General reminder** If you sing during the week, keep in mind the idea of "landing on the note from above". It worked great! Let me know if anything is unclear or if you have questions 😊. I also have the recording of today's session; I forgot to ask if you'd like it, so just let me know.	Teacher's goals for the student Authenticity Student's learning profile	I wanted her to experience more of "her" voice when it sounded free. Using imagery that worked for her in session.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
2	**Mini challenges** As soon as you read the prompt, do it immediately, no preparation! (Except for one of the days) Important: you absolutely don't have to do this. Even trying one or two of them is already great. And if anything feels uncomfortable or not right, please just skip it and let me know.  Use this for Day 6 (no peeking 👀😊): [Recording of a song] [Images of planes to remind her of the plane imagery]	Student's goals Student's wellbeing and needs Student's learning profile	6-day challenges adapted to her professional speaking voice goals. Interactive tool on my website. I knew she was quite busy. Imagining a plane to land on the note worked.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
3	If you'd like to continue exploring what we worked on today, here are a couple of simple things you can play with this week: **Range / ease** You can do some gentle sirens on a "whooooo" sound while raising your arms. This was the most helpful thing for your range today, the arm movement seemed to help your body open up and support the voice more easily! Keep it easy, no forcing, just let the sound travel. **Jaw release + high notes** You can also play with Rolling in the Deep using the lyrics I uploaded here: It uses syllables like yum, yummy, and codswallop (my autocorrect insists on that spelling 😭). I chose where the syllables fall so they sit naturally with the song. [Recording - Rolling in the deep] **Rolling in the Deep** [Verse] Yum, yum, yummy yum, yum yummy codswaaaalop Yum, yummy yummy yum, codswallop, yummy yum yum Yum, yum, yum, yum-yum, yummy yum yum yum yum Codswallop, codswallop, yum, yummy yum yum yum Yum, yum, yummy yum, yum yummy codswaaaalop Yum, yummy yummy yum, codswallop, yummy yum yum Yum, yum, yum, yum-yum, yummy yum yum yum Codswallop, codswallop, yum, yummy yum yum yum [Pre-chorus] Codswaaallop, yummy yum, codswaaallop yum yum Yummyyy yum yum, codswallop yummy yum yum yum Codswaaallop, yummy yum, codswaaallop yum yum Yummyyy, yum, yum yum [Chorus] Yummy Yum codswallooooop, yum-yum! Codswallop Yum Yuuuuuuum, yummy! Yum codswallop yummyyyyyy, yum-yum! Codswallop-yum, codswallop yummy-yum. [Verse] Yum, yum, yummy yum, yum yummy codswaaaalop Yum, yummy yummy yum, codswallop, yummy yum yum Yum, yum, yum, yum-yum, yummy yum yum yum Codswallop, codswallop, yum, yummy yum yum yum [Pre-chorus] Codswaaallop, yummy yum, codswaaallop yum yum Yummyyy yum yum, codswallop yummy yum yum yum Codswaaallop, yummy yum, codswaaallop yum yum Yummyyy, yum, yum yum **Same idea, more freedom!** Here's another song you can try this with: Deanna (Nick Cave). This time, you choose instinctively where to use yum, yummy, or codswallop. There is no need to think too much; you can just follow what feels right in the moment.	Student's learning profile Student's interests	Using technical and creative tools that worked for her in-session. Using a song by an artist she loves.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
4	As you mentioned that you'd like to work on what is already on the page, I did not add any new singing exercises here. I will think about how to use visual aids to help you "stay in your lane" / on your melody while singing harmonies.  	Student's learning profile	Reminding her of the tool we used in real time that worked for singing harmonies in an easier manner.
	I prepared an exercise for performance anxiety (speaking voice) that we did not try today. You can find it below, in case it comes in handy. **Exercise: "Message over performance" (Public speaking)** Imagine you have a panel coming. Imagine the setting and context. Goal: reduce performance anxiety before a panel by shifting attention away from self-consciousness and toward helping the audience. Step 1 Ask yourself: "What is the one main thing I want people to leave with?" Answer in one simple sentence. Example: "I want them to understand that this project is realistic and worth supporting" Step 2 Ask yourself: "Who in the room most needs to hear this?" (Not "the whole audience", just one imagined person.) Example: "Someone in the audience who is still unsure or skeptical." Step 3 Finish this sentence: "I'm not here to impress people. I'm here to…" Examples: "…help them understand." "…make this clear", "…give something useful" "…start an honest conversation"...	Student's goals	Sending work sheets based on her goals.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
4	<u>Step 5</u> Then, say your first 2–3 sentences to that one imagined person from step 2. You can talk for longer if you want to try it out further. <u>Step 6</u> Did your message come across? Did it feel more like helping than performing? What changed when you focused on one person? <u>Step 7</u> Repeat it immediately. Same opening, same message, same imagined person. Don’t try to perform it well, just help that person understand. If you start spiraling and getting nervous, interrupt the spiral with "What are you giving? (not "how are you appearing?") **Very short version for right before a panel:** 1. What do I want them to leave with? 2. Who most needs to hear it? 3. I’m here to help, not impress. 4. Long exhale. Also, as counterintuitive as it sounds, **give permission to people not to like you.** I am extremely self-conscious and a people pleaser, but this helped me a lot because it shifts the focus to the other person (even the one who may not like you). Maybe this idea will help you too!		

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
5	Thank you so much for your time and participation in the study :). Here is a downloadable version of all the files we've used for your post-sessions support. ⬇️ [Recording "Air flow consistency exercise"] [Recording "Take your mama out"] **Below are more exercises for you to continue your singing journey.** ⬇️  For your **speaking voice**, you can use the same exercises listed above on this page; let me know if you'd like more resources. We explored visual aids to help you keep the melody of your assigned voice when singing harmonies. I found the website below, and I think it may help. I explain in the video how you can use it. You could either practise with it, which might help you remember how the melody goes up or down and stay focused on your own line when singing with the rest of the group, or copy the melody's ups and downs on a piece of paper that you can take with you to choir. This is the simplest version of a "responsive visual aid" that I have found so far. I hope it helps! https://basicpitch.spotify.com/ [Video of me explaining how she can use it] I am truly grateful that I got to spend some time with you and your voice. **Thank you!**	Student's learning profile	Recorded exercises for her. Recorded a video of how to use this tool as a real-time visual aid for harmonies(her specific purpose).

- **Student's learning profile**
  P2 seemed to benefit from visualisation, counting, visual aids, and clear ways of mapping sound/pitch. She often showed useful information about what helped her learn, such as counting, seeing pitch shapes, using images like the plane, or using rhythm/clicking to stabilise the sound.

- **Student's goals**
  The sessions returned to practical goals: choir songs, extending range, improving confidence, managing public speaking, and finding tools she could use outside the lesson.

- **Creativity**
  Strong because many personalised tools were created in response to what was happening in the moment: silly words, fake panel situations, Zoom background/ audience, Audacity visuals, pitch drawings, nursery rhymes, clicking/snapping, and adapted lyrics.

- **Vocal health / Student wellbeing and needs**
  Relevant because several adjustments responded to throat tightness, jaw tension, vocal strain, comfort, fatigue, time pressure, or making the exercises feel natural and usable.

Main trajectory

P2's trajectory moved from general goals around range, confidence, choir singing, and public speaking toward a clearer understanding of what helped her voice function: visualisation, counting, playful detours, visual pitch mapping, and rhythm/ movement. Across the sessions, the work became increasingly focused on helping her find practical tools she could use independently in choir, public speaking, and personal practice to give her agency in her learning.

Patterns

Visualising sound and pitch
Whiteboard drawings, pitch dots, Audacity visuals, piano visuals, and written shapes helped her understand and remember pitch movement.

Adapting exercises to real-life contexts
Exercises were connected to choir practice, public speaking, panel situations, presentations, and songs she was actually working on.

Building agency through choice and reflection
She was invited to choose songs, session focus, exercises, tools, session length, and post-session resources. She also identified what helped her most.

Transferring strengths across voice contexts
Qualities in her speaking voice, such as calmness, flow, and continuous airflow, were used as resources for singing.

Participant 3, Session 1 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	This is the good one and this is the backup		
	because		
	we all know how these go.		
	Yeah, and I know my own limitations with technology, so there we go. So you said that you have a good blending voice and core voice. What do you know about your solo voice?	Curiosity	Trying to understand her better
	My range is not what it could be. When I'm working on things over my break and above my break, I really am lacking in the power and strength tone up in my higher register. Yeah, and just, you know, just the quality and I guess the, I don't know, it factor maybe.	Student's goals	She states her goals.
	Cool.		
	Of that, yeah.		
	Okay, what's an it factor for you?	Curiosity	Trying to understand the concepts she blends with "it factor" so I can be more efficient when helping.
	Just something that takes it beyond sounding, you know, getting the notes and the rhythms right, but adding, having that extra, extra something that makes the audience really engage or makes it something you want to connect with or makes it sound really special or, yeah.		
	Sweet. (Yeah.) Great. Okay. And do you have any questions for me?		
	Um, what's your name?		
	I'm Florie.		
	Florie, okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	How can I pronounce your name?		
	[Her name]		
	[Her name]		
	Yes. I realized that all of our emails have been from Howling Birds and I didn't have your name on there.		
	Yeah, it's there. It's, uh, it's Florie. And yeah, so [Her name], I'm sorry, I'm going to mispronounce it anyway.		
	That's okay. Um, I get all kinds of pronunciations of my name.		
	Is it a rare name?		
	It's not very common, yeah. I was, I was named after my great grandmother who was Scandinavian, um, who was Swedish, but you see, I see it a lot more in, um, Dutch and Swedish and sometimes Spanish, like people with those backgrounds, but it's definitely an older name. The people I have met who are named [her name] have generally been named after, like, a relative. Yep.		
	That's really cool. And, um, okay, great. Oh, on this pronunciation topic, if, if I ever say something and that doesn't make sense because of my accent or grammar, uh, please ask me to repeat and I will never be upset if you (Of course.) Ask me to repeat Seven times. Well, seven times. I may just change the word after seven times.	Student wellbeing and needs	Letting her know it's okay to tell me when I'm not clear so it does not create embarrassment to ask to repeat.
	Yes, sure.		
	But yeah. Um, okay. Yeah, I'm French and, uh, we're well known for our accent. Oops. Sorry. Thanks so much. Okay. Got it. So, and when it comes to music, what do you usually listen to?		
	Uh, you know what? I don't listen to a lot of music outside of what I'm working on. I tend to, uh, Broadway, you know, show tunes, things like that, but I don't listen to the radio that much. Um, I, I have worked in music circles a lot. Um, and it tends to be like, you know, either, um, pops or classic rock or things like that. Uh, but yeah, I don't, I don't listen to a lot kind of recreationally.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay.		
	Despite being very involved with it in my life.		
	It, it actually does make sense. I, uh, I'm sorry, I started teaching. I never, um, I, my music listening time dropped.		
	Yeah.		
	Uh, drastically. So you say you listen to what you're working on, but you like what you're working on, right?		
	Yes. Yeah.		
	Good. Okay. And what if we had to sing something today? What would you like to sing?		
	I should have thought of that. I didn't even think of anything.		
	Um, we can go back to that later if this is too much for now.	Student wellbeing and needs	Giving her space to not overwhelm her.
	Yeah. I mean, let me, let me think about it. I don't know. I don't know. I… I don't know. I could do something like Girl Put Your Records On or something like that.		
	Yeah?		
	Yeah. It's one that my group sang a number of years ago, but I haven't sung in a very long time. But it's, it's a good one. It's a good one.		
	Uh, when you say group, it's like choir group.		
	Yeah. So I sing with an acapella group. So it's, um, it's, it's a choir, but it's more of like a vocal, vocal band kind of thing. Yeah.		
	Cool. It's really cool.		
	We love it. I love it. It's fun.		
	Uh, how many people in the band, in the group?		
	Uh, 11. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So, um, you, going back to what you said before, you said you want to expand above the break, et cetera. Is it, so do you feel the break? Do you know where the break is happening?		
	Yeah. Mine sits at about a B flat, B somewhere in there.		
	And do you feel the break or what's happening when, when you're around B, no, uh, A?		
	Yeah. I mean, I definitely, I definitely can feel it. Uh, I, you know, I don't have a great mixed voice going above that. So I really end up switching into my head voice and I don't, I, you know, I, I have a hard time with, um, singing in full voice above, you know, above the break. I don't have, I think I just, you know, I don't have the technique to connect the two as thoroughly as I would like to.		
	Okay. This is something cool to work on because, um, it's not that long. That's cool. Okay. Um, let's, let's have a look. How about, are you okay if we do sort of half half like your exercises warm up and then work on your song?		
	Yeah. Yeah.		
	Um, and after, after we do that, you can tell me if there's a better, um, what's the word like repartition. If you, if it's better to do 45 minutes exercises.		
	Right. Yeah. Yeah.		
	Or anything else. And, not this one, I guess. You have a favorite singer for the song?		
	Uh, you know what? I don't really know who's done many covers of it. So, like,		
	so the original singer.		
	Oh, Corinne Bailey Ray. Yeah. Yeah, I think that's the key that I'm used to hearing it.		
	Perfect. Do you play any instrument?		
	Uh, yeah, I've played the piano. I don't play often anymore, but I took piano lessons for many, many years.		
	Cool. Gonna write the key down. Does it go above your break?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um,		
	like, um, Like when you sing it to you.		
	Right.		
	When you sing that song, do you feel the break?		
	Um, you know what? It's been so long since I've actually sung, you know, like it's, it's, it's, yeah. But not as, not as much as some, cause it sits quite low.		
	Mm-hmm. Okay. Because you have some higher notes here.		
	Yeah.		
	And, um, I'm thinking maybe your mix is already there somewhere. Let's check.		
	Okay.		
	Um, okay. I'm all set. I have all the info I have, I need, sorry. Do you need more info before we start?	Student wellbeing and needs	Making sure she's ready to start.
	No.		
	Let's go then.		
	Okay.		
0:09:08	Uh, this exercise is not an exercise just for me to, uh, to know where we are starting at.		
	Yeah.		
	So, um, I guess you know how it goes. I play the chord, yeah, arpeggio, and then you sing. So, deep breath, and it's gonna be, let's go. Ah, ah, ah, ah, ah, ah.		
	[She sings] (You Got it.) (Yes.) Ah, ah, ah, ah, ah, ah, ah, ah. Ah, ah, ah, ah, ah. I haven't warmed up at all today.		
	It's okay, we're going to warm up, don't worry. Do you need a glass of water?	Student wellbeing and needs	Making sure she's comfortable.
	No, I'm okay.		
	Yeah, just in case.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I've got some tea here as well.		
	Water, candy are there. (Okay), help yourself. Okay, how did that feel?		
	Like the first thing I've sung today. Yeah.		
	Okay, can you compare that to the last thing you could sing today? What's the difference between this first one and something that would be your last one?	Curiosity	Trying to understand her expectations.
	I just, I feel less agile and probably less grounded. I kind of feel a little, you know, wobbly on the pitches and things like that, just in terms of where we're starting with.		
	Okay, let's try, oops, writing down what we're doing and the notes we're trying today. Okay, let's do this then, just to ground ourselves a little more. And how about, let's do this, very simple. Mum, mum, mum, mum, mum, mum. Super gentle.		
	Mum, mum, mum, mum, mum, mum.		
	Yes, how does that feel?		
	Yeah		
	cool. It sounds too easy for your voice though. Let's do this. Mum, mum, mum, mum, mum, mum, mum.	Teacher's goals for the student	Challenging her voice.
	Mum, mum, mum, mum, mum, mum, mum.		
	Let's do it again.		
	Mum, mum, mum, mum, mum, mum, mum. [She sings.]		
	Yes. Okay, sounds great.		
	Mum, mum, mum, mum. (Yes.) (And deep breath here and then you go.) Mum, mum, mum, mum, mum. (You got it. Yes.) [She sings] (That's it.) (And…) (You got it.) (Yes.) Mum, mum, mum, mum, mum, mum.		
	Okay. Where are you on the "I Feel Grounded" scale?	Student's learning profile	Using her vocab to understand better how she learns.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, much, much more. Is there Kleenex in the bathroom?		
	Yes.		
	Yeah, sorry, I'll just get it. Got that.		
	okay so we're gonna go from this grounded place and try to make the exercise more complicated because this yeah you can do and it's gonna be useful for a warm-up too so how about mum mum mum mum mum mum		
	[She sings.]		
	how does how does this very last note feel		
	yeah yeah good		
	yeah let's go lower then just trying to see what's your lowest note what can be done in a comfortable way		
	yeah mum mum mum mum [She sings.]		
	How about this one?		
	yeah that's still that's still comfy it's if i start going lower than this i mean i you know see what happens it starts to get less voiced but so far it's okay		
	okay great let's go then		
	[She sings]		
	Still comfy?		
	yeah that's less less voiced less less power behind it but it's there		
	Can you try this? Bzzzz		
	Bzzzz		
	How about that?		
	It’s about the same		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	let's do let's keep going with bzzzz and um instead of giving some like outbursts of energy we're gonna go it's really low for me and um instead of giving some like outbursts of energy we're gonna go bzzzzz and this is gonna help you to have your voice grounded		
	Bzzzzz [She sings.] (beautiful okay) (perfect) (okay)		
	okay okay how is this this last one		
	that's very growly, yeah		
	okay great uh i love bzzzz for you let's let's get and then we're gonna switch um it's still too easy though this arpeggio what do you think? i think i think we could	Teacher's goals for the student Agency	Challenging her voice. Asking for her opinion.
	yeah yeah yeah yeah		
	now one step further oh okay for your air um let's do this bzzzzz. So no BZZZZ		
	Okay. Bzzzz. [She sings.] (beautiful) (beautiful) (you got it and we're gonna switch for mum so yes let's do it again) mum mum mum mum mum mum [She sings] (sounds great)		
0:17:03	let's do yum yum yum yum yum yum yum yum yum yum yum yum yum yum just to relax the jaw a little bit so it's gonna help,	Vocal health	Making sure jaw is not tense.
	yum yum yum. [She sings] (		
	Okay, let's do this one. Yum yum yum yum yum [Scale]		
	Yum, yum, yum, yum, yum. [Scales] (yep.) (yes) (you got it)		
	Okay, okay. So this was above your break (Mm-hm.) Did you… did you feel something change?		
	I was still singing it in full voice, so I hadn't... I didn't switch to head voice in there, but, yeah.		
	Just checking, because some people wouldn't have to call what you were doing mixed voice. But this is perfect voice. I think we were up to C sharp 5. So way higher than B flat. (Yeah.) Is this something you're used to? Going higher than B flat?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, yeah, yeah.		
	So when you say, well, tell me if I'm inferring things. What you want is having that type of mixed voice, but heavier, stronger, is that it?	Curiosity	Trying to understand her goals better.
	Yeah, yeah, I think so. Because I feel, you know, depending on the song, like some things when I can sort of flip into head voice and sing something, you know, I can go up to an F. Pretty, you know, reasonably comfortably. I don't necessarily have, I don't have the breath support for like a really long sustain. There's one piece we sing where I'm supposed to hold an F for like four bars. And, you know, that's a lot. I have to stagger breathe in there. But when it comes to something that's got a bit more of that kind of poppy sound, I feel like, and maybe it's mostly in my own head, but I feel like there's a disconnect between what I'm singing in my chest voice and then flipping up. And just not connecting the sounds.		
	Okay. You're comparing poppy sounds with more Broadway sounds?		
	Or Broadway, or Broadway sounds. But just when it, you know, I guess when there's something that's got, you know, like a solo line or something like that, like that, that carries across there. To me, it feels like there's a real disconnect in the sound when I hit a certain part of my range.		
	Which, so the disconnect happens at a very precise point and you can pinpoint this moment, is that correct?		
	Not always. Like, it depends on the song, depends on what it is, depends on how sustained and how high and, you know, things like that. But, but it feels to me, if I feel like listening to it, I feel like I can tell a difference. And it might be, you know, it might be a little different in any given song, a different place in the lyrics or the range or whatever, you know, as the song.		
	Okay, got it. And last question, when, when that thing happens, is it always on a, like, sustained vowel?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No. No, not necessarily. So it's, you know, if there's a run or something like that, or if it's, if there's a, you know, a melody line that's carrying through, it may or may not. But sometimes it is on a sustained vowel, like if it's a, you know, if it's a held note with ornamentation or something like that, that would certainly, you know, sometimes feel.		
	Okay. Thanks. I'm asking a lot of questions because all this info will tell us how we can make it work. (Yeah.) With the less actual work possible. (Yeah.) Okay. Let's see, let's see how it goes. If we do this super simple. We're doing this. Yeah. Let's keep going. Just checking the time. We're good. We're going for yum, yum, yum, yum, yum, yum.		
	Yum, yum, yum, yum, yum, yum, yum. (Beautiful.) [Scales]		
	Let’s go for this one: yummy yummy yummy yum		
	yummy yummy yummy yum [Scales] (Let’s make it more staccato.) (Yes) (Let’s go back to yum, yum.) (you got it) (yes)		
	Make sure your shoulder are yeah Ready?		
	YUM YUM YUM YUM YUM YUM [Scales] (The last one you can make it more Like, no time for it…) [Scales] (you got it) (Two more?)		
	Okay, do you know this Meme Nyan Cat Like It's this rainbow cat in space In space does this ring a bell?	Creativity	Using a meme video as a reference.
	I've seen it, I don't know it Yeah		
	This nya nya nya nya sound, We’re gonna try to do that		
	Yeah		
	So, just aiming for Something that's nasal here Let's take a line of your song No way, it's too It's a little bit too slow for (Yeah) But let’s Speed that up	Student’s interests	Using her song’s melody as an exercise.
0:24:50	Nya Nya Nya Nya nya nya nya (Let’s do it again) (Let’s do it again)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes, I think you can make it even more nasal (Okay)Yes, can you pinpoint the feeling of the sound?		
	Yeah, it's still sitting back a little bit Like it's in my mask But it's not super Super nasal there That feels like it's kinda sitting more A little forward		
	Let’s Let's do nyang nyang. Here, no I can’t….so I just have to use my brain.		
	Nyang nyang [Scales] (Let’s do it again) (and) (yes) (you got it)		
	Do you need a break?	Student wellbeing and needs	Making sure she is still comfortable.
	No, I'm good. Nyang nyang (let’s do it again) (Keep going.) (Let’s get rid of the G.) (Now let's make it more Eh.) [Scales]		
	Yes. What happens on the last note? We don't care. Maybe this sound will be like, whoa, I'm gone. We don't care.		
	[Scales] (Yeah, let's make it Ah) (You got it) (last one) (Very gentle.)		
	Okay, yeah. What's happening there? Did you feel it disconnects somehow?		
	I feel like the top note is not quite hitting, like, I feel like I'm a little under the pitch. Like, it's not quite, the line isn't quite connecting all the way up.		
	Okay. And what about the feeling of the voice if we don't care about the pitch?		
	It's mostly connected.		
	Okay. (Yeah.) Okay, cool. Thanks for gathering all pieces of info. Yeah. I think you're warmed up for this song. (Sure.) Does it feel like it for you?	Curiosity	Making sure we’re on the same page.
	Yeah.		
	Cool. So we can do the song, like, the full three minutes if you want. But if you'd rather stop after a verse or a chorus, we can do that too.		
	Sure. Yeah. I don't know.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's see how you feel.		
	See how it goes.		
	Let's go. Oh, and I'll find the lyrics so you can just anticipate a bit more.		
	[She sings] Three little birds sat on my window, and they told me I don't need to worry. Summer came like cinnamon, so sweet…		
0:31:48	Yeah, thanks for singing the whole song (Yeah) Okay, how was that for you?		
	Good, it's really, really comfortably in my range You know, there's just a few places where it kind of A couple places where it, you know, kind of pops up there But it's, I mean, I've always liked singing along to this one Because it's just so, it's so comfortable		
	That's really cool. Okay, let's try something How connected to your body do you feel when you sing that song? How much is this English? Well, you got it	Curiosity	Trying to understand where she thinks she's at to see if it matches my perception.
	Yeah, pretty, yeah Pretty connected, yeah		
	Let's try to go even deeper So your breathing can be like 100% with it Let's try something Can you please clap And we're gonna do it Like slower, change the tempo a little bit and of the piano So it's not gonna be the same song at all		
	Yeah, yeah		
	It's just you You're the solo singer today And you're giving me some rhythm by clapping And so your arms will move like this I don't know the song that well, so I'm following you		
	Okay		
	If my understanding's correct, it's four beats per chord But I'm following you		
	Okay Three little birds sat on my window [She sings]		
	Okay, let's go back to the beginning And do the same thing but a little bit slower		
	It's a hard song to clap to It's not a clappy song		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's not a clappy song And I'm asking your brain to do something that's completely different And to a tempo that has no energy It's hard If you want to snap instead Or just balance your body left and right Or even front and back (Yeah) And see how it goes And we're gonna do it even slower	Student wellbeing and needs Creativity	Reassuring. Trying other ways of moving.
	Three little birds [She sings]		
	Yes Yes Okay I'm very happy How was that for you?		
	Good Yeah, it felt really good		
	You have to say that Because I said that		
	No, it did It felt nice And You know In Like in my voice And in my body Yeah		
	I think I heard a little bit of What you called the It factor Earlier So I would love to keep Keep doing that (Okay) And when I hear it I scream And you tell me If this is sort of What you're looking for (Okay) This is a good exercise I think to connect Breathing a little bit more To the sound So you can have a more Sort of efficient ratio So Let's just keep it the same (Okay) And I'll yell out stuff (Okay) At some point	Authenticity Student's goals	Naming it sounded like "her" based on what she shared before (it factor)
	Three little birds… [She sings] The more things seem to change (Here!) Let your hair down (Here!) Let your hair down (Here) You're gonna find yourself Somewhere Somehow (Here)	Authenticity	Encouraging when it sounds like "her" (based on subjective perception).
	Let's do it again (Okay) Or the other…		
	[She sings verse 2] (…) Other boys fool you (Here)	Authenticity	Encouraging when it sounds like "her" (based on subjective perception).
	Yes Okay How was that?		
	Good Yeah, that felt That felt nice		
	So, did you Did you feel like this was kind of the sound you were looking for When I heard more of you?		
	I think so, yeah		
	It was beautiful		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, thank you		
	Let's make every single syllable "You" Okay I just want to check something And see how it goes If there's no piano Because it can be a little bit disturbing So, I'm trying to find an instrumental of some sort	Authenticity	
	I'm sure there's a karaoke track on there somewhere		
	I think it's good to have the lyrics like this to anticipate a bit But do you prefer to have something like karaoke like?		
	It doesn't I'm reasonably familiar with the lyrics So, either way is fine		
	Yeah Cool Then, let's make it A big screen I may tell you How to Well, when to breathe Just to make it a sort of a breathing habit If at any point you think it's just disturbing Tell me and I'll stop How does that sound?	Student's learning profile	Seems like she needs help with breathing habits; I'll intervene. Making sure what I suggested doesn't overwhelm.
	Yeah That sounds good. Three little birds… [She sings] (Deep breath) (Deep breath) (Deep breath) Oh, you're gonna find yourself somewhere (Yes!) Somehow (Yes!)		
0:47:00	Okay, how do you feel when it comes to breathing?		
	Breathing in this one feels pretty good The phrases aren't particularly challengingly long You know, so I feel like it's pretty natural In this song to know where the breaths are And to kind of know where the phrases connect And things like that		
	You would say this is like a comfy song When it comes to breathing then?	Curiosity	Trying to understand her sensations.
	Yes		
	Would you be willing to try like a guitar version or something?		
	Sure		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I would like to check something I think if you sit down This may be more interesting for us But if you feel more at ease Just You can still stand I want to see what happens when You can take your time In a voice that's a bit more Gentle And When you don't have to hold your body Standing	Creativity Student wellbeing and needs	Asking her to sit down, as I have a hunch it will help. Letting her know she does not have to.
	Yeah		
	Odd question Do you like how many times Time per day? How many times? How many hours a day do you usually stand?	Curiosity	Trying to understand her daily habits.
	I don't know I walk a lot I go to the gym You know I'm on my I don't work on my feet I'm not standing for hours In a day But I'm Reasonably active But I don't do a lot of like Standing Still You know If that's what you're		
	Yeah So if you If you have the option to do something That could be either Standing or sitting That would be sitting?		
	Most of the time I have a standing desk Sometimes I use it But Yeah But I		
	Not that much		
	Yeah if I'm standing Usually I'm Doing Something (Okay) Um (Thanks) Yeah		
	I'm asking because Um Well maybe this will Become Clearer And clearer Uh But It takes energy to stand (Yeah) And do nothing (It does) It's exhausting Uh personally I don't like it And I feel like Um When I sit It gives me more Clues And hints Of What works for My singing So Let's see how it goes (Yeah) Then I'm gonna ask you how What you think about This experience And then I'm gonna Listen carefully to To what happens in your voice So So We have this one Just trying If something Exists Does it A little bit slower And Okay This one is a bit aggressive on the bass Do you like it?		
	It's fine		
	And the last one We have this one here		
	Oh Yeah that's good		
	Okay Okay And More Quality for the lyrics Next section So You've got time to Be comfortable In your sitting position		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[She sings] Three little birds…		
0:55:00	Yes. Okay. Okay, how was that for you?		
	I felt way more chill at the beginning, and then, you know, it was interesting as, like, this particular version added the horns and things like that, you know, partway, not even the horn solo, but just partway through as it's coming in. And it, you know, it just, it amped up the energy for me. (Okay.) But yeah, it was, it was a nice kind of comfortable, chill feeling at the beginning, especially. Yeah.		
	Did it change something when you, when, like, the horn or whatever came into play?		
	I mean, it just felt like it was upping the emotion of it, or, you know, just intensifying it in a different way, right?		
	Yeah, got you. Uh, it was definitely more, um, on time. (Mm-hmm.) And so, that's, that's really cool. Uh, good info for us. Um, I, yeah, I'm gonna take the time too. And, um, yeah, so we're gonna have to, to finish here for today. (Yep, yep.) But I have a bunch of questions for you. (Okay.) Um, so, uh, what do you think of a full hour? Are you still, uh, focused? (Yeah.) Or is it too long? Or do you need to take it?	Student's learning profile	Learning about her focus style.
	No, no, no. An hour's, an hour's good.		
	Good. Uh, great. And, um, so, part of what the research is on is how can we create ongoing support for when you're not in session? (Mm-hmm.) Um, but it doesn't have to be homework. Like, what, what we automatically think about is, um, exercises to practice or whatever. But what kind of support do you think would be beneficial for you?	Agency	Giving her the opportunity to name what's helpful for her.
	Um, I think maybe not so much, um, homework for, you know, kind of everyday stuff, but even just a toolbox of good exercises when I'm on my way to rehearsal or on my way to a gig or things like that, that I can integrate into what I'm already doing as, you know, as a singer and a performer. Um, both vocal and also just kind of, you know, stage presence and grounding and things like that would be useful. It's always good to have more, more of those kinds of tools to work with.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, got you. Uh, I wanted to ask something and I forgot, of course. I, I tried something and if you, if you think this is not relevant, you can tell me and I can adjust, but, um, but yeah, I can send you some stuff that may be useful, uh, between now and another time. And, um, and, um, and if, if it doesn't fit your schedule or your way of learning, we can read, um, for some people, it's just, um, like an automated SMS every morning. (Right. Uh, that's changing a little bit just to hype them up to do the exercises because they want to do the exercises, but they know they're not motivated enough. (Yeah.) And then find ways to create motivation so it can be, um, self driven. Uh, so it, it can really be anything.		

Notes from journal	Construct	Code: What is happening here, in relation to personalisation?
Before the class: P3 came in 8 min late and I felt a little stressed.	Teacher wellbeing and needs	I am stressed if I don’t know when people will arrive if they don’t let me know when they’re late. It can affect my focus on the student during the session.
made an adjustment to change the volume so it would feel « fuller » for P3 and her tone was better afterwards	Student’s learning profile	Intuition told me it would help, and it did. Apparently, she is more “in”/“with” the sound when the backing track is louder.

Participant 3, Session 2 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:14	how are you?		
	good how are you?		
	good		
	it's been a month		
	it's been a month it's been busy		
	i can't believe it's been a month yeah wrote down the date and		
	i know we're in may		
	um okay so last time we did a bit of half half if i remember correctly um are you still happy with this yeah half half setting		
	yeah yeah that works		
	and um and i wanted to ask you something uh tell me if you don't want to answer but you said you could benefit from tools for stage presence yeah and since you're not here um in some of the upcoming weekends i was wondering if you had some shows coming up		
	yeah i do i've got a busy uh four shows in the next three three four four shows in the next month so yeah it's a busy busy month		
	so i thought maybe i could send you some and we can try them out sure so you can see what works and what does not (yeah) so um every little show would be a bit more info for us yeah for (sure) so great and in the meantime uh what do you want to do today?	Student's learning profile Agency	Suggesting some in-between session work Giving the opportunity to state today's goals.
	uh what do you have do you have anything on the on the docket i'm good to do some good exercises and just kind of play with play with all of that		
	did you have a song you wanted to sing today		
	uh let me think on that yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah we can check that later and um yes yes and i was thinking we could try to sing on the chair today (sure) because it's less tiring (yeah sure) and um we're talking a bit about the it factor thing last time it feels like um your voice is more grounded when you're sitting (right) tell me if it doesn't resonate but um let's see why it can where it can go	Student's learning profile Student's goals	Using what worked last time (chair). Restating goals (it factor).
	yeah sure		
	do you know what's the highest note you would have to sing on the show		
	oh i i think in my rep for this one i go up to about an f		
	let's warm you up (yeah) to f then and let's do this one because it's good and fast uh we did bzzz last time can we do this brrr? and before can i um record on my backup yep record the thing because… do not disturb and we're good okay uh very simple brrrr. And…	Student's goals	Warming up to needed note.
	Brrrr (let's do it again)		
0:03:45	now what we can think about is to have just one effort at the very beginning and try to hide from me the fact that you're doing multiple notes (okay) so brrrr oh sorry		
	Brrrr (yeah you got it) [Scales] (and if you lift your cheeks like this yeah) that's harder (it's harder? um it makes you use less air so i'd love to try again) okay (maybe you have to check different heights) yes oh (perfect yes) yes okay (let's do this one) brrrrr (yes) (if you try without the hand and try to go back to the quality you had just before) [Scales] (yes)		
	can you feel the difference? (mm-hmm) let's copy paste this then		
	[Scales]		
	okay that's too easy let's do this one [Scale] oh sorry do you know that scale? got it		
	[Scales] (try with the hands) (and if you think about this vowel oo that's sort of hidden behind the brrr) [Scales] (yes) (Now with no hand) (okay) (yes) (perfect) (okay) (you got it, yes) (okay) (that sounds great) [Scales] (don't change anything)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, now we're going to open on the half note. You can sing quite low, can't you? Let's try A, so it would go… [Scale]		
	[Scales] (Yes, that's it again.) [Scales] (Yes, that's it.) (and you open here) (And now we're going to try U) (Yes, let's keep U.)		
	This one was perfect. Can you tell what changed?	Agency	Giving the opportunity to draw her own conclusions.
	So the high note, just as we're going up each step, is sitting in a different place on my break. So just where it sat was a little more comfortable to make the transition.		
	I'm sure you can do the same for the lower ones. Let's do that one again and again. And try to keep the same gentle slide from one note to another. We're trying to minimize the effort. So the only one you have to do is the very beginning. And then you can just let it flow. Let's do it again.	Rapport	Trusting her abilities.
	[Scales]		
	Let's do it again And make me believe you're just singing one note. not more.		
	[Scales]		
	Yes! Yes! Can you feel the difference? (Yeah.) We can still hear all the different notes, but it's just more linked. Yeah. Okay, let's do it again.		
	[Scales] (You can do even better in linking your notes.) (Yes, on this second part.) (Yes, let's do it again.) [Scales]		
0:10:14	And now let's just do the same thing. And we're going to go lower.		
	[Scales]		
	What comes to your mind when you're singing a scale? Do you have images? Or do you think about the next step? Or just do it in the moment?	Curiosity	Trying to understand how she thinks.
	Mostly it's just in the moment. Sometimes it's what the interval is or, you know, what the pattern is. But usually it's pretty… Especially once I've done the same pattern a few times, yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's try just something that's different. And just to see if you're still doing it in the moment. Or if something comes into your mind, a sound, something. Let's do… Did you sound that? I can't even… Yes. Let's do that. I don't know. I don't remember. I want to find a, like, a weird note [Scale] Let's do that.	Curiosity	Trying to understand how she thinks.
	[Scale]		
	Still in the moment?		
	A little more thoughtful. Yeah.		
	Then let's imagine that this… is completely new. (Okay.) And see if it changes something. Muscle memory for me too. If I think about it, nothing works.	Student's learning profile	Using what she described as an immediate tool.
	Yeah.		
	And interestingly, I'm just asking you to do the opposite. To think about it. So you think and I don't. (Okay.) You do all the thinking. Let's go.		
	[Scales] (Let's do it again.) (Yes.)		
	On the second part, we're slowing down. Let's try this. Bbbrr oooh yoo yoo		
	Bbbrr oooh yoo yoo [Scales] (Okay. Yes. Okay. Yep. Sounds good. Yep. Let's do it again. Yes.)		
	Yes, yes, okay, keep whatever sound you like best, let's go lower.		
	Bbbrr oooh yoo yoo [Scales]		
	Okay, and you could do the opposite and you don't think about it at all.		
	Bbbrr oooh yoo yoo [Scales] (Yes, don't think. Yeah, let's do it again.		
	Okay, let's do wooooooooo		
	wooooooooo [Scales]		
	Yes. That actually works better. What's happening in your mind right now?	Curiosity	Trying to understand how she thinks.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I feel like when it's not even a single phrase, but that really smooth, it feels imprecise. Like it feels like I'm not hitting each note precisely. And it felt like that when I was flat on the top note. So it's kind of a combination of like when there's no thought behind it, the pattern is there, but the precision isn't. And when I, you know, when I'm thinking through it, that's where it's placing the notes and finding, you know, finding the precise pitch or finding the precise placement. So it's not sliding between the notes, it's placing the notes smoothly, which is different to me.		
	Do you have a preference on the sound? Not talking about pitch.		
	Yeah, generally when it's what I, I mean, in general, my, what I sing has to be precise, right? So, so it's, it's typically, you know, finding that placement of the note and, uh, you know, and then having the sound and the blend and the other people and things like that in there. But like, there's not a lot of room for just, um, you know.		
	Prepare the note when you're doing it?		
	Well, yeah, I mean, yeah, just know it like that, that the note is, the note is the note. So in exercises like this, when it's like, right, like it's thinking, is, you know, placing, placing the notes, whereas something that, is, is there. And when it's connected and all one sound, it's, you know, it's, it takes more thought for that sound to also be precise.		
0:16:30	Okay. And were you thinking actively about it right now, like 10 seconds ago?		
	Yeah.		
	Okay. Yeah. Because, um, the second, so the second one you did was even, I would say, we would have to check with the computer, but it sounded even more precise than the first one.		
	Yes. Yeah, it did. Yeah, yeah, yeah, yeah.		
	Okay. So how do we minimize this now? So you don't have to think about it too much. Um, A thought it came into my mind and it's…		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I mean, I was thinking about it, but it wasn't like, it's, I don't know, it's, you know, the more, the more something is sung as well, the more it's in your bones and you know, you know it, the better the pitch memory is, right? Like I don't have perfect pitch, but there are certain songs that you, you just the pitch, there are some songs you start singing and you're like, yeah, I could start this in a key. (Yeah.) And then there are other songs you start singing and you're like, no, that's the pitch. Like there is nowhere else that that could start. Um, and it's, you know, in combination with the rest of the people I sing with and all that kind of, all that kind of stuff as well.		
	In trying this, in, in this, uh, idea of precision, I have a question first. Um, so you, you tried to sound like, uh, one minute ago. (Mm-hmm.) And, um, so, did you have a, so, so we know that the second one was, you had to think more about it. Did you have a preference on the result		
	The second one was better. I don't know if I was thinking more about it, but it was thinkingabout different things, right? Like the first one was just thinking about, you know, placing the notes. Ooh, ooh, ooh, ooh, ooh. And the second one was thinking about placing the notes with the connection. And it's not, it's not that it's thoughtless, but it, I mean, I realize it kind of sounds easier. Ooh, ooh, ooh, ooh, ooh, ooh. and not not just being legato but like you're saying like a single sound coming coming through i mean it sounds i think it sounds more natural, you know but the the thought of you know placing placing the note and then it gets challenging in different ways as it gets faster and you know as you get runs and arpeggios and stuff like that in music		
	um i would love to try something but you would only think about it and not actually sing okay you heard about audiation no so it's well it's just what i just said (yeah okay) you just you just think imagine yourself doing the sound uh we're we're gonna do that try to be as precise as possible okay um your brain will activate the right zones and you will actually be working without being working um i'm gonna sound start here (okay) quite low let's go uh the sound we're gonna think about is the same go and then also bbbrrr-oooh	Creativity	Trying audiation as a tool.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[She audiates] (Breathe in) (think about your posture) (Let's do one more and then you're going to sing it.) (Let's actively sing this one.) [She sings]		
	I would say the it factor on this last note. Okay, what do you think?		
	Yeah, I mean...		
	It was more precise, more grounded. Let's do it again. It's a good thing because if it works with you, then you can not really warm up the muscles, but train the brain while you're waiting at Canada Post or whatever. (Yeah.) So, we're going to do one, you're thinking about it, and the second one, the same pitch. You are going to sing it, but we need to find something new. Okay, I don't have any idea now. Let's just take a line from a random song. One that pops up here. I have to remember it, very good, and I'll try to see the pattern, and I'll do it on Okay, to not slow us down, I'll probably do the chord, and let's start, you can do I don't know, let's just do the words, life goes on and on and on and on. Just think about it, no sound, and	Student's learning profile	Using what we just learned that works (audiation), on another song.
	[She audiates]		
	Again, with the words		
	Life goes on and on and on and on Life goes on and on and on and on Life goes on and on and on and on		
	Just think about it.		
	Life goes on and on and on and on. Life goes on and on and on and on.		
	I'll just give you the first note. Think about it. And when you're ready you can sing.		
	Life goes on and on and on and on. (I'm just going to stand this) (And the first note. Think about it. And when you're ready.) [She sings the line] (Now think about it as if. For you to. As if you had to do the most solid sound ever sung. But. You're not really allowed to. Be loud. So. Yeah.) Okay. (And. It's. Solid. But. You're singing to yourself sort of.) [She sings] (First note here. Same here. Go back to normal volume. Same here.)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes. Thank you. And now let's do it a little bit. It's a word like less loud.		
	Life goes on and on and on and on.		
	Yes. Can you. Can you feel the. Multiple. Efforts. I can say effort. For each syllable. it's. I can feel and. Done and done and done and done. Like. You're. You could be. Lazier.		
	Okay.		
	How would. How would it be. If you. If you had no energy? Just sing. Right away.	Creativity	Imagining different context.
	Life goes on and on and on and on and on.		
	Oops. You got it. Let's do it again.		
	and now you have energy but just for the first note the rest we don't care		
	life goes on and on and on and on		
	yes okay can we can we erase a little bit of the d sound		
	okay life goes on and on and on and on		
	it sounds like it requires less effort does it feel like it? (yeah i mean yeah requires less	Curiosity	Making sure we're on the same page.
	effort) um because it goes with this idea of i'm breathing in my effort is on the first note and i just have to carry on that right flow momentum inertia whatever you want up to the very last note but if i have to uh yeah we launch the energy in in the middle then just thinking about it i'm tired and uh and yeah it's just this this the same idea so what we need um because we were talking about posture before is a body that gives you the space to make only one effort and if we're um not grounded or um uh standing and like this then maybe the space and the stability is not here um so let your body keep the constant effort but your voice just makes one tiny effort let's just use a song so it makes more sense did you have something in mind?	Agency	Giving her the choice for her song.
	why don't we do uh joni mitchell river (okay) that's one that i sing at christmas oh with the group i sing with		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	do you uh do you have any specific song you you like you're singing uh at shows		
	yeah but nothing that nothing that like i sing with an acapella group so i don't sing words all the time sometimes i do a lot of dadas and doodos and so the so working on my rep that i'm actually working on is a little counterintuitive in a scenario like this because because it's not always um sometimes i have words sometimes i have the melody okay but sometimes sometimes i don't		
	like you said last time yeah it's you you know how to blend		
	yeah yeah yeah		
	but yeah now it's just you okay let's let's see how it feels. um let's think about it so audiate um and for four minutes you're just gonna be mentally singing (okay) do you want to sing with her	Student's learning profile	Using what we learned works (audiation) on a song.
	oh no let's find a karaoke track		
	so disclaimer uh this one makes me cry so just thinking about it	Teacher wellbeing and needs	Being clear about my own emotions so I can feel ok if I cry.
	sorry sorry i have to		
	yeah yeah it's worth it take your time	Student wellbeing and needs	Letting her know I'm okay with her taking the call.
	[She takes a phone call]		
	i leave the intro so you have time to picture (yeah) whatever you need and i will start crying right here		
	okay [She audiates]		
0:35:10	Okay, and now we can sing. your upper body, that's going to be your stable instrument, and it's never going to let you down, because it's always going to be open, no matter where in the line you are, if you're in the middle, as open as at the very beginning of the line.		
	[She sings.] It's coming on Christmas…		
	Okay, that transition is…		
	weird.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Okay, so is there a specific line that you feel corresponds to the type of sound you're looking for when you are singing it? One that stands out more to you?		
	There are a few. I mean, the I made my baby cry. I made my baby say goodbye. That one always stands out. This song is interesting because it's so wordy. Like there's so much, you know, there's a lot of articulation to get out. And sometimes that, I don't know, over, not overrides, but like that, that, that's the primary focus of some of the parts of the song. And then other parts, it's the emotion or the, or the, you know, the notes, or not even the notes, but like the, the, the musical line. And sometimes it's the lyrical line, just because of what it is. This version is just slightly faster than we sing it. So I feel like I'm spitting out the words a little bit.		
	Let’s change that	Student’s learning profile	Adapting in real time.
	Let's just change that to like, maybe not, not even that much down. Let's try like 90 and see how that 95 even just like a smidge. I could skate away on. Yeah. Yeah. (Yeah? Okay) Not super slow, but just like, just that teensy bit.		
	Um, okay. Can you try, I don't know, the first eight lines without paying attention to diction at all? (Sure.) I'm curious.		
	[She sings] It's coming on Christmas. They're cutting down trees. They're putting up a reindeer and singing songs of joy and peace. I wish I had a river. I could skate away on.		
	What do you think?		
	The, even just the little bit of a tempo makes a huge, huge difference. Um. The song, like you don't want it to drag. It can easily drag, but just giving it a little bit of space to breathe is nice.		
	I can understand that.		
	Not even like me breathing, but just the song breathing, right? Like. Yeah. Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Um, so, yeah, because, well, again, this is a, um, stylistic choice, but it feels like, uh, it doesn't need more diction than this. (Yeah.) Um, okay. And it felt like your body stayed open. Um, did you, what was it, what was happening?	Curiosity	Making sure we're on the same page.
	Yeah. Okay. Yeah. I think so.		
	Then I think you can take less air in general, uh, for singing. (Okay.) Um, the thing is when you're breathing in, so you're creating space here, your upper body and even all your body. And, um, when you keep it, then you have the stability. You need blah, blah, blah. Yeah. If there's too much air in, so it's going to stay in if you don't crouch or, and, or force the air out. But if you don't need that much air, maybe you can just take less. Can you try, I'm going to say numbers, 75% less air intake?		
	Sure. We'll try it.		
	Okay let's do half of the song		
	[She sings.] It's coming on Christmas…		
0:44:15	Okay, did you feel that you were out of air?		
	Only, like, on the high, like, a couple little notes where there were, you know...		
	Fly?		
	Yeah, fly, and, you know, it's just, it's, I find with this song, It's choosing the places to breathe as well in the phrases, right? Like, planning that out ahead of time. (Yeah.) For sure.		
	So for this you don't need me, I guess, for choosing when you need to breathe?		
	No, I don't think so.		
	Maybe this is something we could work on. Let me just check the time. Um, let's, let's plan a longer time for this next time. (Yeah.) Um, what do you, what do you know about, um, uh, support, appoggio, ribcage opening and stuff? Just so I can adapt what we can work on and not...	Curiosity	Not assuming I know more.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. I mean… I don't know. I, I've been singing for a long time, like, I know, I know about, you know, using, I know kind of how it feels on me, how, how, you know, where the diaphragm and the ribcage and where, where breath likes to sit, but, yeah, I don't have any, like, physiological training on it or anything, specifically.		
	We're gonna do exercises to, um, um, have the ribs stay open. (Mm-hmm.) Um, so you can manage your hair with the, the ribs and set up with the, with here. (Yeah.) And, uh, and, yeah. Sorry, I'm trying to reorganize everything. (No, that's okay.) In my head just so it's not too, too many info, too much info for today. Um, okay. But when it comes to opening the body, I'm happy to do that today. (Okay.) So what, what do you want to work on this song specifically?	Teacher's goals for the student	Creating a plan she'll need technique-wise.
	Um, I would really like to get in the, like, the fly, feeling, feeling more strength and, um, just more connected. Like, when I'm getting up into my head voice there, getting, kind of, we talked about last time about the mixed belt and things like that. Like, I'd really, I'd like to have that feel connected to the rest of the song because the rest of the song sits so comfortably in my range.		
	Um, yeah, so, that makes sense. Let's do this part again.		
	[She sings] I wish I had a river so long. I would teach my feet to fly. So, like, the end of river there flips up into my head voice, and I like that. But the fly, I want to feel more connected.		
	Are you talking about this river?		
	Uh, no, the end of, like, the next river. I would teach you to fly. Oh, I wish I had a river. Like, that one kind of flips up, and that's stylistically something I like. (Okay.) But here, on the fly, I would like it to feel more connected when it gets into that higher range.		
	I already forgot the melody.		
	I wish I had a river so long. I would teach my feet to fly. Is that, like, an F or an F sharp? (Uh, E.) E, okay. (Yeah, wait. Am I trying? No. Yeah.) Yeah.		
	That's it. Where do you feel the change?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I would teach my feet to fly. Yeah. Like, that's still kind of in that mixy. It's the ornamentation on the top that feels like it's the least connected to the rest of my voice.		
0:49:03	Which makes sense. It's the highest. (Yep.) Let's try. Oops. Let's try to sing.		
	Teach my feet to fly. Yeah. Okay.		
	We're going to sing. Yuck, yuck, yuck, yuck, yuck, yuck, yuck, yuck, yuck.		
	Yuck, yuck, yuck, yuck, yuck, yuck, yuck, yuck.		
	And the sign is going to be very staccato.		
	Okay. Yuck, yuck, yuck, yuck, yuck, yuck, yuck, yuck, yuck, yuck.		
	Yes. Let’s do it again.		
	Yuck, yuck, yuck, yuck, yuck, yuck, yuck, yuck, yuck, yuck, yuck.		
	Does it feel connected here?		
	Yuck, yuck, yuck, yuck. Yeah. More so.		
	Let's sing it again. try yup yup yup yup yup yup yup yup yup		
	yup yup yup yup yup yup		
	yes okay again		
	yup yup yup yup yup yup yup yup		
	yes now we're gonna keep the the word for that per... per... perc... percuss...percusiveness of the p But go more legato, like you would do here. Yep, yep, yep, yep, yep. Sort of.		
	Yup yup yup		
	You can even go P more.		
	Yup yup yup (yes let’s do it again) [She sings] (yes)		
	Okay. Could you go for a vowel that's not fly but more fly That you could sell for a. And let's use this vowel for yup. Yaa, yaa, yaa, yaa maybe. Yaa, yaa, yaa.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yaa, yaa, yaa, yaa, yaa, yaa.		
	And now, percussive.		
	Yap yap yap yap		
	Yes. Let's do it again.		
	Yap yap yap yap (Okay, let's go higher. Oops.) [She sings] (Let’s do it again. And stay open with the upper body. We'll go for fly.) Fly.		
	Okay, let's do it again.		
	Fly.		
	Sounds very connected to me.		
	Yeah, it feels very connected now.		
	Let's do it again		
	Fly		
	okay it feels like so i know you i said make just one effort uh but but it feels like you’re giving up on that effort mid phrase maybe on the higher note (okay) because i mean once you've done the high note then there's just two lower notes we don't care um keep the momentum of this first effort (okay) so it's gonna help you when you're two semi-step higher (okay. flyyy) and there's a little h here that wants to come in. let it out uh. closed door uh invite only (flyyy) how about can you do it again		
	flyyy		
	there's a little effort here we're just trying to differentiate between keeping the momentum (yeah) and giving a little burst of energy that we don't need let's do yup		
	yup yup yup yup yup yup yup yup yup yup yup (let’s do it again) yup yup yup (let’s do fly) flyyy		
	and now let's find a vowel that's closer to uh (yeah)		
	Flyyyy		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes! Would that work? (Mmhh-mh) yeah keep going with the volume (flyyy) and can you hear the little H that wants to come in?		
	yeah i've been re-articulating it kind of part		
	it's beautiful but yeah but if you don't want it if you want something more belty get rid of it. i like it though		
	it's it's pulling out habits. Flyyyy		
	Replace with Puh. Fluuu puh puh puh		
	Fluuu puh puh puh		
	Replace with guh		
	Fluuu guh guh guh (Let’s do it again) (Now get rid of the guh) Flyyyy		
	yeah yeah yeah yeah yeah yeah yeah you got it [She sings] yes yes let's do it again go go go go let's do it again okay it's the H that that's uh putting you [She sings] Yeah. Almost there! Let’s do our version for just one minute and we're gonna sing the word fly over and over. Let's say one minute, three, and it's gonna be fast. Just so you don't have time to linger on a note and so the body's like, oh, we're done. Okay, it's gonna be fast. Be ready.	Student’s learning profile	Repeting over and over as repetition seems to work for her.
	Fly, fly, fly. [She sings]		
	Change the vowel.. Fluh fluh		
	Fly, fly, fly. [She sings]		
	Yes! (Okay, yeah) Does it sound good?		
	Yeah, that sounds better, yeah. It feels more connected, yeah.		
	Okay. So this is something that would be useful then. Change the vowel, and you can try with the up, up. I can write that down to you so it's organized. (Yeah.) But let's do the song one more time if you want.		
	I mean, I'm good either way. We're at time, so I know if you have somebody coming in or something, we can.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I always have a bit of time to write notes, write down notes. If you have two minutes.		
	Sure. Yeah, let's run it. (Okay.) I have time. I just want to be respectful of yours.		
	Thanks. I appreciate it. Thanks for asking, but we're good. (Okay.) Okay. Does the tempo feel right?		
	Yeah. It's coming on Christmas. [She sings]		
1:00:52	Okay. Yes. (Yeah.) And for the energy that's connected, that's exactly...		
	Yes, that felt really good.		
	That's good. Yes. Do you have a show next weekend?		
	I do, yeah.		
	Then on Monday I can send you something to try. (Sure.) And yeah, you told me tools for stage presence. Is that still what you need or is it stage something else?	Agency	Giving her the opportunity to ask directly for a tool.
	Uh, I think that's always helpful. Yeah.		
	Right. Okay, then I'll send you something on Monday. (Perfect.) Yes.		
	Excellent. Thank you.		
	Thank you.		

Participant 3, Session 3 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	Yeah, and then we'll... I was just gonna pull up, we have a couple little clips I was gonna show you, like, a little bit of what we do. Let me just see if I can find...		
	What's your band's name? I think you told me.		
	[Name]		
	Okay, so no song today, right?		
	Yeah, let's... Let's, uh… Oh, it's fine. No, it just doesn't like the vibration.		
	It's super cool.		
	Yeah, like, it's all… Yeah, that's at the [concert hall]. I don't know if you've seen shows.		
	In [city]? (Yeah.) Yeah. I went there once. (Yeah.) For Harry Potter.		
	Oh, one of the CPO things? Yeah.		
	It was great. Okay, so, wow. And I think, like, half of the stage was taken by the screen, so I bet it's huge when you're on there.		
	Yeah, yeah, it's a big stage, but it's, uh… Um, like, our full, our full company, um… When we had absolutely everybody on stage. Oops. It's like...		
	Oh, okay, so you have, like, the mini version of you?		
	Well, yeah, it's... Yeah, so it's, it's like, you know, choirs of all ages and different sizes, and then we're, uh, an acapella vocal band, essentially. Like, our, our stuff is kind of its own, its own thing in that.		
	What was your favorite moment?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, I don't know. We did, we did this song, that, that one, it's called Never Let Go. It's by a composer named Rob Dietz. Um, and that's the first time we performed it, so it's new for us this, this year. And, uh, there's this one moment in the song where it's all kind of, you know, just like, gentle, you know, it's kind of a… And then, and then everybody hits a note, and we expand out, and it's like the THX warm, you know, like the big, the sound effect. (Oh, yeah.) And then the song gets really big from there. And that moment, uh, just with, you know, like, the bass is going down, like, three octaves, and the soprano's going up, and everybody has their tone in between. And, uh, it's one of those things, there are, there are 11 of us, and there are points in many songs when we all sing our own part. Like, we're 11 part choral stuff. And that one, yeah, that one, like, it was, it was the first time we had done it in that space. Like, obviously, we'd rehearsed it, we'd done it on mic, and things like that. But in that space, the resonance of it, and the reverb of that chord was like, oh, there it is, that's the song. And then it just kind of locked in, and it was really fantastic.		
	Oh, that's cool. And do you mean, like, so everybody has their own parts, and was it a specific moment where everyone was sort of together more than usual?		
	Well, no, it's, it's just that the way the music is written, there's just a moment that's particularly impactful. And when you have that many voices singing a chord, right, like, and it's not a four part chord, it's a ten-part chord. It, you know, it feels really rich, right? Yeah.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	And I bet everybody can feel that when they're listening too, right? (Mm-hmm.) That's really cool. (Yeah.) Um, well, let's make that type of sound even bigger. (Yeah.) Um, so, ribs, I'll just show you this. I'm sure you know that already. Um, okay, diaphragm. This little, super thin muscle that's here. (Mm-hmm.) It's gonna look better than me. You're inhaling, it goes down. Exhaling, it goes up. Like this. Inhaling. Going down, pushing all of your organs out there, making your belly bigger. And making this part here bigger. (Mm-hmm.) So your ribs expand a little bit. And this idea of staying open that we explored last time, we can physically make it continue by keeping the ribs open. Uh, so the problem with, uh, voice science is that it changes all the time because we keep discovering new things. (Yep.) So, up to so long ago, we would say, well, we would say, uh, some people would say, um, open the rib cage, keep, keep it open for your whole line. (Mm-hmm.) But now it's more about flexibility of it. So it's inhale and then let it collapse, but not like ffff this in a controlled way. So instead of, uh, I'm singing, it's staying open, it's more, um, I'm sort of accompanying the collapse, but very, very, very slowly. And that's it. So you don't tense at all. (Mm-hmm.) But you accompany, um, the tension. Does it make sense so far? (Yeah.) So, um, I think it's super hard to feel this opening thing when we're trying to, um, keep it open. What's your feeling?	Creativity Student's learning profile Curiosity	Using visual aid. Using an idea that worked last time. Trying to understand where she's at.
	And like, you mean to feel, like to feel, to feel the release of it in the moment or how do you mean?		
	To locate the muscles or the parts of your body that will help you to keep the open position. Um, but I think it's, yeah, here. So, muscles are here at this specific point. (Mm-hmm.) Like, where are them? What's happening? How do I keep it open for real? Can you relate to that?		
	Yeah. Yeah, I think so. Yeah.		
	Let's see how it goes. Um, and if we need help, um, I'm gonna, I'm gonna, uh, use, like, a scarf. And we're gonna, if you're okay with that, we can tie it here. (Yep.) And then you can feel the, the tension. How about… Let's do… Let's do this. And we're gonna try, um, Yup was good last time. Let's try Yup. Yup, yup, yup, yup, yup, yup, yup.	Student's learning profile	Using a sound that worked last time.
	Yup, yup, yup, yup. [She sings]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	put that on your lower ribs or like this like an angry person and just try to feel the movement when it opens relax the shoulders as the most complicated part and that's it for now just feel the expansion	Teacher's goals for the student	Aiming for her to be more connected to her body.
	Yup yup yup [She sings] (yes)		
	okay how's that for you		
	yeah that's good		
	now let's try to keep it open so inhale and yup yup yup yup yup yup so we're not doing them we're gently relaxing we're just keeping it open uh like we did 10 mins ago		
	[She sings]		
	yes. and i will leave more time between, so you can everything breathe out i will just play the chord and whenever you're ready just go for it	Student wellbeing and needs	Letting her know she can take her time.
	[She sings] yup yup yup yup yup yup yup yup yup yup yup		
	That's really good take your time if you need to		
	yup yup yup yup yup yup yup yup yup yup yup		
	okay now we're gonna keep it it open for the whole thing so you're not relaxing in between the chords		
	Yup yup yup (keep it open. like that yeah)		
	Ok how's that for you?		
	It feels tense to keep it open like that		
	It's possible that you have sore intercostal muscles tomorrow which is a very weird feeling (no ii yeah) if it's the first time you just it's just		
	like what oh yeah no i also had a good workout yesterday so i also have like sore other muscles because you know it was a gym day it was fine no it's all good		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	we’re gonna use that maybe you have to open it um you can yeah it's not gonna be long enough so you can tie it um hard enough so you can really feel it when you're inhaling but not so hard that you are comfortable yeah to breathe let's see if it changes something if it doesn't um we we don't have to use it it's just it helps not to have the shoulders yeah um up i'm gonna change this and let's go for this one your goal is to keep the tension on the scarf always the same (okay) yes yep yep yep yep	Creativity	Using a scarf to work on ribs.
	yep yep yep yep yep yep [She sings] (yes. Keep it open. Relax the shoulders. You got it, yes. Relax the hands. One more.)		
	Okay, that's very good. How's that for you?		
	Oh, that's comfortable.		
	Yes. Okay. Let's focus on the belly. (Okay.) And see, is it tense? Is it moving? What's happening there? So changing the...thing. We were doing that right. Let's do… Yes. Maybe try YUM?	Teacher’s goals for the student	Aiming for her to be more connected to her body.
	Okay. YUM YUM YUM YUM YUM YUM YUM YUM YUM YUM [She sings] (yes.) (Yes, that's it, yep, yep. This one was perfect. And this one too.		
	Can you feel the difference? (Mmh-mh) Those three last ones, you started the movement from the belly, and then it extended here, and then this was relaxed. Love it. Keep going.		
	Yum, yum, yum, yum, yum, yum, yum. [She sings] (So, here's the belly. Yes. Perfect, yay. And let's keep the ribs open. Got it, perfect. yes.)		
0:14:00	Okay, this is very good. Yes. Okay, any comments? Comments? So, we were aiming for something that stays open. I think you're doing already the slow accompaniment of, what's the word I'm looking for, release. So don't change anything. Let’s see how it goes without this scarf, because on stage, you cant always have it. And let’s keep going with that one. After that, we can try other types of lines. Let's go.		
	Yum yum yum [She sings]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's think about the fact that because you're staying open, then the air stays inside, then you don't have to push it out necessarily. But if you have to, blah, blah, blah. Well, that's not helpful. I want something that's not too close. If you have to, your belly here is going to act as a point of more pressure. So if it goes in, it's going to give more pressure. Like, let's try this. You're just not doing anything specific and just take your belly and you can feel that there's a movement here that happens. So that's going to be more pressure. But let's say you want less pressure. You just have to open it a little bit more. And because you can, if you want to play with the pressure, we're going to try to go less, less, less pressure. And then we're going to go more, more, more pressure just to separate the two muscles.	Creativity	Using a visual aid I the moment. Hand movements for ribs and trying a new exercise to feel intercoastal muscles working.
	Okay.		
	In our mind. Yep. This is useful when you have to do a very long line or when you need a burst of energy or when you want to have an accent like, ah, you're opening more. And instead of pushing, you're just opening. (Right.) Um, and if you open here, your belly sort of goes in by itself. So everything's connected. (Yeah) Even though we're going to try to disconnect it now. And I did that and I, this was completely useless. Well, I don't need that now. Just need to hear me. Okay. Um, let's do… So, we're going to go, yeah, yeah, yeah. So yeah (okay). Yeah, yeah.		
	OK, yeah. Yeah yeah yeah (yes great ok)		
	It's great because now your sound is connected and your airflow is better, that's really good, let's keep doing that.	Student's learning profile	Keeping what works.
	[She sings]		
	And because of this accent thing, open, open, open, which means taking off pressure, taking off pressure, you don't even need the little h, this we don't even need, you can add it, but let's try it without for now.		
	[She sings] (that's really good)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	And now let's just focus on this opening of the rips and if you want to support a note or a high note or anything, this is going to be your tool to use because when you do that, you're taking pressure off. Well, does it make sense when I say taking pressure off?		
	Yeah, yeah.		
	It's just instead of having your two little vocal folds trying to resist the air, you're helping them by taking some of the burden with the ribs and the rips are way bigger than the folds. Tell me if something doesn't make sense. So let's get rid of the thing with the belly. We're going to go. Yeaaaaah. And that's it.		
	Okay. Yeaaah.		
	Yes. Yes. And then you have a little vibrato. Beautiful. Let's do the air.		
	Yeah.		
	That's it. So your second to last note is more ribs and the last one, even more ribs.		
	Yeahhhh [She sings.] (Yes. Yeah. Got it. Let's do it again.)		
	I love it because you don't even tell me if my feeling is right. It feels like you don't even have to take a lot of air.	Curiosity	Making sure we're on the same page.
	No, it's not feeling like a lot of air, especially in this range. Yeah.		
	Let's go higher. I don't think you would need more because now that your body is open, the air stays in, don't change anything. It's beautiful.		
	Yeaahhh [She sings.] (Relax the shoulders. Yeah. And inhale, keep the body stable and then open. Let's get rid of the H. Yeah. Okay. You got it. Okay. Let's change the vowel for A. Yeah. Yeah. Okay. Yeah. Yay. Beautiful. Let's do that one again. Do it again.)		
	Okay. Okay. How does this feel?		
	Uh, good. I mean, it feels, it feels like it's a, like it's belting on where I would sometimes be starting to hit the break. So that feels nice.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, so you've transitioned into mixed voice, but it's super smooth. Uh, don't change anything. It works.		
	Yeaaaaah		
	Let's do it again. And at the very beginning, this is the only real effort you're making, inhaling and keeping the ribs open. Otherwise, afterwards, you have to, if you forget, you have to make it up somehow and then it's more effort. (Yeah.) And we don't need that.		
	Yeaaaaaah. (Yes!) (I'm going to use the pedal so it stays with your voice too, because it's beautiful.) [She sings]	Creativity	Using the pedal to accompany her type of sound.
	Okay. And we don't even have to force it, but just, we have to lean in the, the movement we're making. And if you want, um, this one doesn't make sense. If you want a decrescendo, it will help if you open even more. (Okay.) Um, even though your overall movement would be from more open to less open. Does it still make sense? (Yeah.) Let's try it.		
	Yeaaaah.		
	And if you don't give up at the very last second, then you wouldn't have the flip.		
	Yeaaaaaah.		
	Go go go go. Almost there. Um, you're allowed to give up one microsecond after the very last note. After the very last vibration.		
	Yeaaaah. It's still coming off right at the end there.		
	It's okay. You're almost there. Don't think about the sound when you're on the last note, just about the movement of the ribs. (Okay.) Let's try going further and maybe accompanying the close. Try different things. Don't think about the sound, just the ribs.	Student wellbeing and needs	Reassuring.
	Yeaaaaah.		
	Oh, it's beautiful. Um, let's try it without the flip. I like this though.		
0:25:43	Yeaaaah. (Oh, you're almost there. You're almost there. Let's take it here.) [She sings] (let's do it again.) Yeaaah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Every effort that you want to make with the throat, change its location so it happens around the ribs.		
	Okay. Yeaaah. [She sings]		
	Almost there. Let's do it together.	Student's learning profile	Mimicking seems to help so I sing too.
	Yeahh (Yes, almost there.) [She sings]		
	It sounds like when you're making the first accent, then you're making the effort then releasing. Does that feel right? Does it feel like you describe what's happening?	Curiosity	
	I think so.		
	You have to keep going from there. Do you read music?		
	Yep.		
	So the way we're writing music for singers, it helps some people to have the visualization of this goes higher, this goes lower. But sometimes it makes us think about height in a way that's not helpful. And you don't have to make any more effort for this note compared to this one, just because it's higher. That's not objectively true all the time. (Yeah.) But in general, how about we think of a note that vibrates faster instead of a note that's higher, therefore you have to make more effort. It's just you're singing at different speeds of vibrations. Does it make sense? (Yep.) Let's try that. And now let's unlock the jaw. How about ya, ya, ya, ya, ya. Every movement that… Oh, wait. Let's do ya, ya, ya. Every movement you're making with the tongue. So ya, ya, ya. Can you feel the tongue going ya, ya, ya? Can you try that? Just ya, ya, ya.	Creativity	Image.
	Ya, ya, ya, ya, ya.		
	So the ya is your tongue going like this, right? (Yeah.) So you're making the same movement with the ribs. And that's it. So let's go ya, ya, ya, ya.	Student's learning profile	Connecting to the body and linking movements as it seems to be working.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Ya, ya, ya, ya. [She sings] (Yes!! Okay, let's do it again. And you're just singing faster, and that's perfect. Yeah, and we can drop the jaw a little bit. Maybe just relax that part here. And… Let's do it again. So if you've got it, and…) [She sings] (Okay, let's do it again. Don't change the opening of the mouth when you're on the note. Okay, same opening. Okay, let's go higher. We're pretty high.)		
	That's really good. Yes. Do you know your maximum belt note?		
	Uh, it's usually… Around a D.		
	Okay.		
	Is… Kind of where it starts to really… Need to flip to head voice, or really think about a mix. Where were we there?		
	Uh, we were at C. But a super healthy C.		
	Okay, ya.		
	Um, let, we can have D, let's try a line instead of, uh, random letters. Um, wait, writing that down. I forget everything if I don't. So it's... Okay. And, okay. It feels like I can wash them every week, but the minute you put a finger on it, then it's just too late. But how do you even clean your glasses if you can't touch them? (Right.) Well. And sometimes, do you wear glasses?		
	I had, I used to. I had LASIK a number of years ago. (Is that good?) I, personally, I love it. (Cool.) Yeah, I had really bad eyesight. My prescription was, like, negative seven. Um, and I wore contacts and glasses, like, for years. And then, it's been about 13 years? (Oh, wow.) 14 years since I got LASIK, and...		
	And you're still seeing...		
	Still seeing… They tell me that I'll need, you know, like, I'll need reading glasses. Like, it doesn't, it doesn't stop aging.		
	I guess that would be...		
	So, like, you know, the aging of your eyes continues, but it's just starting from a different, um, base point.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, that's amazing. (Yeah.) I've heard, um, both, um, opinions, like, for some people, it's perfect. (Oh, me too.) For some people, it's just, it comes back quite quickly.		
	Yeah. Well, and I also know, for many women, eyesight changes when they get pregnant. (Oh, really?) And so, I have a friend who had LASIK when she was, like, 19, and then had her first kid at 25, and her eyes got worse and never went back. So, she's like, well, I only got a few years out of it.	Rapport	Sharing stuff.
	The things that happen when you're pregnant are… (It's wild.) Mysterious.		
	I know. It's, it's so wild.		
	I read recently that if you don't eat… I didn't fact-check, but if you don't eat enough calcium, then the baby's gonna take what he, she… (Yeah.) ...that they need from your teeth. (Yep.) How wild is that?	Rapport	Sharing stuff.
0:33:43	I know, I know, I know, I know, I know there are many women who have dental problems with pregnancy. Part of it is because, yeah, I mean, being pregnant takes a lot of calcium, and for some, it's also if they have really bad morning sickness, like, vomiting can destroy your teeth enamel, so between the two of those things, right, like, between, between the acid and the calcium leaching, you can just have really, really awful teeth after giving birth. (It's, yeah, it's this…) It's wild. I have no kids. I've never been pregnant, so, like, I've never experienced it firsthand, but...		
	It's so mysterious and strange, and this, I mean, in my opinion, mix of beauty and… But how come it's not, uh, better? (Right?) Because it's supposed to be nature, but maybe, I don't know, oh, well, uh, getting off topic, but, yeah, that's fascinating for sure. (It is.) Um, let's try and find a line that works with this. Or find a line and find a melody that works for it.		
	It's gonna be in that, I wish I had a river I could skate away on, I made my baby cry.		
	Oh, you wanna, you wanna, uh, sing the melody of the line?	Student's interests	Using a song she likes in the exercise.
	Well, I just, if we're looking at the range, that's gonna be about where it's gonna be.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, yeah, I, and I realized that I didn't send you the, the, um, little sum up of what we did last time on this side, I'll do it tonight or tomorrow. Um, let's, let's first pick something… Um, with an open vowel (right), and then we can do this, and then the phrase would fly. Um, let's do this, "I'm selfish, and I'm sad". Um, correct my goal, if it's not wrong. I'm selfish, I'm selfish, and I'm sad, or whatever,		
	I'm sad, I'm selfish, and I'm sad.		
	Yeah, maybe, no, don't change anything. (Okay.) Uh, deep breath, ribs, and let's go.		
	I'm selfish, and I'm sad, I'm selfish, and I'm sad.		
	And only effort before.		
	I'm selfish, and I'm sad.		
	Yeah, let's do it again. Breathing, and go.		
	I'm selfish, and I'm sad.		
	Yeah, breathing, and you don't even need a lot of air, but let's just make this movement of, I'm opening my ribs.		
	I'm selfish, and I'm sad. (Yes.) [She sings]		
	How do you visualize, if you do, your melody, or, I don't remember if we talked about this. Do you take the words as they come in, or do you anticipate in your mind? Do you see the words, do you see a line with the melody?	Curiosity	Trying to understand how she thinks/ anticipates.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, it depends how I've learned a song, but if it's, you know, I typically tend to see the line more than the words. The words, you know, kind of come. Um, if, I don't have a photographic memory, but if I've learned it off the page, I'll see, you know, some, you know, I'll see bits and pieces of the sheet music and the notes in front of me. Um, like I said, I don't have a photographic memory. It's not like I can see it all, but there are certain things that I'm like, oh, I, you know, see that, that line or that phrase, or I'll, you know, remember, oh yeah, I marked a rest there. Or, and then the longer I work on a song, the longer I sing it, the more it just kind of integrates. And then it's less about thinking about anything in particular. It's just kind of the, the line of the song becomes, uh, kind of an integrated entity, right? We joke about if you, there are certain songs and I'm like, if you asked me to say the words, like to recite the words, like poetry, couldn't do it. Like open my mouth and start singing the words and they come. But like, if you asked me, what are the lyrics of this song? I could not recite them. Certain songs, some of them fine, but some of them I'm like, no, there's no way until you start singing and then it just kind of all comes out.		
	Got you. Yeah. Um, then, uh, whatever it is that comes to mind, um, the last word, make it last longer. Just so you, just so you don't abandon on your momentum one microsecond before the sound is done. I can relate to the memory thing with or without music.	Student's learning profile	Using whatever image she has in her mind for our goal.
	[She sings] (yes) (okay. If you need extra effort, it happens here. Okay. You got it. one more?)		
	Okay. Beautiful. Uh, so let's take this line. Um, what's the chord here? Is it major? If I give you this, would you? How about this?	Student's interests	Using a song she likes in the exercise.
	Yeah. I wish I had.		
	Yep. Okay. Let's go.		
	I think that's the line there.		
	Okay. So I'm just going to give you this. And you can go for either two lines if you want to cut it in the middle or just the one.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I wish I had a river. [She sings] (That’s it. Stay open. Your voice is way more stable like this. It's beautiful. Just keep going. That's great) [she sings] (Open open open. yes if you need a little push for skate: ribs.) [She sings]		
	and you can also play with a vowel I could skate if it passes as an A I wish I had a river I could skaaate away on		
	[She sings]		
0:43:00	yes you got it and when you pass the hard note keep going because your effort ends after the very last moment you got it		
	I wish I had a river I could skate away on [She sings]		
	use the sk with the ribs		
	I wish I had a river I could skate away on [She sings] (a river. Can you open it a little bit more?)		
	I mean, you could sing songs about fairies and that would be beautiful with that head voice here. But if you don't want to switch, it would be beautiful, but if you don’t. (yeah) Spend less time on the v of a river. Wish I had a river. As if it was an F maybe.		
	Okay. I wish I had a river. I could skate away on. [She sings] (Let’s try it again. You're almost there.) [She sings]		
	I can see in your mind the difference of notes and it goes rive-er. But it doesn't have to be that boxed. You can wish I had a river. I could skaaate. Make it more flowy and less boxed. Let's see if that helps. Let's do two more.		
	I wish I had a river. I could skate away on.		
	Yes, that's it. That's a feeling you can lock in. And if you want to go back to that. Start lower. Lock in the feeling and work your way higher. This is well-managed air in my opinion. (Good.) How do you feel?	Student’s learning profile	Letting her know what is wishable so she has a “model”.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, yeah. No, it feels, it feels pretty good. It feels, you know, it's interesting. And I know this about, you know, myself. The higher I get, like, doing it at a lower, in a lower key, that's an easy phrase to get through on one breath. Doing it at a, the higher we get, I have to break it up, for sure. It just, it takes more air.		
	Yeah.		
	It's, it's, at this point, still harder to get through it in one breath, like the whole phrase, in a higher key. Whereas in a lower key, I can get through, do it all in one.		
	If you can train your ribs on a lower key, I think they would help you a lot when you're switching keys.		
	Right.		
	And, because if you keep them open again, they won't force the air out. Um, but yeah, I'm very happy with it today.		
	Good. Yeah, me too. Thank you. Thank you.		
	Did you get to, um, uh, download your recordings or do you, do you want me to leave them on the...		
	Uh, I haven't had a chance to download them yet, if you could.		

Participant 3, Session 4 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:05	is the octopus to keep it from rattling on the piano		
	no it's just so it's not so…		
	oh it's not so distracting i just thought maybe it was a padding for… anyway		
	it's smart it would be smart i'm not sure it would change a lot but yeah		
	yeah just curious i noticed it last week yeah it's cute it's uh		
	it helps not getting too much into the um oh we're doing a research		
	yeah yeah		
	okay and this but then i'm doing this thing so (yeah) okay what do you want to do today?	Agency	Letting her lead the class's goals.
	uh i haven't really thought about it		
	um then we can just jump in (yeah) and see how it goes and do some check-ins along the way (yeah yep) great um my hands hurt a little (oh no) my arms too so i'm gonna put this here and do weird movements	Teacher wellbeing and needs	Explaining that my movements will be differents for my own well being.
	oh no is it an injury or		
	i i pick my skin (oh) and i found a great way of doing it it was super satisfying (oh no) so it hurts the hand (yeah) and out this and out here (oh i'm sorry) i have to stop (yep) it's not too bad at least i've got a motivation to stop (yes) so that's good um okay and i'm gonna put the master volume ready loud too so i don't have to push that hard yep okay um let's go then okay and if you think of anything along the way (yeah) let me know (yep) um quick warm up how about oh um what do you know about those different modes like lydian um uh phrygian that kind of stuff	Creativity	Using less common modes.
	uh it's been a long time since my music theory classes i know i know a bit but i i don't remember a lot of it		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	so um the way we construct music um in the in western music we divided sounds into intervals that sound good to the ear (yep) and so we came up with this (yep) and with the major scale and the minor scale um so those are two modes um but a cool way of seeing it is if you just take the notes that exist so do re mi fa sol at t do or t d e e j don't know the alphabet um then they will give you the melody for the mode so if i'm on the piano and i start on c and i just play um the notes and not the classic flat sharps starting on c then i have my major (yes) note but if i start on a i've got my minor but if i start on e i have this thing that we don't hear a lot (mmh) um and it's good to warm up on those because it helps to work on the ear and um precision because we're not so used to it does it make sense?	Teacher's goals for the student	Wanting for her to have a teeny more precise pitch.
	yes		
	great so let's try a few um i like to start with this one it's a lydian f mode and it's just like like major but there is the fourth note that changes so it's super hard to go to this um sharpened fourth note it's higher than it's supposed to be (yep) so let's just go for it um and you can sing well i don't have your range do you know it		
	uh low d to d a low d is is pushing it but e d e f is kind of where it (right) tops out depending on depending on the day and how warmed up i am		
	yeah living things uh, so let's start on f and see how it goes if we go down so that would be major let's just sing the major um maybe just mmhhhh		
	mhhhh		
	let's go again ([She sings]) and now switch to lydian		
	Mhhh (beautiful) [Scales] (make me believe that you're just singing one note and making one effort) (yes perfect that's very good) (and go back to this very consistent airflow) [Scales] (let's do it again)		
	yes can you feel the difference? (yeah) uh it's gonna help you to um reach this higher notes more easily and let's do it again uh consistent airflow one effort		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[Scales] (yes okay beautiful okay okay yeah we got it let's add a sixth okay yes) (you got it let's hit again okay)		
	Sorry my fingers are so used to major (I know) i'm just gonna play the first one the fourth and uh and let's see how it goes just so it's not so hard here probably the sixth let's go	Teacher wellbeing and needs	Adjusting the way I play the scale not to feel pain.
	Mmmhhh [Scales] (let's do it again)		
	and okay just the voice works let's go	Teacher wellbeing and needs	Using the voice instead of the piano.
	Mhhh [Scales] (perfect)		
	that was major let's do it again that was major that was still major (yeah) let's count so we know on the fourth note we have to change something let's go major one two three four yeah one two three four five four three two one	Creativity	Trying another tool where we count (opening this door).
	Mmhhhh		
	you got it if you want to count the numbers just go for it		
	Mmhhh		
	and now um we're gonna change the fourth one and i'm not gonna tell you what the note is but just linger on it and make it a teeny bit higher		
	Mmhhhh		
	yeah yeah good yeah		
	it's it okay no that's still major		
	Yes very good okay let's do it again		
	Mhhh		
	you got it for the way up (yeah) now let's change the way down we're just gonna go five four three two one		
	Mmhhhh		
	yes you got it let's do it again [She sings] let’s go up one two three four five yes okay yes it again so you're good on the way up (yeah) let's change the way down		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	it's it's yeah it's it's it's it's raising the half step to a whole step right (yes) on the fourth right like on the on the fourth note of the scale it's raising it from a half step to a whole step and then it's a half		
	yeah you got it so when you go down it changes it from yeah well the opposite		
	Mhhhh		
	yeah almost there almost there (yeah) okay let's go just one two three three four five let's not go down and		
	Mhhh		
	yes yep yep yep yep there we go good job let's do it again [She sings] perfect let's go higher		
	Mhhhh that was major again		
	good ear very good let's do it again		
0:10:05	Mmhhh… so ingrained like		
	yeah so we're just creating new routes in the brain (yeah) uh let's do it again		
	Mmhhh		
	what happened here, what do you think?		
	it's it's going what it is i mean among other things it's so ingrained is that when it when when it clicks in one key when i'm when i when we go up a half step it's then that the the major is like the fourth note of the major scale is the same as the fourth note of the previous key when it was raised you know what i mean so then it's then i'm finding that's like it's it's getting too consistently because then that fourth from the first one is is is uh in my brain for the second one right		
	yeah yeah and um the more we do it then when when we're gonna switch to major if we do it's gonna feel weird too like why is it not the same place again uh you got it now let's keep going so it's just a new natural		
	Mmhhh [Scales] (very good okay so we can add the sixth that's very good) now i'm just back to major		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	one two three four five six five four three two one… okay and now let's do this just in one breath		
	Mmhhh		
	okay let's try to open on a vowel maybe mmuuuh [She sings] okay let's add another uh another um consonant i think um i can still hear a new effort for each note and um i know that because i can hear the little h h h that accompanies the note um leave that at home because we don't need it let's try um if you think of a slide maybe it's gonna be easier not to add the little push oh sorry muuuuh let's try that		
	okay and that was major		
	it's okay it's complicated to work on two things at the time it was it was very very good this one let's do it again	Student wellbeing and needs	Reassuring.
	muuuuh		
	you got it apparently let's try yam yam		
	yam yam [She sings]		
	Okay, let's go higher.		
	I feel like I'm way overshooting. Like, I know I'm not, but it feels like it's way...		
	For the pitch, you mean?		
	Yeah, like it just hitting, overriding the scale in my brain.		
	Oh, yeah. Oh, no, you're good.		
	Feel, like it just feels… It's like, I don't know, I don't know if you've sometimes… I sometimes, well, I sing alto in group singing. And, you know, there are times when you're looking at something on the page and you're sight reading it. And when you actually play it out with whatever the key is in the exit, it's like, oh, that is not the interval I thought it was. It's like that, right? It's the, this was a weird, you know, my brain thought it was one thing. It looked at it, it, you know, recognized it as one thing. And then when you play it, you're like, oh, that's totally different.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Do you want us to look at a music sheet when we do it so you can see the shift?	Student's learning profile	Suggesting a way of working she likes better.
	No, it's okay. I'm kind of seeing it like, I mean, I don't know what note we're on, like what starting note we're on right now. But I'm definitely seeing in my brain that extra, you know, that extra half step and kind of envisioning within the key. (Okay, great.) I mean, I don't know where, I don't actually know what key we're in right now, but… (I don't remember.) I don't know either.		
	Yeah. How can we make it even more obvious, maybe if we added words, where on the fourth you would know the word on the fourth is just a full step higher or a half step higher than it's supposed to be when it's in major. What does it make you think of when I play this? I'll play it again. Oh, even better. I play a song that's written in this specific mode. Yeah. [Song plays] Now there's no fourth that's played, so we don't know if it's Lydian. Could be major. And we have the fourth, and it's a bit weird. (Yeah.) And I'll let it play for 30 more seconds, so you can let me know what it makes you think about or feel. What comes to mind?	Student's learning profile Creativity	Changing the phonemes and letting her choose them (later in the class).
	It's kind of an unresolved… Like, it's not an unresolved chord, but it feels like an unresolved beginning, like in that sense, right? Like...		
	Definitely. Let's go for… So the word, the key word you used, like unresolved, we're going to put it on the fourth note. So how about… If we go one, two, three, four, five, six, it would go…"Feels like it's unresolved." (Okay.) And...		
	Feels like it's unresolved.		
0:18:57	Yeah, okay. Can you think of something for the way down, or we can just hold the note?		
	Yeah, I can't think of any words.		
	Then you can just… (Yeah.) Flow. (Yeah.) Or… It's unresolved. Oh, well, it would have to be on the fourth. Let's see how it goes, if you just let it flow. And...		
	Feels like it's unresolved. (Yeh let's do it again) (Okay, let's go higher.) (Just you.) Feels like it's unresolved.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	And let's change for lydian Unresolved is your key word, because it's weird. This fourth note is weird.		
	Feels like it's unresolved. I don't know if that was… (Yes, on the way up.) On the way up, yeah, exactly.		
	Yeah, you got it. Let's do it again.		
	Feels like it's unresolved.		
	Let's do it again. That was major. Let's go. This un-syllable is… Yeah. The… Not problematic, weird thing happening in your life at this very precise moment. It's not where it's supposed to be. And it's what makes it a bit higher. Not feel like home, maybe. Let's try this.	Creativity	Trying to induce a feeling for "lydian"'s 4th note.
	Feels like it's unresolved. (You got it.) (Just you now.) [Scales] (You got it. Yes, let's do it again. Very good. Let's go higher. Yes, let's go higher)		
	And I'm sure you can go faster now.	Teacher's goals for the student	Challenging.
	Yeah. Feels like it's unresolved. [Scales] (Yeah, let's go lower. Yeah, you got it. Yes. Yeah. Very good. Oh, almost there. Okay, very good.)		
	Very good one for the pitch. The ear. Okay. What can we do now? We can try another mode. We can work on a song. We can work on something specific if you want to. Technique-wise. Whatever you want.	Agency	Suggesting multiple next paths.
	Is there anything for your research purposes or anything like that that would be useful? Or is it more just about the process?		
0:22:55	Thank you so much for asking. No, the process is you. (Okay.) You just decide not to do whatever you want, need. (Okay.) Yeah, thanks for asking, though.		
	Hey, I mean, yeah, I'm also totally open to playing and experimenting and trying new things. I don't know. I don't know if I have a song in mind.		
	We don't have to sing, but we can try a song in Lydian if you want.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Sure. If there's something, I don't know if, I don't know if you have any ideas. Ideas, I'm trying to think what.		
	I'll have this one for sure. We usually i use the Simpsons theme song as a reference, but it's not very good if we want lyrics. (Yeah.) Let's just ask Google, so if you find something that you like. Nope. Oh, maybe we just… (Mostly classical.) Yeah, because it's easier to use. Yeah. Oh. (Oh, landslide.) Oh, I have another one. That I came across not so long ago. I will just let this play in the meantime. We have this one. [Song plays] I know it's there somewhere. We did it not so long ago, so we have this one. This one that we were listening to before. [2nd Song plays] And this one I think it would be beautiful for your voice. [3rd song plays] And then it's the same thing.		
	Yeah, okay. I don't know that song, but let's give it a try. I wonder if there's...		
	You said you were looking for something that would sort of Release the it factor in your voice. I think this one could be a good candidate.	Student's goals	Reminding her of her goals and matching songs.
	I wonder if there's one that has sheet music Sometimes karaoke scores with the sheet music On the screen		
	Oh, let's check		
	I don't see any...		
	I have one here		
	Oh… Oh, yes, I mean I found some that have like… That's not a vocal score		
	Oh, but it's there at the top (Oh) But maybe it would move too much and be too complicated to read		
	Yeah No, that's fine		
	Could we find something better? (No) Let's just go side-by-line first		
	Maybe transpose it down a little bit I think this one we can		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Do you think you have to? You can… You can go an octave lower I had a date with a pretty ballerina Yeah Then you would be… Mmmmmmmmmmmmmmmmmmmmmmmmmm		
	An E is low, but...		
	We can try it! I'm sure you can I'm confident you can do the...	Rapport	Trusting her abilities.
	It'll be more of like a ghosted E, that's fine Yeah (Are you sure?) Let's do it		
	I'm sure you can do it. Let's just do the first two lines at this first page, and let's go. [Song plays] Feels too low?		
	Maybe a little. If we go up a key, I think even just...oh, never mind. Never mind! We'll keep it in the same key.		
	Okay, change this. Let's do this. Is it going to be weird if we change the key but it doesn't correspond to the notes on the page?		
	No, that's okay.		
	Okay, then we can change that too no problem. Download. Yes. And...Oh, I don't care about the notes. I don't want the notes. Okay. Still trying just in case. Here. Change. Pitch. Oh, I mean. Pitch. Same thing. And… It's... I think it's... Okay	Student wellbeing and needs	Adapting to what she needs (higher key).
	Yeah, that's better.		
	Do you want it to go even higher?		
0:32:05	No. I think that's fine.		
	Great. Okay. We have this, and we don't need this. Is this big enough?	Student wellbeing and needs	Making sure it's comfortable to read.
	Oh, yeah. It's big enough. It's mostly just… Yeah.		
	Okay, just let me know if we can make anything...		
	No, no, no. No, it's all good. It's mostly just because I don't know the song. I find it easier to learn with the music in front of me than just by rote.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Then let's go like this and ask this one to shut up. I'm not sure I can.		
	Okay, that's fine. We can just scroll.		
	Let's go.		
	[She sings Pretty Ballerina]		
	Okay, how much do you like or dislike this song on a scale of 1 to 10?		
	I like it, it's really cool		
	Good, okay		
	I'm just trying to see if I can find a sheet music that actually has the vocal line Because that one, it's sort of the vocal line on the piano Sometimes I find that sheet music, like MuseScore has some weird Because anybody can just upload stuff It's got some weird stuff		
	I thought I had the app, it must be on my		
	Because they've got the lyrics but it's the lyrics with the piano line They don't actually have a vocal line in there But I can't find anything better		
	Can we learn it by ear? Oh no, wait I know		
	I can learn it, I mean, yeah, we can learn it by ear Most of it kind of matches up It was mostly just the bridge line		
	I think we can find a way to make it work We're just going to be super techie today We just need this to upload In the meantime, I'm going to play it again (Yeah) Just to have it in our ear Just the first bit		
	[She sings]		
	I would love to hear the version of this song Just saying Vocals Yes And then Oh, that's really loud Five We're going to upload Let's make it simple Okay This And Oops It's a software to Track pitch (That's cool) And see the (Yeah) And harmonics, etc But We don't need All of this Thing Now And pitch No Let's Try We can try the first verse And if it's Not helpful You let me know So that would be the first verse	Creativity	Trying a visual tool to see the height of the pitch (did not work).

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah And the more we get The more we get it It's mainly just the last couple lines of the verse That You know Are different So it's all good		
	Okay In here And Okay First verse If it's not useful We let it go If it is It's good for us		
	Yep [She sings]		
	Is this Helpful Or?		
	No It's fine It's all good		
	It's not helpful		
	Yeah No It's not Not helpful enough That's fine		
	Okay Then Getting rid of this Okay Let's try it again		
	I'm just gonna pull up the lyrics on my phone		
	Oh yeah Oh I can Then we'll write here If you want Can you At this point You know the melody How useful would Sheet music would be I'm asking Because I want to understand How How your brain works	Curiosity	Trying to understand how she learns and what is useful and when.
	I mean at this point I've Kind of got the I've got the melody So You know Learning it by rote Is fine The sheet music is Useful for me Just with Kind of where my Music background and stuff is To see like Am I Fudging some of the accidentals Am I You know Am I actually singing What's What's there But it's You know For learning it For the purposes of like Yeah we can sing along To what's there That's Yeah		
	Then can we not do that? Sorry I'm gonna So this Was confused I'm gonna get even more (Yeah that's fine) Confusing (All good) How about you Don't Follow What's happening And you make it your own Because again In the search of this little It factor I think you just Don't need to Follow what exists And	Student's goals	Taking her goals into account.
	Sure Yeah Let's try		
	Maybe it sounds scary But I think you can do it too	Creativity Rapport	Using her goal as an exercise/new idea to try + trusting her.
	Oh yeah No no no Yeah Yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Then Sorry but I'm just gonna go With this And we're not gonna have the singer at all		
	Yeah that's right		
	Great Where are you There So that's gonna be plus two I'm gonna help you But I'm just gonna be like the annoying mosquito in the background Just so you have the melody And then just make it your own (Yeah) I'm just listening to that so I know when to start OK let's go		
	[She sings]		
0:44:09	Okay, I'm very excited right now. But that's not relevant. How do you feel?	Authenticity	Her voice was sounding like "her".
	I love it. That's a great song. I had never heard this song before.		
	It works really good with your voice.		
	Yeah, it's really cool.		
	Okay, now a sheet music visual help / aid-wise What do you feel? Because we can still find a way to...		
	No, it's good.		
	Okay, this is beautiful. Let's do it again. Let's do it again with them and then just you and then we can talk about what you want to do with this because you have no rules. So it can be anything.		
	Can we take it… Let's take it down one key. (Okay.) Just...		
	Original key?		
	Sure, we can do it. Let's try it. Let's see how low that goes. I think maybe… I know you brought it up two half steps. Maybe just one half step. I think it's just like… And I think it's... I mean… Um…		
	Okay.		
	[She sings]		
0:48:18	Okay Ready for Just you? (Yep) Okay This one Oh I keep wanting to change		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[She sings]		
	Yes. Okay. Do you have a favorite line? Oh, sorry. Let me rephrase. Do you have a line / Is there a line where you feel, wow, this really sounds like me singing?	Curiosity Authenticity	Trying to understand what she likes + trying to understand what authenticity means to her.
	I don't know. I don't think so. At least not yet. I mean, I really like the melodic line. I like the line of the song. Yeah.		
	Okay, so here I come in my big shoes. (Yeah.) This one here. It feels like, whoa, that sounds like nothing else we've tried and it's just like your words in it. Of course, this is subjective, but I would love it if we were to spend a little bit of time here so you can feel how it feels.		
	Yeah. Yeah. Yeah.		
	How can we try this? Just trying to Cut this. So we can make a loop. Maybe let's just get rid of it. Maybe let's just get rid of it. And let's see. Maybe it's going to be frustrating to have this phrase that's right after. (Haha.) And if it is we can change that. Let's see what it goes. (A little bit more.) Yeah?	Authenticity	Finding ways for her to have a better idea of her "it" factor.
	Yeah, that's better. I still think we could just… We could give it a little bit more.		
	Yeah, just to enjoy the… Yeah.		
	Yeah.		
	Let's see how it goes.		
	[She sings the loop]		
	Yeah?		
	Sure. Yeah. For a loop. That gives time for a reset.		
	Yep. Oops. Um, no, what? Oh, my God. Okay. You have to enjoy it because it's going to be two minutes up there. (Excellent.) Okay. Have fun. I will definitely be enjoying this. I won't tell you more. (Okay.) I'll get to know you in What Happens Here.		
	[She sings the loop]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:56:50	Okay, what do you think?		
	I mean, I was playing with different, you know, placing the breath in different ways, holding it through in different ways, you know, giving it on and off the voice different times.		
	Is there a common thing that you noticed for all the trials? For all the things you tried?		
	I like where it sits, like I like where this range sits like in my chest and in my mask and, you know, like the quality of the sound here.		
	Okay.		
	Yeah, I don't know.		
	Let's do a couple more, maybe not the full two minutes. Can you try to pinpoint this feeling in the chest and the mask even more? Where it resonates or just so you can map it on the body and come back to that later, if needed. Let's do three.	Student's learning profile	Using her own words to map the feelings.
	[She sings]		
	Okay, this is an anchor you need to lock in and come back to later because this is pretty good. Okay, what do you think? It's okay, if nothing specific.		
	Yeah, no, I mean, I love it. I know we're kind of close to time for today, but I mean, I'd like to listen to it a bit and take a look at it next week.		
	Oh, for sure.		
	Just the whole song, you know, again.		
	Just to lock this in, can you do the first verse again? (Yeah.) With whatever, wherever you felt the resonance or anything, just highlight that.	Student's learning profile	Using her own sensations and trying to find them again.
	[She sings]		
	Okay, for me this is where we need to spend time.		
	Okay, yeah. Love it.		
	What can I do for you between today and next time?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, I don't know. I have such a busy week. I'm gonna, you know, pull this up and listen to it and just kind of play with it. I might play with it in a couple of different keys even and just see, you know,		
	I can send you different keys.		
	Sure. Yeah. Yeah. It’s interesting because the range is surprising. Like when I, when, when we listened to it the first time, when we get down to that last, was I surprised? Um, the, the, the range surprised me and it's just figuring out, you know, right now the, the low notes, the beginning of the phrase feels like it's a little bit off the voice. Like it's a little bit ghosted, which is, I think it's fine because it's not a, it's not an important note in the phrase, but it's right at the bottom of my range. And then, and then the, was I surprised? It's placing it where it sits between my head voice and my chest voice and like flipping for the effect or, you know, does it flip? Does it not flip? And playing with some of those choices, right? I feel like in that line is the piece that I, that will make it, you know, that, that makes it, um, sit where it sits in my voice. Right. And, and at that, at that, in that key, like even just a half step makes, makes a difference, but then it's, is the, is the beginning getting too low? You know, when we went down the key, it almost, it almost is better back up the key, even though this is higher because then it's more intentionally in my head voice as we're getting into that flip up into there rather than trying to do it in a chest voice. And I think it suits the song, but like, it's just, it's interesting because it sits at a really, most of the song is at a really comfortable place in my range, but then just that top and bottom bit is interesting to play with where it sits and intentionality of it.		
	Right. You do whatever you want.		
	Yeah. Yeah, exactly.		
	Your own director.		
	Exactly. But just figuring out like what, what sounds, what sounds right or what feels right or what feels, I guess for me, it's what feels intentional.		
	Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Not feeling like, oh, I just did that because I can't hit that note, but like, oh, I'm flipping into this intentionally for, for the effect.		
	That makes sense um then I'll send you a couple of different keys and maybe some prompts to think about but but not you don't have to do anything because you're so busy it's just if it helps yeah decisions good and if it doesn't help at all we don't care um		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	And then we're kind of done for the season.		
	I would have thought that summers would be more busy in terms of...		
	We do have a few performances at some stampede stuff and festivals and things like that. Yeah, we have a bit more coming up. But we're finished rehearsals after this week for the summer. Yeah		
	I've got the feeling that end of June is sort of the… end of recreational activities.		
	Yeah, for anything that runs on an academic season, it kind of finishes up in… Depending on what it is, kind of between the end of May and the end of June. And then, because of the type of group we are, we do some events over the summer. But it'll be pretty, pretty… Yeah, just kind of one-off stuff, so...		
	Okay, yeah.		
	I like your shirt.		
	Thank you. Thanks a lot. (That's very cute.) I didn't think I would use it again this year.		
	Oh, well, you never know in Calgary.		
	Apparently, that's the rule here. So, yeah.		
	Yes, it is. How long have you been in Calgary?		
	A bit more than… Yeah, it's going to be two years.		
	Okay. Yeah. Yeah, so you know that our summers can… (It's interesting.) Yeah, they ebb and flow. (Yeah.) June is always a rainy, rainy month.		
	Well… I like it. Sorry. This thought came into my brain and was the only one and it got lost. What are we doing today? It's our last session together. (Yeah.) So, I…	Agency	Letting her choose our agenda.
	Yeah. Yeah, we can spend some time on that. I wouldn't mind doing some warming up, and then we can go from there.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	You talked about going with intention on this song. Maybe let's talk about that later. (Sure.) Um, did you sing along one of the two versions I sent, or are we doing this now to see if plus one or plus two is the best?	Student's goals	Reminding us of a goal she shared last time.
	Let's try it in the original key, actually. (Okay.) Yeah.		
	Okay. And… So, original key would be… Let's go just go for… let's go lydian again. Yeah, so at least we're using the same mode as the song. We're going to count one, one, two, three, four. (Okay.) And let's take advantage of the fact that you can sing pretty low. Let's go here. One, two, three, four.	Student's learning profile	Counting has worked before, using it again.
	Okay. One, two, three, four. [Scales] (Yes. Okay.)		
	Let's go 1-2-3-4-3-2-1		
	1-2-3-4-3-2-1 [Scales] (Yes.)		
	What if we treat this last note the same way we treat the other ones, like it's not more, it doesn't deserve more, let's be mean with it, it doesn't deserve more sparkles or vibrato, just, it's just a note.		
	One, two, three, four, three, two, one. [Scales] (yes)		
	You got it, this way your low notes are a bit more precise and it's easier for your vocal folds to get accustomed to those great notes.		
	One, two, three, four, three, two, one. [Scales] (Yes) (Okay.) (You got it)		
	So we're going to do one, two, three, four, and same thing this last note, let's not really care about it.		
	One, two, three, four. (Yeah.) One, two, three, four.		
	Yeah, okay, let's do one, two, three, four, break, so you can breathe in or not, if you don't, well, too complicated, I'm making it more complicated. Breathe or don't breathe, but just one, two, three, four. One, two, three, four, three, two, one.		
	1, 2, 3, 4 1, 2, 3, 4, 3, 2, 1 (Yes) [Scales] (Perfect)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	This last note we don't hear even from the 4		
	1, 2, 3, 4 1, 2, 3, 4, 3, 2, 1 [Scales]		
0:06:55	Let’s go for 4, 3, 2, 1 And starting head voice		
	4, 3, 2, 1 (Yes) [Scales] (Back here, up here) (Yes. You got it) (Yeah) (very good)		
	Let’s go 1 2 3 4; 1 2 3 4 3 2 1		
	1 2 3 4; 1 2 3 4 3 2 1 [Scales] (Yeah)		
	Okay, for this song here, are we choosing higher notes that are a bit more on the ethereal sound or something that's a bit more steady or strong or does it depend on the…		
	I think it depends on the key, you know, like, because I was playing with it in different keys and it's the highest point kind of sits in a spot in my voice where even just those few differences make it feel a little different. So, yeah, play with it in some different keys and kind of see where it sits.		
	And what if you didn't have to care about the keys, but if you had to make a choice based on the atmosphere you want to convey or whatever the meaning means to you, would you go stronger or lighter or it depends on the word maybe?	Teacher’s goals for the student	I’d like for her to develop artistry.
	Yeah, I think a little stronger, like, yeah, not going super ethereal, a little stronger, but choosing, you know, choosing maybe where it backs off a little bit.		
	Okay, yeah, okay, got it. Then, let's try this. Yum, yum, yum, yum, yum, yum, yum, yum, yum.		
	Yum, yum, yum, yum, yum, yum. [Scales]		
	And this one here. Yum, yum, yum, yum, yum, yum, yum. Let's change it so it sounds a bit more like yom, om, but narrower		
	Yum, yum, yum, yum, yum, yum, yum. [Scales] (Yes)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	You have it, and then the sound changes as if you were changing something, can you find what it is you're changing? because we're repeating the same note four times and the two first ones, they're stronger than you want and then it sort of backs off, backs up and it becomes a bit more, a bit lighter.	Agency	Letting her analyse why this worked.
	Yeah, it felt like it was maybe under the pitch on the first ones and shifting to a little bit more of a mixed voice made it feel more accurate. (Okay.) I think was what it was there.		
	So, what are you changing now so this doesn't happen? Let's try it. (Yeah, let's.) Let's see how it goes. We're here.		
	Yum yum yum yum yum yum yum [Scales]		
	Let's try it ten times.		
	Yum yum yum yum yum yum yum [Scales] (Breathe in.) (Yeah) (It's good!)		
0:12:23	that's good what did you change?	Agency	Letting her analyse why this worked.
	this is this is sitting more in my full voice now I think it was just getting warmed up into the okay you just think it's the warm up thing (yeah) okay great thanks yeah no problem I like to sit around here when I come in.		
	okay don't change anything let's just see how it goes		
	Yum yum yum yum yum		
	can you feel a little H in your yum yum yum yum yum yum yum (yeah) get rid of that yes and that would make it more dense more channeled maybe and if you make it denser and more channeled then it would be easier to not switch into a lighter type of voice don't change anything		
	Yum yum yum yum [Scales]		
	that's really good; when you do that do you feel any tension here?	Vocal health	Making sure we're on a healthy path.
	a little bit		
	okay yeah then let's try me-yummy yummy yummy		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	me-yummy yummy yummy		
	yeah okay yes how was that? (good) you have to say that		
	no it felt I don't know it felt more connected yeah yeah		
	how about your throat yeah it was looser, yeah		
	okay that's good okay let's do it again		
	me-yummy yummy yummy (get rid of the Hh) [Scales] (yeah drop the jaw) (it’s okay)		
	if you want the feeling of something that gets you forward like that Hh can sometimes bring just go with more Y bounce your feeling yeah yeah yeah yeah yeah me ummy yummy yummy		
	yumm		
	me-yummy yummy yummy		
	do it again		
	me-yummy yummy yummy		
	Get rid of the Hh		
	me-yummy yummy yummy		
	Replace it by Yuh		
	me-yummy yummy yummy		
	Yes!		
	me-yummy yummy yummy.		
	Yes!! okay and let's stop here before it gets tense this is really good writing that down do you feel warmed up enough or do you (yeah yeah) let’s just sing then (yeah) so original key		
	sure let's start there yeah		
	let's see how it goes		
	[She sings Pretty Ballerina]		
0:18:34	yeah, okay, how was that for you?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Good. Yeah. It feels like it's still part of the warm-up. (Okay.) But, you know, just singing through it, like, yeah.		
	Do you think this is a key that would work on the long run? (I think so.) In the long run?		
	In the long run? Yeah. (Okay) Yeah, it's either this one or one up, like, you know, just kind of…		
	Let's try it just first verse, see how it goes. (Yep.) Um, that would be just, um, yes. Okay.		
	[She sings]		
	Um, if you had to rate the comfort, would this one or the other one be first?		
	Maybe this one. (Okay.) Yeah. They're pretty close, like, yeah.		
	Okay, well, just one. (Yeah.) But, okay. But, okay. And if you had to rate them, how beautiful you think it sounds? What do you prefer? That would be completely subjective.	Authenticity	Exploring her preferred choices.
	Maybe this one? (Okay.) Yeah.		
	Let's go with that one. (Yeah, sure.) I like this one better, too, for your voice. Um… Okay. Why did you say the other one felt like a warm-up?		
	Oh, just because I was... I had... I was putting the words and the melody back to my voice. Like, it just felt like, you know, running something for the first time feels… Yeah. No particular vocal reason, just running it for the first time today.		
	Okay. All good. That would be… Let's try anyway. I'm... I'm just gonna play the bass notes. (Okay.) And… Your job is to make it… As interesting as it could be… If we were presenting a duet with… uninteresting bass notes. And just Your voice. Your voice has to take center stage	Creativity	Trying a game to highlight her voice.
	Okay. [She sings]		
	Oh, I love this ending. Okay. What do you want to do with this song?	Agency	Letting her pick this song's goal.
	Good question.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	We can do anything, you can change the melody so you can just add lyrics and make some parts longer so you can enjoy spending some time on a specific note with your voice. Last time, I don't remember if we talked about it. Yeah, we repeated one specific line and on this line it really sounded like it was you and your voice and you mentioned the it factor back in March and I think this is somewhere here. So, anything you suggest we can explore to pick that up?	Teacher's goals for the student	Wanting her to find "her" voice.
	It's a very repetitive melody, which I think is fine for like an establishing verse but maybe there's something different as it goes along or, you know, yeah.		
0:25:40	Do you mean changing the melody for the other verses?		
	Yeah. (Yeah?) Yeah. Let's see what makes it, you know, like I said, it's very of the time, like it's very 60s, you know, and that's not a bad thing. But it has that, it has that feeling. (Okay.) To it, so.		
	Okay. Let's do it again. Change anything you want and then we're going to try with the instrumental to see if it's easier. (Yeah.) If you want, we can try together but I'm sure you can come up with anything. Let's try and see how it goes.	Rapport	Trusting her abilites.
	[She sings]		
	Sorry.		
	Whoops. It's, yeah, I don't remember the lyrics. Ah, second verse, not last verse. (Oh, sorry.) No, that's okay. (Oh that's the last verse.) There we go, I called her yesterday.		
	Let's do it again from the beginning. (Okay.) So it's more seamless. Sorry about that.		
	No, that's okay. [She sings]		
	Okay. Okay. And now exactly the same thing.		
	I don't remember what I did, but that's okay. I know it doesn't entirely work with the chord structure, which, you know, is interesting. So we'll see.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. I mean, not exactly the same thing, but same exercise and with the the instrumental. If I can find it, it's a list. And warm up. No. And… Oh, there it is. Backing track. (I'm just going to go to the bathroom.) Yeah. Now there it is. OK. Great. Ready?		
0:31:53	Yep. [She sings]		
	Okay, let's change something. Okay, this is the last verse. Instead of starting with this note, every single, wait, one, two, three, four, the first four lines, we can start with this note. I don't know, it's weird. This one? That's right, this one. No, that's ugly. And…		
	[She sings] [Exercise] And when I wake on a dreary Sunday morning, I yoke my up and as the sign is red, and something strange within says, go ahead and find her. Just close your eyes, yeah. Just close your eyes and she'll be there.	Creativity	Giving her notes to start with while she sings.
	Let's do it again. So it's three lines, sorry. Just trying to rewire your brain so you can do pretty much anything you want.		
	[Exercise] Okay, when I wake on a dreary Sunday morning, I open up my eyes to find there's rain, and something strange within says, go ahead and find her. Just close your eyes, yeah. Just close your eyes and she'll be there.		
	That's really good. Let's do it again.		
	[Exercise] Okay, when I wake on a dreary Sunday morning, I open up my eyes to find there's rain, and something strange inside says, go ahead and find her. Just close your eyes, yeah. Just close your eyes and she'll be there.		
	Oops. Let's do it again.		
	[Exercise] and she'll be there and when I wake on a dreary Sunday morning I open up my eyes to find there's rain and something strange within says go ahead and find her just close your eyes yeah just close your eyes and she'll be there she'll be there she'll be there		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes okay so what structure are we looking for I love that you're keeping the same melody for the end of each verse but again it's really subjective so (yeah) anything can work which parts are you changing? let's try to see if you can remember the changes	Agency	Asking her to directly name what she wants to do.
	yeah I mean I did like verse you know verse 1 and then the repeat of verse 1 on the original melody		
	so is verse 2 and let's call it verse 4 okay verse 3 are they the same melody or are they do you want them to be different		
	let's play with something different		
	okay so let's settle forever and then you can never and something for verse 2 (okay) I'll play this part again (okay) sorry Okay, ready to try?		
	Sure, we'll try something.		
	Would it help if I were to sing the original thing so you can come up with a harmony, but then your harmony becomes the original, like the lead?	Creativity	Coming up with simultaneous help.
	Sure, why not? Yeah, let's try that. (Okay.) [She sings]		
	Let's try it again or let's try something else.		
	[She sings]		
	Now just you.		
	[She sings]		
	Let's do it again.		
	[She sings]		
	Let's do it again.		
	[She sings]		
	Let's do it again.		
	[She sings]		
	What do you think about this one? It was not exactly the same all the time But something that goes from here to here Around here You don't look so excited		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No, I'm just trying to think I know it was a little different each time Um, yeah [She sings] Do I remember what that was? [she sings] It's interesting because like the song The song lends itself to repetition, right? Like, you know, despite saying, oh yeah, it's so repetitive I mean, that's what works Like, that's the song because that's (Yeah) That's what works and so even just playing with different things Ends up being repetitive Just on a harmony In a way		
	Um Can you lock this one in? And then we'll try something else for verse 3		
	Sure		
	Okay Okay This should Work I would read that one Wait So it's like my whole gear has decided not to work Let's try Yes we can Okay Ready?		
	[She sings]		
	Yes Okay This is what we did Um Just before Oops No No Oh Yes Let's call it the verse 2 And then We're going to change something for verse 3 Again I will I will Sing something I'll just go with the original melody And Let's go		
	[She sings]		
0:46:09	You have sort of an anchor note before Let's find one here too mmmhhhh Can you start with this? And when		
	And when I wake on a wind…. [She sings] And when I wake on a dreary Sunday morning (Let's Do it again) And when I wake on a dreary Sunday morning [Repeats line] I open up my eyes to find there's rain (Okay again) And something strange within says go ahead and find her And something strange within says go ahead and find her Just close your eyes		
	Yeah How is that?		
	Yeah I like that		
	I'm writing down what can help if you're right in the middle of singing and you need a little A little help		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	And when I wake on a dreary Sunday morning I open up my eyes to find this ray And something strange within says go ahead and find her Just close your eyes Yeah		
	Okay Let's do it again		
	And when I wake on a dreary Sunday morning I open up my eyes to find this ray I open up my eyes to find this ray And something strange within says go ahead and find her Just close your eyes Yeah		
	Okay (Yeah) Do you remember the third? Well the second one?		
	I called her yesterday and should have been tomorrow I could not keep the joy that was inside I begged for her I begged for her to tell me if she really loves me Somewhere That's it?		
	Yeah Okay let's go for the whole song		
	[She sings] [I play the melody on the piano before she sings her new part]	Student's learning profile	Mimicry helps her, I play the melody right before she sings.
0:52:00	Yeah, okay, cool. Now, if you need to remember that this will be on the recording. If we talk about intentions, because this is what you mentioned last time, what are your choices here?	Agency	Asking her to name her possibilities.
	I think when I was thinking about that, it's placing the highest and the lowest notes. So not so much lyrical intentions, but vocal intentions. So, you know, choosing to flip into head voice for the for the surprised and then really just being able to place. Like right now I'm kind of ghosting the low note at the beginning of the of the phrase and finding that balance between like. You know, it's can I. Does it sound good in a full voice? Am I going to hit it consistently? Is it better to just ghost it? Right. Because it's, you know, it's a inconsequential word in the phrase, basically.		
	What do you think?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	What I'm finding is that the first like it's it's placing the very first one in the song and that or in each verse, but particularly the first one in the song. And then in each verse, once it's in the. In the melody, it's easier to to kind of place that low note. And then for the high notes, it's been pretty consistent. Like I've been, you know, flipping into that head voice there. And I think that works well, but just making making those choices intentional as opposed to just, oh, I can't hit it or it's hard to hit it or, you know, where where is that consistency?		
	Can you do the third verse? First, let's just focus on the high notes and just, you know that when you're here, you're aiming for a flip.		
	Yeah. Yeah.		
	As simple as that. Let's just think about the flip.		
	[She sings]		
	Let’s do it again. Keep the jaw dropped. It's gonna be easier for your intentional flip.		
	[She sings]		
	Okay. Good.		
	Yeah.		
	That's it. I don't think it's more complicated than this.		
	No, I don't think so.		
	And for the low note, it's pretty low. If you get rid of the Hh, It's easier to do sort of Coup de la glotte. Have you heard about that? (The glottal start?) Yeah.		
	Yeah. I. I. I. I had a date.		
	I. I. I. I. I. I. [Coups de glotte]		
	I Had a date with a pretty ballerina. (Yes) Her hair so brilliant that it hurt my eyes. I asked her for this dance and then she obliged me. Yeah.		
	You Got it. This one would be more complicated but if you can sort of erase a little bit of the Hh		
	I find it's actually easier with the H on it.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, is it?		
	Yeah. I, I had a date with a pretty bell. Her hair so brilliant. Right. Like it's just the glottal start being so low is actually like maybe not a full H on the hi-hat, but, but adding a little bit of breath to it rather than the glottal start.		
	Then you do you. Perfect.		
	Makes it, it does make it a little easier, but.		
	Well then let's try it again one last time. (Okay.) Um, change or don't change the melody. I'll give you a couple of notes just in case you do before it arrives and make your choices as you go.		
	Okay.		
	Have fun.		
	Thank you. [She sings]		
0:59:35	Yeah. Good. (Yeah.) Okay. What do you think?		
	I like it. Thank you for introducing me to that song. It's such a neat song. I had never heard it before. I love the... I mean, I know it came out of working on the scales, but like, I love the music box quality to the melody in the, in the first line in particular. Right. It's very...		
	That's right it sounds like a music box. Yeah. Cool. Yeah. I did know it. And then a student, a student of mine decided he wanted to spend some time on this one. It's an interesting song. (Yeah.) We're trying to discover what you can do with your voice. So yeah. Great. (Yeah.) Do you have any questions? (No.) Based on today?		
	No. No.		
	So what can I do to wrap up our time together? What can I send you so you get something useful for the rest of your journey?	Agency	Letting her name what can be helpful.
	Um, maybe let's just grab the, like just the kind of working on, working on this, you know, I mean, I know you send along the recordings. That's just helpful to download and have and yeah.		
	Um, so sorry, I'm not sure I got that. You, I can send you the recordings for sure.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah.		
	Um, but is there anything else that you think would be useful?		
	Um, I don't know if there's anything in particular.		
	Okay. Well, if you think about it, drop me a line.		
	Yeah.		
	And, uh, yeah, I will send you a link with all the recordings. So you have everything under one link. And yeah. Great.		
	Thank you.		
	Thank you so much for your time.		
	Yes. Thank you. And I hope, I hope that your research and analysis and all that sort of stuff goes smoothly.		
	I'm starting tomorrow. (Oh yeah.) Can't wait.		

Participant 3, between-session and post-session support - Coded

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
1	I've put together a short warm-up you can use during your commute. I'm not sure how you usually get around, so feel free to let me know if this is something that could be useful for you, or if we should adapt it. This is just a first idea for what might help. [Recording "Commute warm up'"]	Student's goals	Creating a warm-up as per her request.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
2	We said we could try a couple of different stage presence tools for your upcoming shows, so you can notice what feels natural and useful for you. For the next one, here are two small things you can try :) : **1. Before going on stage: the open posture reset** A few minutes before singing, take 30 seconds to stand in an open, grounded posture: feet steady, spine tall, chest open, shoulders easy, and eyes forward. This is inspired by "power posing," but I would treat it as a body reset rather than a magic confidence trick. Research around power posing is mixed: it seems more reliable for how people feel than for changing hormones or guaranteeing stronger performance. So the goal is simple: give your body a clear physical cue before you go on stage: I am here, I can take space, and I don't need to shrink. If your body naturally tends to collapse or slouch, you can also exaggerate the contrast a little: move from a very slouched position to a very open, spacious posture, and repeat that three times. Then settle into something more natural and comfortable (open, but not tense)/ **2. On stage: sing to one clear point** For the first few lines, choose one person, one area, or one point in the room and sing towards it. You do not need to stare intensely; it is more like giving your attention a destination. Later in the song, you can gently move your focus to another point, and even go back to this first point from time to time. This can help the performance feel more connected. This may be a bit different if you are singing *with* a group, because there is also the energy between you and your mates at play, so I am curious to know your thoughts on this one. Let me know if you have any questions and have fun 😊!	Student's goals Teacher's goals for the student	Trying ideas that she can try during upcoming shows, as she asked for stage presence tools. This would also benefit her overall singing posture.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
3	Exercise for the word "fly" in the line "I would teach my feet to fly" in *River.* The exercise is progressive and extremely long, so if you don't have time, you can just sing the word "fly" right away, without all the shenanigans that come before. [Exercise "fly'] [Recordings]	Student's goals Student's learning profile	During class, she mentioned needing help with this specific part. This specific part of the song worked when broken down: creating a clean version of the exercise.
4	Below are: - The original Pretty Ballerina song - The +1 semi-step version, as well as the +2, +3 and +4 - A couple of prompts, if needed, to think about that may help choose intentions for the song • **Is the ballerina someone I'm speaking to directly, or someone I'm watching from a distance?** This can change the whole feeling of the song: more intimate and present if you're singing to her, more dreamy or nostalgic if you're singing about her. • **In each section, am I trying to sound more grounded and sincere, or more light, fragile, and dream-like?** This can help you choose vocal colors, for example, whether a phrase wants to stay more connected, or whether flipping into head voice makes sense because the moment feels softer, more distant, or more magical.	Student's wellbeing and needs Student's goals	She was busy that week: respecting her time with **optional** and easy work. She wanted to work on intentional choices.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
5	**Recap:** • We played around the Ballerina song to strengthen your creative voice. • There was an exercise we did that would be pretty useful if you want to strengthen your mix voice. You can find it in the warm up part of "Session 5" recording and it goes like so: MEE - YUMMY - YUMMY - YUMMY The melody is *1 2 3 4+ 4+ 4+ 4+* following the major scale, or *1 2 3 4 4 4 4* following the lydian scale. If you were to play it on the piano starting on C, you would play *C D E F# F# F# F#*	Student's goals Teacher's goals for the student Authenticity Student's wellbeing and needs Teacher's wellbeing and needs	She wanted to find her "it" factor and I wanted to hear more of "her". She did not seem to use the exercises I sent out, so, to avoid overwhelming her or me, I gave the basic info on an exercise that worked for her instead of recording a full audio version.
Post	Thank you so much for your time and participation 😊. It has been so helpful to me! If you have any questions, please feel free to drop me a line. Happy singing! Below is a link to download your sessions in high-quality audio. It will remain active until June 30th. Link here	Student's learning profile	She said recordings would be useful.

- **Teacher's goals for the student**
  The work often involved challenging P3 technically (precision, airflow consistency, smoother transitions, posture) and mainly musically (authenticity and expressive delivery with choices).

- **Student's learning profile**
  P3 seemed to respond well to repeated testing, comparison between options, and concrete sensory/aural feedback. They appeared comfortable with more advanced musical/vocal language than some other participants.

- **Creativity / Curiosity**
  Personalisation often happened through experimenting with images and adapting in real time with unusual exercises.

- **However**, it does not seem that a specific set of constructs or that a specific construct was used more than others for P3.

Main trajectory

P3's trajectory moved from performance/repertoire-based goals, including stage presence and technically demanding singing, toward a more detailed exploration of how technical choices, expressive intention, and vocal ease could work together. The process became increasingly focused on finding technical strategies and musical impact.

Patterns

Personalisation through findind her "it" factor
As it was an ask from the beginning. She did not fill out the optional personalisation questionnaire so it was more complicated to understand her specific goals. Perhaps I stayed focused on this ask she had because it gave us a clearer direction.

Challenging an advanced learner through technical work
Exercises were adapted to range, mix/head voice, airflow, intervals, vowels, and difficult transitions rather than staying at a general beginner level.

Using musical complexity as a tool
Modes, intervals, harmony, Lydian/major contrasts, and detailed melodic work were used to support precision and flexibility.

Balancing challenge with vocal ease
The work often involved finding ways to access "demanding" sounds without pushing, forcing, or overworking the voice.

Q4. Participant 4

Participant 4, Session 1 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:06	okay and uh do you do you want me to record also for you		
	if you want to listen back to your session?		
	i probably don't want to listen back on my session but but if you think it would help me um i could uh but i i probably wouldn't you know even just having the time to do that i don't know		
	that makes sense let's not do that then um okay that's there we are okay uh yeah so i i just had a look at your um uh your answers on the questionnaire thank you so much for taking the time to fill that in and also thank you so much for your time in general		
	oh my pleasure thank you for your time		
	yeah i mean this is really helping so that's (good) amazing um okay and you said that you like to play the guitar (sure yeah) um and that you would love to have a voice that fits what you like (yeah) and be able to do both at the same time		
	yeah i mean i've always sort of had this idea that i would like to sing but also the feeling that i can't sing and i've all i for a long time i've been sort of thinking should i take singing lessons but this sort of i just saw this post on reddit and it's sort of i was like well that's a good way to almost force myself to to to get out of my comfort zone because now i've committed to something and i can't i have to do it		
	oh for research purposes i have to tell you that you can		
	oh i know i can but i'm saying you know i i think i will follow yeah i will follow through because i feel like you know i I that's what i feel so (sorry go ahead) no i i just uh it seemed like a good opportunity to to do something that i've been telling myself for a long time time i've wanted to		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	like you're sort of um engaged with yourself does it make sense you have this commitment to this decision you took		
	yeah it's uh yeah that's a good assessment		
	um you you mentioned there's an artist you like and I don't remember who that was		
	i think i probably said mark knopfler		
	yes oh yeah i remember because I was wondering how i should pronounce the		
	yes he maybe is more known there's a band dire straits that he was the main guy in the what 70s or 80s i don't know and then he does yeah he does solo stuff it's just a musician i really like i don't know if i want to or can sound like him		
	um by want to or sound like him you mean that that would be sort of a aim to have the same voice quality?	Curiosity	Trying to understand his wishes better.
	i don't know what's possible like i don't i really don't know much about singing or how it works or how voices work so that's		
	we can have them get that together um and let's say that if you wanted to sing something today um what would that be		
	oh god i i don't know um i mean the type of music i generally like is maybe folky acoustic acoustic music i like what i mean classic rock um i have a hard time thinking of a specific song or anything		
	it's okay we can uh we can see that uh later um folky acoustic music and classic rock do you have a favorite band or artist of all time or is it mark knopfler? (yeah probably)	Student wellbeing and needs	Trying not to overwhelm him.
	let's see um I i mean maybe brother in arms maybe i don't know		
	i'm just gonna kind of that that thing in the background		
	i mean again a lot of the reason i like him is because he's he's he's an excellent guitar player but his voice is kind of i don't know		
	what do you play when you're when it's just you and your guitar		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um a lot of finger picking guitar sounds i don't know i think i'm working on a fleet with my song right now		
	okay um do you do you have an idea of what your level is		
	my level		
	uh guitar		
	oh no idea i don't know i've never had lessons so it's i like i'm it's pretty all over the place because because i've never sort of had real lessons i'm good at some things but have zero knowledge about other things so i couldn't i couldn't really say what um what my level is		
	um okayit was just to have an idea do you play any other instrument		
	no so and i'm not like i've never never taken music lessons so i can't like read music i don't really have any knowledge about music in general		
	yeah we won't need that um if you if sometimes I talk about something and you and you want to dive a bit more into it just let me know and we can do that um the same way if i say something and you know it already just tell me to skip um	Student wellbeing and needs	Reassuring.
	okay		
	so from what i understand um you tell me if i'm wrong you don't really have any um um specific expectations for today do you?	Student's goals	Making sure I understand his not-specific goals.
	no i i want to say i'm very curious um i was curious reading about the research project and uh i'm just kind of coming to see what happens		
	cool let's go then um usually um what we do is sort of half-half like half exercises and warm ups okay um it helps to discover how your voice works uh most of the time it's helpful if we're a little nervous because it s just stress exercises instead of like throwing your voice out there um and then we can sing a song that sort of applies what we've seen before um but we can adapt this so yeah how does that sound		
	sure yeah i get very nervous		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um okay let's just do some breathing first then um just to throw the nervousness out of the window uh we're just going to take some deep breath so put the nose inhale and then and then and our goal let's do it again and let's do it another time quick and there we go um what we can do right now is try to um drop our how can you say that our heartbeat level that your heart tempo sometimes i just lose the words and the sentences so for that we just need to have a longer exhale exhale that inhale maybe you know that already? so we're gonna count and so you just need to focus on numbers and we're gonna go let's try um let's try with four in maybe six out	Student's learning profile	Trying to get rid of the nervousness first.
	okay		
	so it's gonna go this is inhale so one two three four and one two three four five six one two three four if it helps you can just close your eyes but you don't have to five and six one two one two three three and one two three and one two three inhale two three four five two relax the shoulders so it's a little bit more complicated so one two and one two three four five six one two one two one two two two and just let it go and we're going to try this right away brrr brrr 1 3 1		
	Brrr brrr		
	yes you got it sometimes it won't work because if we laugh it sort of um doesn't work anymore we don't care we just want to make the sound brrrr	Student wellbeing and needs	Reassuring.
0:10:44	Brrrrr		
	You got it let's change for mmmhhh		Seems like brr is making him nervous so changing that.
	Mhhhhhh		
	Yes. Deep breath. [He sings] Dont change anything and deep breath. Yes. Deep breath. And breathe in. Perfect. You got it. Yes let's do 2 more. Yay okay how was that for you?		
	Yeah.		
	Thanks for singing! It's beautiful. You said you weren't sure you were singing in tune?	Rapport	Letting him know he sounds great.
	Yeah, I'm never sure.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Can you tell me more about that?	Curiosity	Trying to understand how he perceives pitch.
	Well, I would say I don't really sing much. So I think a lot of it is I almost just for most of my life I just assume I'm not very good. So I don't sing much. I guess I've done karaoke a few times where it sounds like I'm not really in tune, but I don't know.		
	Do you remember the songs you did in karaoke?		
	No, I don't.		
	How is that, singing in front of people?	Curiosity	Trying to understand what makes him nervous or not.
	As long as it's people I know, it's fine.		
	Okay, that's helpful. The more you know the person, the easier?		
	Yeah, it's just it's really comfort. And I guess confidence is really the issue.		
	Cool. Okay, from what I hear, you're perfectly in tune. And where you might not be is where you're not so sure of where to go. But if you were not singing in tune, you wouldn't know at all. So you're good. So you're good. So this concern, you can throw it away.		
	Great.		
	Whew. One thing done. Don't need to worry about that one. Okay. Are you feeling more nervous or less nervous?		
	Well, less nervous. Again, I think I'm fine. I just, it's just out of my normal comfort zone. But I'm fine.		
	Okay, then let's keep exploring. If you feel that something is too much, tell me. We change. The problem is that you sound beautiful. So we have to do more and try and go higher.	Student wellbeing and needs	Letting him know we can follow his rhythm.
	Sure.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So let's just keep the mmm because it sounds good. And we can go for something a bit longer. Very classic arpeggio. We can do this. Mhhhh [Arpeggio] And then we go. [He sings] Yes. Breathe in. And relax the shoulders. This is when you breathe in. And you go. I will do a couple with you just so we can get the rhythm together. And. It's the deep breath. It's the deep breath. Beautiful. Now just you. [He sings] Beautiful. You've got it. Okay, how was that for you?	Student's learning profile	Doing it together as it seems to help.
	I'm fine. I feel out of breath. I think I've got to remember to take the deep breath. That's one thing I'm forgetting.		
	Are you feeling dizzy? A little bit, but not problematically. Let's take a break then.	Student wellbeing and needs	Taking a break that seems needed.
	I'm fine, but I think if I kept doing that for 20 minutes, I might get there.		
	Probably you don't need that much air. We get dizzy when we take too much air compared to what we need. So just a teeny bit is enough. I'll do it with you and I'll exaggerate so you can have an idea of the amount you need.		
	Yeah, I think maybe in my mind I was assuming I was needing more and more air.		
	Your sound is really well controlled, so I think you're managing your breath very well, meaning you don't need that much. Let's just for this air thing, let's do the same. Yeah, maybe. Let's try this one here. And so your breathing could go… Mmmhh [Arpeggio] that's too much. Can you try this one for me please?		
	Mmhhh - Mmhhhh		
	Okay, just take your breath a little later before you start. Like right before you start. (Okay.) Then you breathe. Let's try that.		
	Mhhhh [He sings]		
	How does that feel? Is it better for the air?		
	I think so, yeah. In terms of the feeling of dizziness? (Yes.) Yeah, I think you're right. It was too much. (Okay.) Because I was taking a… Which I didn't need to do.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, then maybe instead of focusing on volume you can just think very last moment. Don't breathe until the very last moment. (Okay.) And I think it will sort of regulate itself. Can you please try this? Mmhhh [Arpeggio] I'm taking notes on the range. Okay. Okay. Have you ever heard about head voice and chest voice?		
	I've heard about it. (Oh, great.) I don't know much about it. I've heard it.		
	Okay. Um, chest voice, you need… That's what you use when you're talking. And in your lower notes. So that's what we've been using. Do you have to talk a lot in your job?		
	Uh, occasionally. I'm a lawyer, so, and I'm in court. I'm talking a lot, but… I mean… Not so much. It varies day to day. I probably… Yeah, I talk… Like I talk on the phone with clients a lot, and… Yeah, so, I don't know. I… It's not all the time talking, but… (Okay.) Occasionally.		
	Um… Well, from what I've seen, court, that would be just chest voice. Just a little louder. Is that it?		
	Probably, yeah. I… You know, when I started, I was often told I need to be louder, but I don't think it… Assuming that I know what chest voice is, I would not think so.		
	Um… Let's... Let's wander through head voice then. Um… Head voice is what you use for higher notes. Um… Although, sometimes, when we listen to artists, it doesn't feel like they're using… Something other than chest voice. Um… Because… They're using mix voice. (Okay.) So, to put it sort of on the chart, those are your low notes here. High notes are here. And that one is chest voice. Let's say… Let's be caricatural. This is head voice. And this is mix voice. And if you want to have a sound that's a little… Um… If you want a whimsical sound, you could use properties of head voice. And then it would sound like this. Ah… But then if you want the same note, but it's... Um… Heavier, then… Ah… Same note. Not the same quality though.	Creativity	Drawing a chest-head-mix voice chart.
	I see.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So… This is super useful to pick Um… Sort of the atmosphere you want to get with your sound. If that makes sense. And to… Go there. We need to go there first. We need to experiment head voice. And this feels very silly. Can you try this? Woo!		
	Woo!		
	You got it. Let's try higher. Woo!		
	Woo! I… I don't know. I struggle with that.		
	This is perfect. You mean you struggle because… Vocally?		
	It didn't sound like it was the… It didn't sound like it was the same note.		
	Oh. We don't care about the note. (Oh. Okay.) What we want now is this sound here. Head voice. (Okay.) Because we have different genders, you would always be able to sing lower than me. And I would be able to sing higher than you. So… Don't listen to the note. Just… Woo! Let's try that together. Woo!	Student wellbeing and needs	Reassuring.
	Woo! Woo!		
	Yes! Let's try it again. Woo! Can you put one hand here? Woo! [He sings] Woo! Woo! You got it. It should not vibrate a lot. Woo! Woo! Woo! Or almost… Maybe not at all.		
	Mmm… Maybe… Woo! Yeah. Okay. No.		
	And try that. Woh (Woh) That vibrates, I think. (A little bit.) A little bit. If you try Woo! (Woo)		
	Woo! Okay.		
	What difference do you feel in vibrations?		
	Uh… I… Honestly, I don’t... barely felt many vibrations in either scenario.		
	Okay. It's okay.		
	Um… I can… I feel it. Maybe it's vibrating. I don’t... Where am I supposed to be holding? Like my…		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um… chest here. Upper chest. It's good for us to… To know that you… You don't feel a lot of vibrations. Because, um… Sometimes we use it as… Indicators. (Okay.) But we… Won't. (Okay.) We can find other… Other ways. Um… So… Let's not do the chest thing then. Um… How about… Silly sounds. Can you try this? Just head voice. Woo!		
	Woo!		
	You got it! Let's try, um… With a movement like this. As if you were throwing something. Woo! (Like I throw?) Yes. (Woo!) I'm meeting you where you are. It's there. Woo! [He sings] Woo! You got it And you can have it… You can bring the pitch higher.	Creativity	Adding movement.
0:23:31	Woo!		
	That's exactly it. I will do it one full octave higher. So it will sound like head voice for me too. Woo! You. (Woo!) Absolutely. Let's do it again. (Woo!) Don't change anything. [He sings] You got it. Yes. Woo! Don't change anything. That's great. Yes. Woo! Yes. Woo! Yes. Woo! Okay. Woo!	Creativity	Doing it higher to see if it works.
	So I started to… I'm not sure if I can go much higher than that. I don't know.		
	Um… Are you up for a little challenge and we just try?	Teacher's goals for the student	Challenging him.
	Absolutely Yeah.		
	Let's try this. Woo! Woo! Throw on the high note.		
	Woo! Woo!		
	And I will do it one octave higher. So it sounds like head voice for me too. Woo! Woo! [He sings] Yes. Woo! Woo! That's it. As you can hear, we're not trying to make beautiful sounds Just reaching for head voice. Let's try that. Woo! Woo! And now one octave higher for head voice. Woo! Woo! Woo! [He sings] Yes. Woo! Woo! Yep. Deep breath and throw. Woo! Woo! You got it Woo! Right. Perfect. This is C5. We have a good idea of your range now. You can sing a lot of things with this range, Okay, so that was head voice. (Okay.)	Student's learning profile	Doing it higher as it seems to work better for his ear.
	Uh, how silly was that on a scale of one to ten?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, that's fine. Uh, seven. (Oh, not too bad.) No, not five. I mean, I don't know. Five. Let's say five. I'm not too worried. I'm trying to gauge what creates comfort and what creates tension in the voice where we don't need it.	Curiosity	Trying to understand what tenses him.
	Creates comfort in what way? In my voice or in just my…		
	In your, um, in how you feel and in your voice too.		
	I think in how I feel is just the first one or two times I do it, I feel uncomfortable. Once I've done it a few times, I'm fine.		
	Oh, that's good to know. (Yeah.) You shouldn't have told me that. Uh, because now we're going to try more things. Um, okay, great. So, we can try and merge the two voices now. (Okay.) Um, so just so you know what can happen, sometimes the voice breaks between head and chest, it's okay. Uh, the more it breaks, like, because it goes between head voice and chest voice, it sort of has to adapt and do a little bridge here. But the more you go through the gap, the more it bridges the gap and then it won't happen anymore. So, for example, can we try this? No. This one. Um, let's do start head voice and try to have just this one here. Woo.	Student wellbeing and needs Creativity	Reassuring. Using drawn chart.
	Woo.		
	Yes. Woo.		
	Woo.		
	Yes. Beautiful. Let's do it again. Woo. [He sings] Beautiful. Okay. Woo. again. Woo. Okay. [He sings] Yeah, you have zero breaking the voice. Beautiful. Okay. Um, so that's a good excuse for me to try something more complicated. Um, before we go there, do you have, um, an idea of what you might want to sing today? We don't have to, uh, but, but if you want to sing a song, this could help us in, uh, picking exercises.	Agency	Giving him the opportunity to make a choice.
	I, I don't have an idea. (Okay.) I'd be happy if you chose something. (Okay.) Um. Or whatever. Um, I, I just have no idea.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Sounds good. Let's see. Folky acoustic music. Like Simon and Garfunkel. (Sure.) Yeah. Um, well, I'm trying to think of a song that would match our goals for today. Hmm. Classic rock. What bands do you have in mind when you say classic rock?		
	Uh, again, I could never do this. Uh, Led Zeppelin was a favorite growing up, but I, I do not expect to sing like him. He's very, at a very high range. Um, so no, I don't, I don't expect that classic. I don't know. Just, uh, again, uh, late seventies music is sort of a lot of what I, you know, often listen to at home. Or, I don't know, current, I don't know. Let's see. James Taylor. I don't know. Like, he's someone that maybe I can see.		
	I have a look at a couple of options here. Um, things that I know. It's, I don't have to know the song, it's just, if I have to pick, then I have to know.		
	Um, I mean, that sounds, this is like, what's this? What's Scarborough Fair? That's, I think that's a little high, but I don't know. I can play it on guitar though.		
	It's, it's not high for you. I love this song. Uh, wait, what's the key? Um, I'd suggest two songs and you can pick one. How does that sound? (Sure.) Ah, this is not too high. And, uh, um,	Agency	Giving him the opportunity to make a choice.
	Are you wanting me to suggest one or?		
	Um, if you, if you have one that comes to mind.		
	I don't like this song. (You don't like this one?) No, no. No. It's just, that one was fine.		
	That one was fine. Okay, let's do that then. How about between this one and, uh, Scarborough Fair?		
	I feel like Scarborough Fair would be a challenge. Yeah, let's do Scarborough Fair. I Like that. (Yay!) Okay.		
	Um, then…		
	That's what I've been recently playing on the guitar.		
	Oh, perfect. Do you know which voice you take? There's a harmony there.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, there's two of them. Um, so I don't know. I don't know. I don't know how that works.		
	If you follow the folk… The folk melody is the… I don't know who's who, but, uh...		
	I assume Paul Simon's singing… I think… I don't know. Um… Maybe it's not a good song if there's two. I'm happy to change.		
	It's a good song. I'm happy to see what would be the highest note, but any… Any of those would work, actually. So we don't even have to worry about that. Uh… I was creating a problem that didn't exist. Your… Your range is quite large. Um… If we compare to, um… Um… Let's say… Robert Plant And… Just so you have an idea.	Student wellbeing and needs	Reassuring/ encouraging about his level.
	Yeah, I know, I know.		
	Uh… Um… Okay. Um… If you… I don't know if you're seeing this… My keyboard here, but… Um… Um… This would be his lowest note. And… And, uh… That's… It's two different notes. Sorry. I need to figure this out. Do you know? Do you have an idea?		
	What? Of his range? Or… (Yeah.) It's... I don't know.		
	I'm going to do the very weird thing of typing Google into it. Uh… Maybe…So, C sharp six is here. Uh… Okay. So, C sharp six is here. This is extremely high. Uh… And… Significant low notes. Okay. The lowest one is the same as yours. (Mm-hmm.) And… Here… Highest one is here. Your highest note is there. One a bit lower. I wouldn't... Say… This is you. And this is him. A little bit higher. You can… Win notes on your higher… Uh… Side. Because it's just vocal folds that have to stretch a little more. And then they would produce a higher sound. (Okay.) So, you can… Increase the range. Which is a good thing. (Okay.) Um… Does this make sense?		
	No. (Okay.) Um… You said I can create higher notes by… What?		
	By working on it.		
	Oh, okay.		
	Yeah, yeah. Your vocal cords… Have you ever seen vocal cords? (No.) Are you interested? (Sure.)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So, you're essentially saying with practice, you can stretch your vocal cords so that they can reach higher notes? (Absolutely.) Okay.		
	Whereas in the lower range, it's more complicated because… Oh, vocal folds from above. Healthy ones. And this is your windpipe. (Uh-huh.) On top of it, around the Adam's apple, one vocal cord, two vocal cords. (Okay.) So, one, two. (Yeah.) When you're breathing, they open, the air can go in. (Okay.) And when you talk, they close to vibrate like this. (Okay.) And it creates sound. (Okay.) And then your mouth shapes it, so it creates words. (Okay.) Um, they can go like this, and that would be a higher note.	Creativity	Using visual aid.
	Okay. Thank you.		
	So, yeah. No, thank you, because now we have an excuse for higher notes. (Okay.) Um… We are… We're almost where they are already. Let's just try to bridge a little more, um, into mixed voice. (Okay.) And… Let's just have a look at the time. Okay. We're just gonna do… High, low… And because this was too easy, I'm gonna take it one step further, and we're gonna go… So, for example… Woooh Right into the bridge.	Teacher's goals for the student	Making it harder because he can.
	Okay, I need to start over.		
	It's okay. I will do it in a loop. (Do I? Is that it?) Yeah, absolutely. You got it.		Reassuring.
	Ooh. Ooh. Ooh. Ooh.		
	Thanks. This is the exact spot where it's complicated, and it's working perfectly. Just don't change anything.		
	Ooh. Ooh. Ooh.		
	Can you feel the shift?		
	I… I think so. It's... For me, it's hard to start off high like that. Ooh. Like… Yeah, because… That's... I guess it's kind of unnatural. (Yeah.) But… I get… Yeah, I guess I can see the shift. Yeah. Um...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It's... Let's do it again, and after that I am gonna ask you a question. Ask you something. Let's try… Ooh. [He sings] Ooh. Yes. Yeah. Okay. Yes. We're not in head voice anymore. Can you feel that? (Yeah.) Okay, great. Um… Perfect. That was my question. Let's do it again and tell me when you feel you're entering head voice territory. Ooh. [He sings]		
	I think that's sort of entering… (Yeah.) It's starting here, right at the door. Maybe. Maybe.		
	Yeah. Good ear. Did you hear it or feel it first?	Curiosity	Trying to understand how he functions.
0:39:20	Um, well, the one before it, I, my voice kind of cracked right at the beginning. I don't know why, but, and then, I don't know. I felt it first. I don't know.		
	Let's go higher. Oops. No. Beautiful chord, but not the one we want. Let's do here. Deep breath. Ooh. [He sings] Yes. Let's do it again. Yes. this is high enough that if you want to be sure that you're right on pitch with the note you have to open the door to head voice a little bit more [He sings] yes and this is more stable		
	yeah I saw that okay		
	Let's do it again [He sings] Good job Felt that?		
	yeah I see the difference		
	Yay! Good job! Ready to sing? (Sure) we have a couple of options we can use an instrumental like a backing track really loud so you're not alone it can be with their voice or I can play on the piano and then it's just you and the piano or I can sing with you this is less intimidating	Student wellbeing and needs	Singing with him so it's less intimidating.
	I think you singing with me would be less intimidating maybe I don't know okay I'm willing to get I'll try anything I don't really know		
	let's do that then um uh let's do maybe let's do the same the same voice and is it gonna be with them or uh without them and the original track or piano		
	I don't know whatever you ink is best		
	um I think I know the… so let's do the thing first and this one here ready?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	sure [He sings/We sing] can I ask questions? (yes) sorry		
	anytime		
	I don't really know when I'm supposed to go into head voice or not like I was wondering about the parsley, sage, I kind of did it I don't know or do I just sing and not worry about that right now		
	yeah don't worry about it okay because you sing in tune (okay) so it should sort of just happen and if it doesn't we can have a look at that I'll go one full octave higher it's not a very low note but it's just a very low note for me and it's not for you because your voice is lower than mine so (that's right) starting right here	Student's learning profile	Singing with him an octave higher so it sounds more like a head voice: easier to mimic.
	[He sings / We sing] (and you're in tune perfect) (you got it) (I'll do one line then just you then together) I've lost the words I think there's probably different versions out there		
	they are too many voices I'm confused (yeah) let's bring up their version how are you?		
	Fine		
	what did you sing when you're singing oh no you're not singing with the guitar you're just playing is that correct		
0:45:10	I mean sometimes I try and sing with the guitar but I don't know		
	so what version do you have when it comes to the lyrics?		
	to their song oh I I don't I don't know that I've tried to sing the song I'm just trying to play it on guitar		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay let's see those lyrics. How does it sounds? (Okay) let's change the key so it's more comfortable you could absolutely do this this key here but there are muscles in your throat that are tensing and you need to tell them that they don't have to so.. how about this … four … If you need to change your position or if you want to stand up or change the chair so you're more... so it's easier for you to see the words. Don't hesitate. Let's do a full loop. I'll be with you here. (Okay.) Then like 50-50, 25% and then just you. Sounds good? (Okay.) You can do it. It's gonna feel easy because it's lower. (Okay.) For the phrasing, I'm not sure. So let's see how it goes.	Vocal health Student wellbeing and needs Rapport	Changing so it doesn't affect health. Letting him know to get comfortable. Trusting he can do it alone at the end.
	What do you mean when you say phrasing?		
	So Simon and Kofunkel, they wait a lot before this second line. Maybe we won't. Let's see how you do it. (Sure.) Or maybe after. Let's, let's, let's, let's just see. And…		
	[He sings / We sing] Are you going to Scarborough Fair?… (You got it. It's just you.) Parsley, sage, rosemary, and thyme…[He sings] (You got it. Beautiful.) (Nice one.) She'll be a true love of mine…		
	Beautiful. The problem with your range is that it's, it gives you too many options. So this was low and we could have gone higher. I say the problem is not a problem. It's great. It's like a false problem. How did you feel?		
	Well, I felt like I was singing pretty low. But I don't know.		
	What's happening? I think we will want to take it higher before that. Or I made a mistake. How would you sing that? Oh no. Sorry. It's me. I'm the problem.		
	I didn't think there was a problem.		
	The chords, they're not the same key as their song. I think that's the problem. Let's check. Sorry, but it's E minor. And this is A minor. Okay, whoa.		
	I love how you just know that. (I'm sorry?) I'm very impressed how you just can figure that out.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	We can have a look at that another time if you want, because it's really not complicated. And then you can just show it out. So this is, if we want to make it like this, and if we want the minus four, then there we go. Okay, this is going to sound different. Can we do the same thing?		
	Sure. [He sings / We sing] Are you going to Scarborough Fair? Parsley, sage, rosemary, and thyme…		
	How can we change the timing so it's not?		
	I don't know, honestly. There's a weird, like, pause that I, well, I just don't know. I don't, maybe I don't know the song well enough to...		
	How do you play it? There's, you play it as if there was zero pause?		
	I don't know. When I play it on guitar, it just becomes obvious. When I sing, I don't know, without the, that it's not there.		
	Let's check. Like this? (Yeah, maybe. Maybe.) Got you. No. No break here.		
	What you did seemed right.		
	Let's try this. I'll just do the first with you and then just you.		
	[He sings] Are you going to Scarborough Fair?… (Yes.) (Yes.) (And…) I've never heard any of these lyrics before. I don't know that this is the… Or I don't know actually. Maybe I just don't listen to the lyrics enough. Um, maybe they don't listen to the O. That's just… Yeah, I have no idea.		
	Um… The shirt… And then...		
	I think the tile-sized ones are the background… Or the Garfunkel singing.		
	Oh, thank you. I was curious. Um… The shirt… The land… The leather. (Yeah, these are all different to me.) I don't see any leather here. (I know. I don't know.) The shirt is here.		
	Yeah. That… Maybe they just… Oh, there's... Maybe they just pick and choose some of the… Oh. They just move it all around.		
	Otherwise the song would have lasted 12 mins. Okay. How was that for you?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Fine. I… Again, I think the issue is confidence to just really sing. Um… But yeah. I mean, it felt fine.		
0:57:22	Um… Were you feeling more… No. Let's... Let's do this. Uh… Let's try… This first verse… And um… And tell me if… You feel more confident with one or the other. And then we can… Uh… Work on… Confidence so you can just… Breathe and go for it. (Okay.) Uh… Same… Same thing. And…	Student's learning profile	Changing from asking a question to go for action as it seems to help better.
	[He sings] Are you going to Scarborough Fair?…		
	Okay. And now let's…compare. It's down there.		
	[He sings] Are you going to Scarborough Fair?… I think both of those worked. I liked the first one better, but it… I didn't have… I think it worked. Uh...		
	In terms of confidence?		
	I think… Yeah, it's just… It was sounding better to me the first one. But...		
	And… Sorry, I'm... I'm trying to… Um… Uh… Understand… If… You put confidence in what you hear, or in how you feel, if that makes sense? Um...	Curiosity	Trying to understand what gives him confidence.
	I think it's... If it sounds good to me, then I feel more like it… It… I can all keep singing, and then if I notice that I don't... If I think I… I think it's in what I perceive as… Um… Um… How it's going, I don't know. Um...		
	Let's go back there, then. Uh… Both are beautiful. So… But… It's true that… If it's too low, we lose the… Mixed head voice. So… Um… One, two, three, five… One, two, three, four… Um… Okay… Um… Are you okay if we… If we stay five minutes on this confidence thing, while singing?		
	Stay… What do you mean?		
	Instead of, um… Um… Speaking about technique, or changing anything about technique, we just focus on… Confidence.		Using this concept as he mentioned it before.
	Sure. Um… I'll be fine with anything.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Let's try that, then. We have five more minutes, and, um… We are going to sing this bit. (Okay.) Over and over and over and over and over and over. (Okay.) Good luck.		
	[He sings]		
[Recording #2] 0:00:54	The thing you experienced a bit earlier today When you said you felt it was better Because you thought higher It can happen here too Think higher Think head voice here Deep breath Think head voice And then you just go for it Let's go	Student's learning profile	Using what worked earlier: thinking higher.
	[He sings]		
	Yes! Beautiful! That's how I feel Now you How do you feel?		
	That was fine		
	Did you feel a change here?		
	Yeah, I mean, yeah When you started sort of When you suggested I start using the head Again, I guess I don't know When to sort of try and do that change Or recognize Like it makes sense to do it there Yeah, I mean I don't think I really knew There was a head voice And a chest voice before today So I don't know if I've ever recognized that		
	So this was more mixed voice But it cannot happen If we don't invite head voice into the mix If you feel like something is a teeny bit under the note Probably you can just throw a little bit head voice in here And it will correct itself And your volume will also more stable here So for this song at this key Because it's always the same melody This thing will happen Oh, it's the same words too, right?		
	Yeah, exactly		
	Oh, so the difficulty is not a difficulty Because it's always the same thing Think higher And everything All your troubles will go away So But I think you could You could Sing the whole song higher		
	Yeah		
	Do you No, you said you didn't Do you remember what key Oh, what chords do you play when you		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Well, I play it with the I don't know if I can show you		
	I'm sorry This is not mine		
	Oh, yeah Okay, yeah There's a capo at the seventh fret And it's a No, it's not those chords It's a It might be sort of an A type chord At the seventh fret I don't know I don't know enough music theory To explain I can show you (Yeah, how did you learn it?) There's a tab Would maybe be better Is this (What should I type? You want to try?) Sure Um I don't know if this means anything to you This is the That's on With the The seventh fret So it's the Um That's the Tenth and fourth fret On the guitar (Thanks) And I guess that's the verse So that's sort of like an A minor chord The I mean I don't know what this is This is an A type chord		
	I could You know what? This is when AI is useful Let's just ask it what chord it is Because I don't play the guitar What chord it is Is this Oops I didn't Take a picture	Creativity	Using AI to identify a drawing of a chord I could not identify.
	Can it do that? (It should) That's wild		
	Sometimes it's wrong though But It's		
	That'll be some kind of A Let's see		
	Um Uh A		
	E or this That says E sus4		
	Okay Thanks Maybe E minor		
	It's not an E		
	E sus4		
	No I mean Maybe I Maybe I did it In the wrong		
	A minor According to AI I think		
	I think I maybe did it In the wrong Spots A at 4 Maybe		
	Does it sound like this? Well It doesn't matter It doesn't matter Um Okay So So Do you have any Any questions Based on what we Explored today?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um Not based on I'm I'm I don't know If Can I ask What the research Yeah Project is?		
	Of course Um I'm I'm Trying to track Adjustments In sessions Um So that's why I'm recording And uh Like For example The number of times Uh I use I use Analogies Or Movements If it changes Uh Depending on Profiles Uh If If it happens a lot With someone And not at all With someone else Okay Um And uh Tracking what happens In between sessions I can provide support And I want to check What Shapes it takes (Okay) Uh Because there is Very few literature On that		
	Are you doing like A master's degree		
	Yeah		
	Yeah I mean Also Like how many Participants Are there		
	Uh I took five		
	Wow Okay It's great		
	Yeah I've been responsive Which is cool Uh So Oh I'm lucky Yeah		
	I mean It's great for everyone Who gets to participate Too Yeah And uh It helps Research		
	Well Not Um Important Research But a little bit On pedagogy It could be useful So That's cool Does it answer your question?		
	Yeah		
	And so I also Analyze the types Of follow-ups That can Emerge And this leads me To another question Um Some people Don't want to Practice between sessions Uh It's okay And Some people Won't And some people Uh Just want to be Motivated To sing in the shower Because It's the only time They Can So Um What Could Support Look like For you?		
	To practice In between sessions ?		
	To practice I I don't want to I don't want to Uh Frame this In You have to Practice		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	No I I Understand I think For me Having a Specified Thing to do Rather than Just Whatever Is more likely To get me To do it And And And And And I'm Happy to do It Like It's just I I Think I I Benefit From Almost being Told what to do		
	Okay		
	Like Because otherwise I won't know Um Otherwise I don't Know what I should Be doing Or Whatever And I want To practice But I Struggle with Not knowing What that should Look like Or wondering If what I'm Doing Is right And so Just Essentially being Told This is a way You can practice Is very helpful To me Um		
	So based on That Would it be Easier for you To practice If it was Exercises Or A different way Of singing The song For example A playful way Of singing This song		
	I think Exercise Maybe Exercises Would be More likely To I Maybe Would be able To do Provide better Feedback Maybe After exercise I don't I think I And I Think so It Just Seems It's Just a Clear Thing For me To do I I That That's Helpful For me To Practice Like I Would I Think And I Don't Know For sure But I Think If you Just said Oh Just sing Whenever You Feel Like It You Probably Wouldn't Do It But I Think If it Was Like Here Are Some Exercises You Can Do Then I Would Probably Do it And think About it While I'm Doing it And sort Of pay Attention And Be able To I think That's how I work		
	We Can Try Try That And You Can Let Me Know How It Goes if You Want Obviously You Don't Have To Do Anything I Would Like To Just So I Have A Better Grasp On It Are You Saying That In Excess With Exercise You Would Feel Like There This Is Less Likely To Go The Wrong Way Compared To Singing A Song		

Participant 4, Session 2 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	Okay, and this is back up just in case.		
	Yeah, what's new?		
	Nothing.		
	Did you sing a little bit since last week?		
	A little bit. I got your email and I went to the… Oh, did I go to the webpage? I think I did some exercises like once.		
	Oh, nice. How did that go?		
	Fine. Yeah.		
	Yeah, you don't seem convinced		
	Yeah, no, no, no. Fine. Oh, they were on the website. Yeah, okay. So I went to the website and did these guys.		
	Great. If this is more convenient, I can also send those via email just in case.		
	No, this worked just fine for me. It was fine.		
	Okay, sweet. So what did you think was helpful and not so helpful with what you did?	Curiosity	Trying to understand how he learns.
	Um, I don't know either way. I mean, I noticed on one of them it was hard to do the lower sounds. In I think the last one, you said to choose a three-syllable word and then here we go. I don't know. Let's see. I think they don't... At some point it was, yeah, that. And I guess I noticed… I mean, I saw, you said the goal is to let the voice connect rather than push. I think when I tried less hard, it became easier in some ways.		
	That would make sense.		
	Um, so, that was about the only things I noticed.		
	Would you say you're the type of person who overthinks?	Curiosity	Trying to understand how he thinks.
	Yes. (Okay. Good to know.) Very much.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay. Then, um, then let's just dive into it. So we don't have the time to overthink.		
	I mean, I don't think overthinking is always a bad thing, but...		
	Oh, um, I agree with you. In singing, sometimes it can… There are some muscles that are… If you think too much about something, then they're gonna tense and we don't need them to be tense. So if you go on a fast exercise, for example, they don't have time to tense and then it's easier. (Okay.) So that's an example, um, where we don't need to think too much about things. What did you have in mind for today? Um, as exercises or songs?	Agency	Giving him the opportunity to choose today's agenda.
	I don't really have anything in mind.		
	Let's see what happens. Um, last time we did score both there. Would you like to do that one today too?		
	We could. The lyrics were the most confusing part of singing it. So if you have a different song too, I'm happy to do really any song. Um, I don't know if there's specific songs that are better suited for lessons. I don't know.		
	Um, the important thing is that you're, you like the song. (Okay.) Um, let's see. Um, Roxanne.		
	The Sting song? (Yeah.) Sure.		
	Would be a good one for you.		
	I feel like that would be hard, but yeah. Ah, that's, that's good. Yeah.		
	Uh, other ideas. More Than a Feeling would be good. Um, this one I'm not so sure.		
	Yeah. I know all these songs.		
	Um, this one, no. This one I don't know.		
	No, I'd veto that one.		
	Yeah. So yeah, More Than a Feeling would be good, but...		
	I feel like that would be hard but...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	about we just say today no exercises and so you can have an idea of if you need exercises or not (okay) if I suggest something and it doesn't seem like a good idea just let me know		
	hey I'm pretty open to anything		
	which one do you think is hardest		
	well I think the Roxanne has the high notes like roxanne and yeah I don't know it seems likethat would be tough		
	let's do a very quick warm-up I just want to check them the what's the word the range. we can also change that if needed oh do you have an idea of um what chords you play when you're playing uh Scarborough fair		
	no you suggested I record it I did record a little bit (oh sweet) but I I did it at two different where how do I find my recordings (I'm curious) let's see I think this		
	that's you playing? (yeah) that's beautiful		
	I think that's that's like the what's on the recorded version		
	so this is capo two and this is no capo is that it?		
	no this is five and the first one was seven so I don't know the first one I think was like I think that was (thanks) so I don't know how to determine what key things are I just might I have no music theory at all		
	but are you interested in that? (yes) let's do that now then (okay) um the easiest way is to trust your ear um the good thing is that it helps with confidence too I'm gonna play the song and I would love for you to sing a note that you feel would be a good drone note (okay) I will give you an example with uh this one. A good drone note would be hmmmm because I can sing it and it matches. what would be a good note for this one? [Plays song]	Student's interests	Piggy-backing on something he'd like to do (addind an activity to today's plan).
	mm-hmm		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	stay on the note and if you feel at some point it doesn't work anymore it means you have to try another one (okay) you were on the right track.		
	Hmmm		
	try another one. let's go step by step I'm gonna sing notes and you tell me if you think they match (okay) hmmmm. (yeah) so this one matches. how about hmmm (no) you got it. I forgot the one I should keep on hmmmm was it this one hmm. (yeah) hmmm	Creativity	Using another tool made on the spot.
	yeah		
	what's the best one between the one I just did and the one before		
	the first one seemed to be…		
	let's do it again I think the first one was… hmmm No. No, I don't remember now. Let's do this one. Does it match?		
	Yeah, that one I think.		
	This is the key. So I was humming E. The key of the song is E minor. Let's not care about major minor now. We're going to train your ear so you can pick the note that matches more. This is the easiest way to do it, so that's why we're starting with this. Let's do this one. I will suggest two notes and you tell me which one matches best. [Plays song] I'm trying to go off pitch but this is really hard. Let's try this one. Aaahh. Okay. Let's try aaaaaah. Is it better or worse?		
	Still, that seems… I don't know.		
	I'll do another one. Sorry, this is really hard. Umm… mmmh Between this one… mmhhh And this one… aaaaah. This is a hard exercise.	Student wellbeing and needs	Reassuring.
	Yeah, I mean I would guess the first one of those two, but I don't really feel confident. I'll be honest.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Ahhhhh. Oh, you weren't. Keep going. Keep going. (I don't know.) Yes, you got it. Keep humming that one. It sounds good. This is a good hint. I'm feeling like I'm making this more complicated than it should. Let's pick another song. Um… These ones are… lullabies are good, like nursery rhymes, because you don't have 35 instruments. (Yeah.) I'm trying to make the music more elaborate. I'm gonna sing two notes. But I need the piano, otherwise I won't find it. Okay, how about this one? Ahhhh… Is it…? Ahhhh… Weird with the song… Ahhhh… Or, is this one better? Ahhhh… Ahhhh… Second one. I can sing the first one too. Ahhhh…		
	Maybe that one. I don't know… I wasn't really sure, to be honest.		
	Yes, I will prepare something for you to work on it on your own and this way you can explore		
	and we can use our time together for the other songs and this will give us more information		
	about how your ear picks up sounds too. What's the expression? I went out on a tangent.		
	Off on a tangent.		
	Off on a tangent. Not out. "Find key of song by ear." And this is a great exercise for you. Now, if we go back here. Range, we have it. Let's do that. Very quick warm up. Super easy. You just go… brrr I don't think we've done that.		
	Oh yeah brrrr		
	Yes. [He sings] Yes. And... you've got it. Yep. And sit straight up. Yes. Perfect. Yes. Okay. Yes. But then if we laugh, the whole thing stops. Let's try… Woo.		
	Woo. [He sings]		
	Yes. Yes. Thanks. Beautiful. Yeah. You got it. Yes. Perfect. Yes. Yes. Give me more head voice here. High enough. Thank you. Beautiful. Let's do it again. Yes. Woo. You got it. Drop the jaw		
	When you say drop the jaw, what do you mean? Like open my mouth?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, like this. Woooh. [He sings] You got it. Perfect. Yeah, relax the shoulders. You can go higher. Let's do it again. Beautiful. Perfect. Let's do two more. Yes. Beautiful. Let's sing right away. You can stop whenever you want, so you can do one verse, one chorus, and then stop. Or the full song if you want.		
	I don't, yeah, I don't really know the lyrics, but...		
	Yeah, I will…		
0:19:09	[He sings Roxanne]		
	Just sing the word Roxanne. you got it Stop in here?		
	Yeah.		
	Okay, that's good. Have you ever sang it? (No.) Really? (Really) Oh, good job. The melody is hard. Let's do it again.		
	Okay. [He sings] I feel like for all the Roxanne bits I have, I'm not on tune.		
	Um, a question for you. There are multiple voices on the word Roxanne. Can you hear that there are multiple, more than one person singing?	Curiosity	Trying to understand how he hears.
	I mean, when you say multiple people saying Roxanne, I mean, yeah, it sounds a bit like that, but they're all sort of, I don't know.		
	Sort of?		
	The same pitch, aren't they? Or, I don't know my words.		
	They are singing harmonies, so they're not the same pitch, which is why it may be confusing, because your ear is, should I pick the higher or the lower note? (Okay.) Um, just so, so we tell your ear what's happening, I will sing both melodies. Someone's going, Roxanne. I play it again. Ta-da. And someone else is singing, I think, Roxanne. (Yeah.) Are you picking the second voice more?	Creativity	Demonstrating.
	Um, probably not. I probably, I mean, if, no, probably not. No, probably the first one more.		
	Okay, the first one. Roxanne.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah.		
	Okay. So, I will stick to that voice, and help you for the other ones, based on this voice, you pick up one more. (Okay.) Let's just check. This is the same. Oh. Ah. Oh, can you do it again? Roxanne. For the second one. Let's say, uh, low and high.		
	Roxanne. No. Roxanne.		
	I sing both for the second one. Low voice is Roxanne. And high is Roxanne.		
	Yeah. I guess I kind of want to try and do them both. But that doesn't really work.		
	Which is, which is confusing.		
	Roxanne. Roxanne. Roxanne. Roxanne. Roxanne.		
	Got it. It feels like you're, um, reaching for the second, so the highest.		
0:25:03	Yeah. Maybe I think I am.		
	Let's go for the highest one. Um, okay. And, let's do it again. Can you? Can you, um, whistle?	Creativity	Trying another tool on the spot.
	I can whistle, sucking in, not blowing out. (Okay. Wasn't it blowing out?) No.		
	Can you whistle, sucking in on the song? (Yeah. I'll try.) Probably you won't be able to do all the words. [He whistles] Okay. When you whistle it gives us more information on how you chop the line in your head and where the melody goes Is this the right key? We don't know Three, I want to go minus three, so we're good Okay, so Is it four? It's not going to sound regular at all. They're almost there. Let's try that. It's going to be low for me, but I think comfortable for you, Roxanne…		
	[He sings]		
	Yeah, you got it. Let's do those two first signs again		
	[He sings]		
	Let's do it again		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He sings] Roxanne		
	You got it, okay If you don't think about it then this goes a little bit too low So Go higher for this Their instrumental is better This is my opinion Compared to the piano What do you think?		
	Sure		
	I think it's less misleading Let's do This I'm going to change the key here And Yes Go minus three I'm going to change their voice a little bit Ready?		
0:30:05	Yep [He sings]		
	Okay. Can I be honest?		
	Sure.		
	I think, even though your pitch is not always at the right note, I don't think you realize how good it sounds. Pitch and voice quality are different, we can work on the voice quality, but it has to come from what we have, because if, it's like if I'm seven foot eight, this is really tall, I'm not five foot four, and I can't really do anything about it. And I don't think you realize how good it sounds, how good your natural voice sounds, and I wonder why. Do you have an idea?	Rapport Creativity	Letting him know he sounds really good. Analogy.
	I haven't really ever sung.		
	Okay, it sounds great. So we need to change stuff so your voice has the opportunity to share its character. (Okay.) I would love to hear it again. Please.		
	Okay. [He sings]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I'm sorry, we need to change the reggae thing because if we do, I think maybe you're gonna realize how well it sounds. I realize I'm saying nice things but maybe my face is, looks perplexed. It's not because I don't believe what I'm saying. i'm just trying to find a way so you can hear what i hear (okay) um we will be off tempo probably or of rhythm let's just see how it goes if we just change the the atmosphere of the song um i'll give you the first note and then you can try anything Roxanne	Creativity	Trying to adapt the instrumental (piano).
	[He sings] you don't know sorry you don't have to put on the red light those days are over you don't have to sell your buddy to the night		
	let's do it again		
	okay okay [He sings] roxanne you don't have to put on the red light those days are over you don't have to sell your buddy to the night roxanne you don't have to wear that dress tonight walk the streets for money you don't care if it's wrong or if it's right roxanne you don't have to put on the red light		
	um i need you to do that and i will do the back backing vocals backing singers		
	Roxanne. can i ask a question? (yes!) how should i be like um you've often said like relax my shoulders and whatnot how should i be sitting and just whatever to best like just relaxed		
	straight yeah relaxed but tense in in your… well tense is not a good word but um um not not slouch		
	i think that's i always slouch		
	yeah me too (okay) um yeah don't copy my posture stand sit stand straight um the goal is that your air pipe is not all		
	okay yeah that makes sense. straight		
	okay okay um let's try this yes okay		
	[He sings] roxanne…		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	let's do it again. we don't care if it doesn't look at look at at all like the original um i'm uh i'm just praying for a more interesting chord		
	is this ultimate guitar		
	Yeah let's do those let's just enjoy what it is you're singing you're going to feel vibrations in your chest probably have fun		
0:40:24	[He sings] roxanne		
	you got it this is this is throwing us off okay i'll just change the chord okay. Roxanne…		
	[He sings]		
	yes how do you feel in this key is this too high to		
	it seems fine i saw i but i'm i'm not knowing i'm getting it wrong on the pitch but		
	it's okay yeah		
	it seems like sometimes i get it and then sometimes i miss it i don't know i think maybe i just don't know the song well enough		
	it's good though because this way you have to trust your ear i'll give you more info on the piano sorry it's just going to take me one minute oh let's try that it's just gonna It's going to sound different but the notes on the piano will match more the notes you want to hit Okay Roxanne….	Student's learning profile	Enriching the chords so the note we're aiming for is in each chord seems to help.
	[He sings] Roxanne		
0:48:03	What was there? It's just this one here. It's just this one here, I think it's not. Those days are over, those days are over. Let's do… Sorry, just checking the time. Well, it flies. Let's do it here. A little bit lower. What did I do? What did I do? Okay, same thing. It's there. Roxanne…. I will let you lead the full song. (Okay.) Your first note is up there. Roxanne.	Teacher's goals for the student	Letting him take a bit more control.
	Roxanne		
	It's beautiful.		
	Is it going? I wasn't sure if… (Yeah!) Okay, let's try again.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	If you sing a wrong note, I will tell you, but I would love for you to keep going. Go straight for the wrong note.		
	I'll just try and start. Roxanne. [He sings] I'm sorry.		
	Go for it anyway. Don't think about it.		
	[He sings]		
	I dont know the rest either. let’s go straight for it.		
	[He sings] I love you since I knew ya. I wouldn't talk down to ya. I have to tell you just how I feel. I won't share you with another boy.		
	Just go for it, I’ll follow you.		
	[He sings]		
	Okay, yes. (Okay.) Thank you, because we were chaotic, but your voice was out there. Did you feel that?		
	Feel?		
	That it was more daring?		
	Sure.		
	Are you okay to keep going on this… What's the word? I want to say unsafe that's not the word I… This weird way of exploring.	Student wellbeing and needs	Making sure he’s okay with the plan.
	Sure, yeah.		
	Because… Yeah. Let's just try this.		
	Okay.		
	Good.		
	[He sings More than a feeling]		
	Yes let’s just do this bit here. [Piano]		
	[He sings] (Yeah. You got it!)		
	The worst that can happen is that you sing a wrong note, I mean That’s okay in the scale of terrible things 9yes) Let’s go		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He sings]		
	Yes beautiful let’s do it again		
	[He sings]		
	Yes, what's happening here?		
	I think they say that really quickly When I hear that old song they used to playMaybe, I don't know		
	And what's the backing thing? Okay, it's just the same thing over and over Let's do this Just so it's engraved in your brain		
	[He sings] When I hear that old song they used to play (Yeah, again) [He sings]		
	Yes, okay it's on pitch and it's beautiful So let's make it as if you were singing a lullaby Just so you can really enjoy what's happening there Let's try it like this It's more than a feeling…	Creativity Authenticity	Changing tools. Opening the door for him to experience his own voice.
0:59:48	[He sings / We sing]		
	Let’s do it again, I won’t do the What’s the word? Back up singers? Backing singers? (Yeah) Back choir guys thing Just you		
	[He sings] It’s more than a feeling…		
	Let's do this Let's do it again [changes key]		
	[He sings]		
	Can you please come up with three things that define your voice? I know it's hard	Authenticity	Opening the door for him to experience his own voice.
	What's that mean?		
	Um If I had to do it for me Well I didn’t Never did that I would say It's really hard Good luck I would say Like multifunction um Rich low notes and um ethereal high notes		
	okay okay		
	okay now you and let's see		
	i have no idea		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	it can be anything it can also um some people they say um carrot like carrot like the the vegetable because somehow it's the image that pops into their head so we're just gonna do it again again and again until we have three things um and i know this is super super super hard if it's too hard we can come up with a list of adjectives and you can try and see if one matches your perception (sure) i'm aware this is really really hard let's do it again um sing and sing if something pops into your head		
	nothing's gonna pop i don't i think i don't have the words to even describe my own voice		
	okay um		
	yeah i don't think i do		
	oh that's long but that's not uh… convenient sorry yes uh	Creativity	Using a list on the spot.
	I got nothing.		
	Do you have five more minutes?	Student wellbeing and needs	Making sure we're not making him late.
	Sure.		
	Let's get rid of some of the words.	Student's learning profile	De-overwhelming the list as it may be too much for him.
	I feel like at least a lot of the time it's timid.		
	Okay. Where is it? Oh, thanks.		
	Like when I'm singing, I feel like I am reasonably timid with just letting go with it. I think it could be…		
	Okay. Why is it not doing what I want it to do? Sorry. This. This. Oh, got it. Okay.		
	Okay. Yes. Okay.		
	Let's get rid of the words you don't want. For example...		
	Well, I don't want timid, but I think it does describe me sometimes. My thing.		
	Oh, okay. Leave it like this. Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	If I see something I don't think matches, I will get rid of it too.		
	Um… I'm sure all those wouldn't fit in. Um… Wobbly sometimes.		
	Thank you. Why is it not in alphabetical order? Yeah.		
	Um… I'm getting rid of the words I don't want you to use because I think that would be not...		
	Yeah. I mean, there's some that are almost like pitying derisory. I don't even know how to say that word. Scornful.		
	Where is it?		
	So a lot of these don't really. Fitting. Um… Scornful. Uh… Let's see… Sometimes. Graph? I don't know. No.		
	Where is it?		
	Maybe. I don't really know. See, I really don’t... Uh...		
	It's okay. Let's start here and everything you think doesn't apply, get rid of it.		
	Okay. Silky… Probably not. Okay. And you can pass if you want to.		
	Sure. Okay. Okay. Silky… Probably not. Okay.		
	And you can pass if you want to.		
	Sure. I have no idea what mellifluous means. Uh… Let's get rid of it. Um… Melodious… No. No means I… Okay. I… Sure. Yeah. Okay. Uh… Faint… Sometimes. Okay. Mellow… Sometimes. Okay. Tender… No. Agreeable… I don't really know what that means for… In this context. But… Sure. Pleasing… Sometimes. Breathy… Probably not. I don't think. Very brittle… No. Booming… Sometimes. Disembodied… Nope. Thin… Yeah. Weak… Kinda see that’s sometimes the same as thin. But…\ Maybe not. Um...		
	In my understanding… Maybe I'm wrong. Thin would be… Um… Ah… Could be thin, but Ah… Ah… Ah… Could be weak.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Okay. Sure. I don't know about weak. I don't know. Small… Sometimes… Hopeful… I don't really see my… No. Low… Sometimes… Husky… Probably not. Tremulous… I don't think I have that… Uh… Tremel… Um… Oh…		
	Like tremolo?		
	Yeah.		
	Thanks.		
	I don't think I have that… I don't know that word. Uh… Thanks. I think so. I think so. I… You can only trust me so far. I don’t... I'm not… Don’t... Like… I think so. Tight… Yeah… Tight… Sometimes… Taut… I kinda see that… The same thing. Strangled… Sometimes… Flat… Sometimes… Grating… I don't think so. Whiny… I don't think so. No. Uh… Don't really know what querulous means. So… No. Fret fall… I don't think so. No. Negative… No. AC… No. Piercing… I don’t... Think so. Sharp… No. Harsh… No. Jarring… No. Severe… No. No. I definitely never heard… Never heard of that word. Bitter… No. Loud… No. Hard… No. Scratchy… Sometimes… Maybe… Yeah. Sure. Smooth… Sh…Sh… Sh…Sh... Sh… I don't know. That’s... I'm sorry. Okay. Gentle… Sometimes… Yeah. Sweet… I don’t... I don't know. That’s... I don't know that that's a… Boy… Soft… Sure. Velvet… No. I don't know. Abrasive… I don't think so. Affable… Plus… No. Let's just take… Oh. Affable and Cheery. These… See these… Malady Trace. Not really… Voice Trace. Either way. Humorous… No. Droll… Sure.Um...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Cordial… Sure. That… High Pitched… No. I think… Horse… No. Croaking… Sure. Sometimes… Shrill… No. Strident… Sure. Leave that in. Tense… Leave that in. Uh… Smokey… I don't think so. No. Sing song… No. Appealing… I don't know. Sure. Pleasant…Sure. Honey… No. Uh… Shaky… Sure. Wheezy… I don't think so. Nasal… I don't know. Eh…Get rid of it. Yeah. Thick… No. Raucous… No. Toneless…. Maybe… Monatonia… Droning… Nope. Caustic… No. Vicious… No. Oops. Genial… No. Jovial… I don't think so. Mary… No. Lively… Lively… No. Well… I don't know. Jolly… Nope. Laughing… Sometimes… Wolf… No. Dismal… No. Sarcastic… Nope. Disrespectful… No… No… Civil… Sure. Courteous… Sure. Reverential… No. Humble… Sure. Dutiful… No. Humble… Sure. I don't know. I don't really know what this means in regards to a voice. Deferential… Sure. And no cutting. Okay. I don't like… I truly don't really know what some of these mean in terms of a voice, but… Um…		
	I have to admit that some of them are not so sure either. Um… I guess it's more about the tone you're taking, but if we are talking about quality...		
	Mm-hmm.		
	We're left with… Thin… There's some good things. I think it's a mix of sometimes, you know… I… Like I don't think my voice is in general thin and weak, but sometimes it is.		
	Um… Let's just pick some things.		
	There's some good things that that would… Um… I'm gonna get rid of what couldn't define a voice. Sure. Uh… What I… For… What we're looking for… Now… Mello… Yes… This… No…No… No… No… No… No… Just trying to find objectives… Um… That define it, but… You know… In a way that… Can… Relate to… Scratchy… Yes… Smooth… Sweet… Yes… Soft… Okay… Uh… Draw… I don't know that word. Um…		
	It's hard to explain. It's almost… It's... With a sense of humor, almost. I would say you can cross that out with the green.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Thanks. Um… Yes… Yes… Um… No… No… No… No… No… No… Not what we're looking for here… Nope… Nope… Nope… Nope… Nope… Nope… Nope… Okay… Okay… Uh… So if you had to pick… Between… All of those… No...		
	You want me to describe how I see my own voice?		
	Yeah… Um… And then I tell you my picks.		
	Okay… You're... Okay… I don't know… I would say… Mellow… Low… Droning? No… No… No… Um… Croaking? I don't know… Maybe mellow, low, and thin. Okay… Um… I would… Low…		
	Okay Mellow… And low… Focus on that...		
	Mm-hmm...		
	And sing this… And we're gonna stop here… For today...		
	Okay...		
	Mellow and low… And… Yeah… Just focus on that…		
	[He sings]		
	Yes… Thanks… Can you feel the mellowness?		
	I tried to make… Yeah… I tried, yeah...		
	Um… This… This sounds great… Um… Today was a bit… About trying… To define your voice… So you can… Sing without… Over… Think…		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	this that we're ready.		
	Okay. Um, and this too because this wasn't working earlier. (Okay.) Just in case. Um, so you, you told me, um, you were up for exercises plus a song?		
	Sure. I, I'll be, to be honest, I really struggle with choosing a song. I don't know what to choose. I don't know if it's, I feel embarrassed about choosing the song. I don't know what it is, but I struggle with it. So I've kind of avoided that.		
	I will choose for you.	Student's learning profile	Choosing for him as picking songs is overwhelming for him.
	Great. That's what I like.		
	How about Scarborough Fair again? (Sure.) Okay. And, um, interesting that you're saying that because I've been thinking, um, maybe I'm asking too many questions. This can be overwhelming.		
	I don't feel, I mean, if you want my opinion, I don't mind any questions for some reason, though. I really don't. Cause I, I mean, to explain why I don't like choosing the song. Cause I feel like I don't know what's good for learning to sing. I feel like I just don't know. So it's sort of, and I'm an avoidant person when I don't know what to do. So I avoid it. I don't know what to do. So, um, but questions in general, I don't mind at all. I mean, that's, uh,		
	Okay then, because I've been, I've been thinking maybe I could, um, I have like a question chart and think I should, um, be allowed to ask five questions tops	Creativity	Creating a game for me/us to reduce the # of questions I ask (to not overwhelm).
	Oh, ask as many questions as You want I'm happy.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I'm, I'm still up for the challenge and see if it changes something in, um, in your singing. (Okay.) Because I can tell me if I'm wrong. Um, I'm going to ask a question. This guy's doesn't, it's not a question. Um, uh, but, but yeah, it, it can sometimes, um, create this freezing reaction when you have to, um, pick something, not necessarily answer questions, but pick from an option.	Student's learning profile	Explaining why.
	That's kind of, that's what happens with me with, especially with choosing the song. Cause I don't know why. I kind of, I feel like, um, almost been put on the spot to choose something when I don't really know, you know, what's appropriate or what's good for learning or, you know, other, what if you don't like the song? What if I don't like the song? What if it's not good? Blah, blah, blah. So, um, so I, in my mind, yeah, I would rather just be told, here's a good song. And it really doesn't matter if it's a song I like or not. Cause you know, I'm here to learn how to sing. So it doesn't really matter to me if I like the song. (Okay.) That's my thoughts. Anyway.		
	And, um, so this will not count as a question, but after that, the five questions countdown starts. But, um, do you have the same thing when you have to pick, do you want your pizza to be with or without ham on it? (No.) It's just for songs.	Curiosity	Trying to understand what type of questions trigger the freeze.
	Well, yeah, it's cause I don't know anything about, I know what I like on pizza. Okay. But, uh, because I don't really know much about singing or these lessons, that's probably the source of my uncertainty about making a choice.		
	Okay. That makes sense. Uh, let's go then. Let's see if I can stick to five questions maximum, um, which will be a hard exercise for me. Let's go for a warmup. (Okay.) If, uh, your throat is hurting, if you feel any discomfort, uh, because of even...		
	Yeah, I'll let you know. I'm worried that it might crack, but it's, it's a lot better today than it has been. So, we will see.		
	Okay, great. Um, then, let's start with the song. So, we have, um, uh, something to use as a word. So, we know which notes we need or we don't. I'm going to use this as part of reference, but		
	it's hard to know if those are the chords or not.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Do you still have your recording? That's a question.		
	So often I move around, do you know what a capo is on a guitar? (Yes.) I move it around too, so it's not necessarily all the same. (Probably between April 7th and 14th. If that helps.) thank you.		
	Let's see how it goes. And we'll find something that's comfy for you. (Okay.) I don't remember when there's a pause. So let's see how it goes.		
	[He sings] See, I'm struggling with that. Yeah, I think my voice, my throat still can't go that high.	Student wellbeing and needs	He was sick.
	Then let's pause. (Maybe, I don't know.) Let's try again. (Okay.) Otherwise, if it doesn't work, we can always change the key. That's the beauty of music		
	Mm-hmm. [He sings] Yes, it's not as easy.		
	How about… Are you going to Scarborough Fair? [Key change]	Vocal health	Changing key to protect voice.
	[He sings] Are you going to Scarborough Fair?…		
	Is it comfortable?		
	That's easier. I think without my sickness, I could have done the other one. But it seems a challenge right now.		
	You're right. I'm sure you can. And you have… Um… Two… Five… Okay… Let's do an exercise that's good for your vocal folds' health. (Okay.) So, puffy cheeks. And, um… You're just going to go. (With the lips open or a little bit?) Like this. It's like thinking that everything, every single bit of air you're using, uh, is not the one that's tucked in your cheeks. And we're going to go. That's really low. [He sings] You've got it. So it's one. And let's try to make it slide as much as possible. Yay. Okay. Perfect. Good breath. And now let's make this slide as long as possible.	Vocal health	Taking care of voice as his voice is not 100% better.
	So I don't understand this slide as long as possible.		
	Um, instead of…ppfffff You're aiming for…pfffff (Okay.) Well, it's really long. Okay. And your goal is, uh… Steady airflow. You got it. [He sings] It's good. Okay. Okay. Yeah, perfect. I'm sure you can find a way to have the voice not crack.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, I don't feel, again, I'm wondering if that's from my cold, because I think I could normally do that, but we can keep trying.		
	Yeah, what could help is, again, a slide. I'm just giving you the second note as a point of reference of the note you want to go to, but if you want to take five minutes to go there, I'm going to be impressed, because that would be you blowing out air for five minutes, but just take your time, it shouldn't crack. [He sings] Yes. Yes. Good job. Very good. Okay. I'm going to go a bit higher now that you are avoiding the flip, that's really good. again. I'm going to go a bit higher now that you are avoiding the flip, that's really good. Oh, take your time. [He sings] If you need a bit more time, tell me, let me know. Good. Okay. I'll do that one one more time. It's okay, let's do, let's do mmmhhh, instead we're gonna change…	Student wellbeing and needs	Letting him know to take his time if needed.
	[Coughs]		
	do you want some water?	Student wellbeing and needs	Caring.
	Maybe, if you have it, easy.		
	Yes, of course, if you, we also have candy, if you want, if you need water at any point. Oh, do you want water was a question?		
	Oh, that should not count.		
	Running out of questions. Let's try this. [Arpeggio] Let's see how it goes.		
0:17:13	[Arpeggio]		
	Is it comfortable? Oh, question!		
	[He sings] Mm-hmm.		
	It sounds good Okay. Keep going. Yes. It sounds good. Let s take some time to appreciate how the vibrations are probably resonating in your body here on this last note. And let's go higher.		
	[He sings]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	And welcome a higher type of voice here. And let's not push for it. Let's just welcome it. That's it. It's as if you were sliding for the higher note. Yes. [He sings] Perfect. You got it. Okay. Let's do one more and then we're going to go down again. Beautiful. Go lower. Okay. It's really flowy. That's really good. Good. It's really good. And three more that's really good okay let's do this [Arpeggio] and see if we can chew in the meantime so just to relax the jaw (okay)		
	sorry do that again		
	of course i can i i will play it again and we can break it down if it's too long		
	i'm just trying to imagine what i have to do with my jaw [He sings]		
	okay good job again yesyour upper teeth have to uh		
	oh i'm not doing i wasn't doing that okay yeah i was keeping my i think i was keeping my teeth together		
	um as if you were chewing a gum while singing i do have gums if you want to actually uh experience the chewing i'll do it at the same time so you can remake this so	Creativity	Suggesting to chew for real to make it more engaging/easier.
	[He sings]		
	Perfect. let's take a break it was really good let me just write it down		
	it's hard to concentrate on both at the same time um		
	i bet but i don't even think about it because it worked i'm just writing down the notes um we're singing triplets which are notes three notes that have the same length and that uh i don't have the vocab in english and that um uh are done in the within one beat one two three one two three one two three and two three one two three so let's do it again and two one two three let s do it again chew		
	[He sings]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's try this with the numbers. Yeah, let's sing the numbers and… 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2. [He sings] You got it. Yes. And let's go as high as this note here. And catch up on the breath. And let's sing again. Yes. Got it! Yes! Good! Okay, and now let's do the one we did before but with real words. So… Are you going to Scarborough Fair? [Arpeggio]		
	[Arpeggios]		
	Yes. Perfect. Perfect. Second note is high. You got it, yes. Let's do it again Yes, okay. This is really good. And the one we did right after. Now. Let's put words. Oh, it just sounds like this song was written for this exercise. Are you going to Scarborough Fair? Parsley, Sage, Rosemary, and Thyme? [Arpeggio]		
	[Arpeggios]		
	Cool. Yes. The word going is a bit higher. Okay, very good. Good. Let's sing. I'm still gonna use the… Let's see how it goes. Um… I've got one there. Um… This one… Okay, so we've made it. Let's sing with them first. But I'm going to change the key so they're gonna sound terrible. Maybe we did that with another song, I don't remember.		
0:30:45	I dont think so.		
	Then it's gonna be… (Yeah.) Terrible experience.		
	I get it. I'm just gonna run into some water.		
	Yeah. Okay, let's do the full song.		
	[He sings Scarborough fair]		
	Let me know if you feel like we have to change the key and I've got a question but I don't want to raise it like a question and I would love to hear your thoughts	Student wellbeing and needs	For comfort as he was sick before.
	On..?		
	on what you just think		
	um it seemed you know I I think normally I could go and do it in the key the song is in probably I mean that was all it felt much easier to do it in that key I think but um		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah you can definitely; it's a good opportunity to work on um harmonies and	Teacher's goals for the student	Hijacking the session's plan as I am making the choices now.
	what does that mean		
	it means um sorry I am again I am trying to phrase this not like a question it's a good exercise what you can tell me if my understanding is right you are looking to understand the meaning of harmony as a concept		
	yes and also why this is a good one to practice that okay because I don't really understand harmonies well I mean harmonies are well yeah I don't know uh		
	they're a different line of melody sung at the same time of a main line for example		
	so all the all the things in brackets are		
	I mean I don't think they would count because they are not specifically sung at the same time and also it's not the same words		
	yeah okay it's usually when it's the same word sung at two different what		
	notes (okay) um and for example uh um uh uh right twinkle twinkle little star and if I were to sing let's say the piano is a voice uh twinkle twinkle little star I'm singing a different note but it matches the main line well but I could also do a terrible harmony [example]	Creativity	Demonstrating.
	okay I get it yeah		
	some notes work some notes are		
	and is it just if you figure that out by just a feel or is there I don't know I assume there must be some music theory behind it		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah absolutely you're right um you you you feel it and it can work although um it's just some rules like uh let's see works well with the E and then you do whatever you want um like Beethoven used to write symphonies when he was deaf and he could could hear them and or he knew that they would work because the rules made sense mathematically if that makes sense so yeah and this song is good for harmony because they are always doing harmony together so parsley rosemary not here trying to catch one I don't understand the words but one is going tell her to find me and the other one goes with the main melody can you hear the two voices?		
	yep		
	question! and I want to keep one for the very last minute so this is going to be really hard okay let's just sing it what I would love to do is do it with the piano maybe try a harmony or two and also have you sing on the original instrumental but that would be minus five right I think okay let's go then let me know if you want me to chime in at some point		
	do you want me to go down for the lyrics		
	thanks just sing and I can do the rest (okay) let's go		
0:41:09	[He sings]		
	yes beautiful okay um so let's bring in some harmonies they're going to make you want to switch lanes, leave the main melody, and follow the harmony. you have to stick to the voice you're you've been given		
	okay		
	let's start with the main melody and i will try to come up with um harmonies let's see if i can understand theirs. It goes parsley, sage, rosemary and thyme. I'll play it again, I play it, sing it and play it. Parsley, sage, rosemary and thyme.		
	I can't pick it out.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	then let's make your brain distinguish between two different lines by singing and having another line. So I'll just come up with a harmony and your goal is to stay in your lane. I just need to pick it up because I don't know how it goes. [I sing] Okay, making sure I got it right, it will work. Okay, your goal is to keep the main melody alive.		
	[He sings. / We sing] Are you going to Scarborough Fair?…		
	Good job. Usually it's really hard. Okay.		
	You did all the work.		
	Oh, your brain was steady. And stable and precise. Let's do it again. I'll sing a little bit louder. And so it may be a little bit harder to focus. But after that I would love to know about your experience. Okay.	Teacher's goals for the student	Challenging.
0:49:09	[He sings. / We sing]		
	Very good job Okay, let's hear about your brain experience	Curiosity	Trying to understand how he experiences 2 voices.
	Of that?		
	Yes		
	I find if I stop focusing and concentrating I kind of lose it a bit Once I focus and kind of relax at the same time It seems to work much better It seems to work like I'm familiar with the main bit of are you going to Scarborough fair I've heard it enough that I know it when I get into other lyrics I sometimes lose it a bit But focusing is something that seems to change Or maybe, I don't know, paying attention or focusing		
	That was really good Let's take it to the next step then You're going to sing the harmony just for the first verse I'll give you a line to stick to Let's try it "Are you going to Scarborough fair" Yeah	Teacher's goals for the student	Challenging.
	[He sings] Are you going to Scarborough fair		
	Sorry, that's not a good one How about Are you going to Scarborough fair		
	[He sings]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Good job, let's do it again and I'll jump im Very good job. You should just write songs with harmonies. Okay, so second line, all right. Are you going to Scarborough Fair? Morrissey, Morrissey, Morrissey. If you have an idea, please jump in. Here's your first word. Here's a proposition. If you want to change, please change it. Parsley, sage, rosemary, and thyme.		
	[He sings] So, Parsley, sage, rosemary, and thyme.		
	Yours is better. Let's do it again. Parsley, sage, rosemary, and thyme. Parsley, sage, rosemary, and thyme. That's going to be better. Okay, so… [He sings] Are you going to… Oh, I forgot. (Oh, yeah.) Are you going to Scarborough Fair? Parsley, sage, rosemary, and thyme. Are you going to Scarborough Fair? Parsley, sage, rosemary, and thyme.		
	I lost it.		
	That's hard.	Student wellbeing and needs	Reassuring.
	It's pretty hard.		
	It's harder this way. Because you just learned a new line. And your brain knows the other line. (Yeah.) It wants to go back to the other line. Your line is… Are you going to Scarborough Fair? Parsley, sage, rosemary. (Okay.) How are you going to Scarborough Fair? Parsley, sage, rosemary, and thyme. [He sings] Again. Focus. Stay there. Yes. And… And… One more time. And… Are you going to Scarborough Fair? Parsley, sage, rosemary, and thyme. Yes.		
	I'll keep joining you as soon as halfway through the second one.		
	Ah, but you got it. I think you can have it. Let's do it one time and then let's just do the full song and then… (Okay.) You can have it, you're almost there. I'll just sing it a little bit less loud. Let's do it one time.	Rapport	Trusting his abilities.
	[He sings]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes. Now the full song. We can drop the harmonies, but that's a very good point, I think, to start working on your ear. Because you have to identify multiple hints of notes. I'm impressed because you really just take some time. So good job. And I'll just do it because it's beautiful. And we can finish with this. Let's go. I don't know where it starts. When it starts.		
	Oh, there's no lyrics.		
	No, it's just you. Let's check. Let's go.		
0:58:36	[He sings]		
	Yeah Good job Okay, I'd love to hear your thoughts		
	On that, it was hard with the different key in his voice It was hard to, it felt odd But I thought it went okay		
	Oh, definitely Yeah, yeah, yeah I'm super happy with that Especially the harmonies Good job Very good job Okay, so my last question		
	Sure		
	Is Um Yeah what can i do uh to help between today and next week it can be it can be nothing it can be picking songs that you could hum along with	Agency	Reintroducing a little bit of agency for this session that I lead.
	i mean my first instinct was nothing you know i'm happy with how it's going but you know picking a song would be helpful		
	yeah		
	um something i mean really it because again it doesn't have to be from my point of view a song i like or even know just any song that um works for me		
	you're talking about a song for next time right		
	that's yeah yeah okay		
	anything else comes to mind		
	no		
	well that's gonna be easy on my part then um okay perfect any last questions		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	no um hopefully my throat's a bit better next time		
	yeah uh let me know if you want some resources to		
	yeah you asked that last time i was i don't know i don't want to bother you too much but um		
	oh no that's my job i know i mean really		
	it's also a volunteer thing right now		
	a what		
	well i i'm not paying for it so i feel		
	oh my god um you are helping me helping me so much with the research um and uh really that's what i would do anyway so if this is the reason then throw it away out the window		
	yeah i will um yeah i mean if you have like on how to sort of make my throat happy after a cold or because it's definitely very different today and notice compared to the first two sessions uh it's cracking a lot more		
	yeah okay i'll send that to you and um and really i cannot stress this enough your time		
	i know i know i appreciate it		
	all right		
	thank you very much		
	yes thank you and um yeah good job		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	exercises work or whatever you think		
	um let's do that and last time we talked about finding a new song (yeah) um have you had a look		
	yeah you suggested sounds of silence i think that's a good one boom like that you suggested i'm not really a fan of that song at all i think i feel kind of silly singing that one		
	then no		
	yeah sorry trying to grab this okay all good um what is it you don’t like about boom like that just asking		
	I think the lyrics are weird i don't really get it it's not one of my it's not a song i really like all that much honestly		
	oh then absolutely we're not doing that okay do you know the sound of silence a little (yep i think i know it yeah) good then let's try that so we can also work on harmonies have you tried to sing along		
	with?		
	uh with that uh sound of silence no i well no i'm not not along with it		
	i was just wondering uh which voice was more um it sounded the more natural to your ear whenyou were listening to it		
	oh because they do harmonies in that? i guess they do um i mean maybe i can tell you if i listen to it		
	[The song plays] yeah		
	that's tough i i have a hard time distinguishing these harmonies i have never really thought about this before these lessons		
	good because then we we can do that together		
	um part of me wants to say both		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	It’s possible that’s both beause you’re, i was surprised last time by how easy it was for you to um not only pick up on the melody but stay in your in your own lane when you were		
	because i felt that was very different i felt like i kept on losing it and losing it and following you at least on on one of the practices I definitely noticed that but i i don't know again i don't know what's normal		
	it was good		
	okay thank you		
	usually it's not that easy or that um fast usually i have to sing very very very quietly at the beginning um so it was a bit of the fast track version we did		
	okay maybe play it again i'll i'll see if i can pick it out (okay) because it starts pretty quickly right		
	[The songs plans]		
	i don't know		
	we'll see that later then okay um let's warm up disclaimer i um i may have to sing with you instead of um playing not sure right now it's just my hands hurt and my forearms too okay um but we'll see how it goes (okay) i've been i found a super satisfying way to pick my skin and then it hurt my hands (oh no) like the muscles or whatever and then it it like traveled through my palms	Teacher wellbeing and needs	Letting him know what will make me comfortable.
	that sounds like carpal tunnel or something		
	i don't know but i have to pay attention now now i don't pick my skin anymore because i can't so at least uh something good is coming out of the oh out of this um okay let's try uh some humming like last time and we did this one here let's start with that one again and i will sing with you let's start lower hhmm you got it it goes hhmmm [He sings] last one it should be a teeny bit higher and.	Student’s learning profile	Singing with him helps.
	oh it's up at the end		
	yes very good yes [He sings] you got it okay higher okay we can open to um a vowel how about how about yum yum yum yum yum yum yum		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yum yum yum yum yum yum yum yum yum yum		
	yum yum yum yum yum yum yum yum [He sings] You got it. Yes. Yes. Okay this is too easy. let's double it and it's gonna go yum yum yum yum yum yum yum yum yum yum yum so twice	Teacher's goals for the student	Challenging.
	yum yum yum yum yum yum yum yum yum yum yum yum		
	[He sings] very good ok, take a deep breath And get rid of the air you don't need and		
	through the whole thing?		
	when you're done (ok) so you don't have any air left (ok) so if you breathe in and breathe in and breathe in then you are going to get dizzy probably And just before you start, then you take your air. So, for example, yum. Yum, yum, yum, yum, yum, yum, yum, yum, yum, yum, yum, yum, yum, yum, yum, yum. [He sings] You got it. Let's do it again. Maybe a little bit slower. Sorry, that was a very good intake.		
	Oh, sorry. I haven't been hearing the metronome.		
	You got it. And yum. [He sings] very good yum yum yum yum yum yum yum yum yum yum yum very good Yes Very good okay. how's your throat? (not bad) okay okay Okay. This feeling here that you have, can you describe it? It's not chest voice. It's head voice.		
	It's almost. It doesn't feel quite like head voice. But it's getting close, I feel.		
	Yeah. Okay. This feeling we're going to need probably in this song. and if you sing you're gonna need it all the time it's really good, your balance here it's really good, we talked about that a teeny bit I think, it's called mixed voice you nailed it, don't change anything and	Student's learning profile	Using something that worked: mapping sensations.
	yum yum yum [He sings]		
	it's very good okay I'll do one more and then go down take some time to breathe in and let's go that's it you got it okay we can stop here for this one it's very good which leads us to let's work on this mixed voice then Yum feels good well Yum sounds good does it feel good for you?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah when it was many in a row it started, it's a bit tough but yes		
	do you know why?		Trying to understand what is happening when he breathes.
	it feels like I start stumbling over it but that's also, it's just kind of funny so it starts making me laugh		
	okay if it's that, then it's good let's make this make the voice stronger we can do this is really loud so I don't have to push that hard yum yum yum [Arpeggio] and see how it goes you can take it from here it's going to go yum yum yum yum yum		
	[Arpeggios]		
	yeah yeah yeah very good I'll do it with you		
	I thought I missed that		
	it was very good		
0:12:26	okay [Arpeggios]		
	Yes. Breathing. Breathe in. And. The note we're repeating is the one in the middle, yum yum yum yum yum yum yum yum. This one, it's a teeny bit higher. (OK). So look for the feeling you had just before when you were doing the perfect mix voice.	Student's learning profile	Using something that worked: remembering sensations.
	[He sings] Yum yum yum yum yum yum yum yum yum.		
	Yes. How was that for you?		
	Yeah, OK, good.		
	You got it.		
	[He sings]		
	a little bit higher. It's like you're throwing something on this middle note and you should nail it for the pitch. You got it. Let's do it again. And now you know how to do it to make less effort, which is good. Let's get lazy. You got it yes yeah that's very good. um uh you're going for let's see how high we can go uh Uh… That's a bit fast. Yeah. Two. Three. four.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He sings]		
	Go. Go. Go. very good okay uh now we're going to do the same thing but I'm going to give you some time to breathe in it was very good let's go yum yum yum yum yum yum yum yum yum so you have three beats to breathe in it's going to be more chill let's do it again		
	[He sings]		
	send your middle note and you got it and you can use the M to have the bouncier sound		
	the which		
	The m sound so it's bouncier and stays in your mix voice without changing to the head voice (okay) because we're trying to strengthen the mix right now		
	[He sings]		
	Got it… Yes. Break. Very good. How was that for you?		
	Good. I was a little dizzy. I wasn't breathing enough.		
	Is there a possibility you were breathing too much?		
	Oh. Maybe.		
	It was really high. And that was very good. Let's try it again. um take less air and let's see if it's the same feeling		
	okay yeah maybe i'm i'm because i feel rushed i'm taking really really deep breaths that i don't need to maybe i don't know um		
	yeah for this one we just need a tiny amount of air and if you take a lot and you don't have the time to release then you're going to take even more and even more and		
	is that what makes you feel dizzy okay		
	um let's try it lower okay		
	[He sings] still a little dizzy but i was taking like really short ones but i don't know maybe it's all leftover uh		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay then let's take a break do you want some water	Student wellbeing and needs	Suggesting a pause after dizziness.
	sure that'd be okay oh there was i can grab a glass		
0:19:15	and maybe this we can try that right away um um after this short ad okay it is instrumental and chords Is this a song you could play, or you would be happy to play with the guitar?		
	Probably, yeah, it sounds pretty simple.		
	Maybe we can also find one. I've got one with instruments, sometimes it sounds a bit weird. Let's just use that one. And final one for the guitar. Would you be playing chords? Or fingerstyle in the meantime?		
	Probably more the fingerstyle for this song to sing like that. I don't think strumming chords wouldn't really work.		
	Something like this?	Student's interests	Trying to find an instrumental that matches the way he plays.
	No, because that's the melody they're playing, rather than the background music.		
	Okay. Let's just see what that is then. I'm already reading all the flute here. Are you ready to try it right away?		
	Sure.		
	Let's go. Ready?		
	sing along with this? (Yeah) [He sings]		
	Okay. Okay, how was that for you?		
	Kind of tough, I felt like I was all over the place.		
	You were singing a third harmony. (Okay.) Which is probably why you're good with harmonies.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's break the voices down together. (Sure.) Maybe if you were to turn your body towards what you're reading, it would be easier for you to. Let's do it together. So that's the key. Okay. The good thing with this song is that it's always the same thing. So if you learn a verse, then you're good for the full thing. D sharp. We're good. D sharp. Let's start with the main voice. (Okay.) It's going to be very low for me. Let's see how it goes. It goes, hello darkness my old friend. Let's do that together. [He sings] Hello darkness my old friend. You got it. Or you could sing it one octave higher depending on what's comfortable and it would go, hello darkness my old friend. so far do you have a preference?	Student's learning profile Agency	Breaking down the melodies as it helped last time. Giving him the opportunity to see if he has a preference but…
	Mmmh i don't know		
	it's okay if not let's keep going and um we can we also have the option of changing the key so let's see how it goes uh i still i say hello hello darkness my old friend hello darkness my old friend i've come to talk with you again…		…not forcing it because it overwhelms him sometimes.
	[He sings]		
	this is the low version i think it would be better to change the key though let's sing the the high harmony and this will tell us if we need to change the key		
	so are they singing it just the same thing just uh octave apart no		
	no um they're they're singing different melodies but we are just trying different octaves to see what okay works with your voice the best we can try the active octave higher maybe maybe it's going to give us more information hello darkness my old friend and let's do it together hello darkness my old friend i've come to talk with you again because a vision softly…and you would have to change into head voice here softly creepy yeah beautiful yes so that would be		
	the higher version what do you think so far		
	i don't know either work either i mean it's probably a challenge to do it higher because i think that this the going high at the softly creeping it's hard but um		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	i'm thinking wait wow i'm using my brain right now and then sorry again i have to try i have your voice in my mind oh because the other one is can be lower let's try this one it will go hello darkness my old friend let's try that hello darkness my old friend		
	[He sings]		
	what do you think		
	that felt easy all of it it		
	sounded beautiful uh okay so i like this let's try the harmony and see if it fits your voice now uh hello darkness my old friend that would be lower hello my old friend i've come to talk with you again (okay) let's do it again		
	[He sings]		
	and then that would go higher for the harmony because because a vision softly creeping it's the same here left its seeds while i was sleeping and then it goes up and the vision that was planted in my brain still remains within the sound of silence and this is the harmony		
	how do you remember that or how do you is it is it just a sense of where you go is it based on the chords you see		
	uh it's because I know already (okay) it's just repetition the same way you remember the main melody already (okay) let's do it again and then you can tell me if you think we could go higher or lower with the whole thing and then we will find the perfect for you (okay) um i will sing each line twice the first one just for you to listen to and then we can sing it together oh let's do it three times so just me, together, just you	Student's learning profile	Listening (mimicry) to together to self-efficiency.
	okay		
	and that would be the harmony line (okay) hello darkness my old friend		
	i'm supposed to repeat after you sorry start over		
	yeah of course uh first time me then together then just you		
	okay [He sings / We sing]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	and that's the harmony line beautiful um we can do whatever we want with it it can be higher hoping if you want uh		
	it could probably be lower		
	what do you think let's try it so you can tell me um there's no there's no right or wrong answer here it's just a matter of what do you like best it's pretty subjective um i wouldn't mind hearing a bit more of higher notes in your voice but again that's not objective so that would be plus six and let's go for the main melody okay uh just you uh you would be there hello darkness my old friend		
	[He sings] hello darkness my old friend…		
	yeah okay now the harmony um i'll do it once and then it's you yeah for each line		
	[He sings / We sing]		
	yes do you have a preference		
	to either of those		
	to um main melody plus harmony at this uh key compared to the one we did before that was lower		
	uh well this this seems good to me		
	me too can we try higher though		
	i'm happy to try higher i mean that's stretching my sort of i don't know i think it's good to challenge myself		
	uh that was plus six and then we can get plus 8 okay um you know the melody let's go for it		
0:39:36	[He sings]		
	oops sorry that was very good uh okay i love this part because it's a an opportunity to get a little bit um uh softer on the higher note it's a d okay and now would you remember the harmony that's a really hard ask	Student wellbeing and needs	Reassuring.
	um try maybe uh do do it start it off and maybe i can go		
	okay what is it i'll add to you the first notes of each line uh let's do it together		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He sings / We sing]		
	wait i think it's even the same it's the same note all along for line three and four		
	[He sings / We sing]		
	beautiful still remains within the sound of silence beautiful you got it okay let's do it again um harmony		
	[He sings / We sing]		
	and the vision same note you got it still remains within the sound of silence beautiful yes very good let's do it again		
	[He sings / We sing] sorry hello darkness my old friend okay yeah sorry		
	oh don't be sorry		
	[He sings / We sing]		
	yeah beautiful what do you think		
	it’s the challenge is remembering it almost but it's almost there		
	that's great uh okay let's go for the full song with the original melody the main melody and let’s do it with them oh it's gonna be weird because we're gonna change their melody though uh I thought I downloaded it down here did not yeah it's there okay it's gonna change their voice because we changed the key i think we did that last time didn't we but so that would be minus four so you're following the main melody i will help you if it's too hard to stick to it		
0:44:25	[He sings]		
	perfect yeah very good soft for the high side you got it sorry i'm interrupting for the high part um if you accept that head voice might come in then it's going to be easier to switch to mixed voice or to have this uh gentle higher voice does it make sense?		
	i think so yeah		
	uh just think softer and maybe and that's it just think softer	Student’s learning profile	Using something that worked: thinking sensations.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He sings]		
	okay okay how was that for you		
	fine		
	good this part here um let's let's try to invite head voice there let's take it from here and the people bow and prayed		
	[He sings]		
	Yes this even here, it’s beautiful drop the jaw it's too hard, you got it this is where it's drop the jaw		
	what when you say drop the drum what do you mean?		
	uh uh drop the jaw like and the sign flashed out its warning [example]		
	oh okay		
	higher note drop the jaw		
	okay		
	uh head voice drop the jaw		
	okay		
	let's try from the beginning		
	[He sings]		
	yeah you got it that's it		
	um this opening the jaw thing isn't natural to me i have to think about it but it does make a difference i think		
	it's really weird and i guess the feeling of articulating like this is not very natural either um you don't have to drop a lot i tend to exaggerate when i demonstrate just a little bit so if head voice wants to come in come in then it can um so drop think gentle and then it should be good um and now let's do the full song but just with the harmonies maybe just half of it so we can have time to train your ear to do both		
	[He sings / We sing]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	follow of my voice same note again yes you got it that's really good same note very good yes you got it yeah		
	keeping the only one i really struggle with is the keeping it steady across that I		
	you have it it's just the last syllable that syllable yeah that you're dropping otherwise it's all good uh okay fire challenge um you go for whatever voice you want and i do the other one		
	okay i mean be easier to do the actual melody just because i know that very well		
	yeah so then the difficulty would be to not get um distracted by whatever's happening here um okay i'll let you do the first just you		
	[He sings / We sing]		
	Yes yes i'm impressed how hard was it		
	um i'm still not quite sure how i'm doing on the high parts i don't really i'm it feels yeah kinda yeah i just but fine in general uh		
	that was really good let's just see what time is it let's just see if you would be more comfortable a little bit lower if we try one or two uh i don't know if we try just this one		
	sure		
	and then you can tell me so i would be plus six		
0:57:57	okay [He sings / We sing]		
	is it better		
	yeah that was very easy		
	okay very easy		
	well that's yeah it felt much it was easier to hit the high notes but		
	okay really good um let's just try this first bit and you do the harmony (ok) and then we can finish on that (okay) let's do it together first just the harmony part		Using something that worked: singing together.
	[He sings / we sing]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	perfect yeah very good okay okay let's go for it together i wont sing very loud		
	[He sings / we sing]		
	haha		
	sorry hello darkness my old friend okay		
	it's actually the same note except for the last		
	yeah okay sorry		
	oh don't be sorry it's really hard what we're doing right now	Student wellbeing and needs	Reassuring.
	okay		
	in two hours it's impressive even		
	[He sings / we sing]		
	Yes. That was planted in my… That's good.		
	It's hard.		
	It's hard. Yeah, you're right. I agree. It was also very good. Okay. What can I do between now and next time to help with that or help with anything else?	Agency	Giving him the opportunity for a tiny agency moment before we finish.
	Nope. I don't think anything. I haven't been great at practicing, so that's my problem, not yours.		
	To be honest, I wasn't the best at practicing when I had to either. I understand.		
	Yeah, I think it's going well.		
	Do you want to keep going on this song next time or change?		
	Honestly, this seems like a good song to… It's comfortable. It has some lows and highs. I think it's a good one.		
	Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:00	If you had to do questions or anything like that, I'd be happy to do whatever you need.		
	I have to send like a post thing survey, but for today it's just whatever you want. (Okay.) So I forgot to breathe, sorry. So now I have to… Yes. So no we can do whatever you want. Last time we worked on sound of silence. We can do it again. This was for harmonies. If you want to finish with a mark knopfler for song, that can be good too. I just don't know which one because you said boom like that was not your favorite. But we don't have to.		
	What would a song… Yeah, I don't know.		
	And I can make the choice for you by do the equivalent of flipping a coin. Let's say this one is the one we're going to sing. That's not the right singer.	Student's learning profile	Making the choice for him not to overwhelm him.
	Oh no, it was. It's him much younger.		
	Oh, great then. Do you like that one?		
	Sure. I don't know about singing it.		
	We can try. (Okay.) Are you up for it? (Sure.) I didn't figure it out. I didn't know he was the singer from the Dire Street.		
	Yeah. Yeah. He just went solo when he got older.		
	Did the… Took the… Took the Neil Young path. Um… Because he went… Solo. I don't think you need too big of a warm up for this one. So are you up for diving in right now?	Student's learning profile	Choosing to go right into the action, not to overthink.
	Okay. Yeah, take my jacket off. Hmm.		
	This is the version where it's them, singing. (Okay.) But… Their voices are changed, so we can either use this one, or… The… Uh… This is the version with dance, singing. uh the instrumental version, depending on what you prefer, sorry that's not the right song, okay oh no sorry, my bad, can we go with this one? (Ok) it's with them, let's just do the original melody and let's go (sing?) yes please		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	[He sings]		
0:06:35	yeah okay there's a part where your voice is a little bit lower than it should it's always the same line do you know which one?(no) so it's this part here so I'm gonna give you. where would you say that the high part starts in this line? I'll sing it so you can have another idea people writing songs…	Agency	Giving him the opportunity to find the solution.
	I guess you're doing a more halfway through writing I think (okay yeah) it's maybe doing it later I don't know		
	no sounds good okay how about no not this one because it's not the same structure this one [I sing] I can sing it again		
	sorry what are you what are you wanting from		
	the same same question		
	okay yeah just vision it just seems to go up at vision and and across until you go down at brain		
	yeah you got it okay so that would be your cue to think higher		
	okay yeah was I just sort of sort of going up and down or you know		
	what you just did was perfect and what you did before you were		
	just not high enough okay		
	yeah let's try it again just you and see if you can just summon the higher notes and hello…	Student's learning profile	Using what works with him: thinking of higher notes.
	[He sings]		
	beautiful okay let's do the full song like this and see if you can have it for every one two three four fifth line		
	[He sings]		
	so again here if it feels like it should be more comfortable switch		
	switch what do you mean to switch to what?		
	switch to head voice (okay) sorry I wasn't clear enough		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	let my words like silent raindrops fell…		
	or switch to the feeling of head voice and it's technically not going to be head voice but if you just think of switching it's going to bring you to the right uh feeling area let's do it again	Student's learning profile	Using what works with him: feeling the higher notes.
	[He sings]		
	how comfortable does it feel when you're on this higher part?		
	it's so so. fine if I think the problem is more doing it like I think if I pay attention it's not too bad		
	okay what's the difference compared to when you're not paying attention?		
	well I think I go lower without realizing that it's not right		
	but just in terms of comfort um I mean		
	it's a little bit yeah I mean it's a little bit again it doesn't seem too bad I don't yeah		
	good okay good yeah then um we just need to focus but you got it okay great uh let's see if your memory remembers the harmony uh I don't well how does it go do you want to see it together first? let's do the first verse	Student wellbeing and needs	Suggesting doing it together for an easier/less scary transition.
	[He sings / We sing]		
	yes let's do it again		
	[He sings]		
	yes yes good job		
	I'm trying		
	okay it works good job okay let's do it again		
0:16:33	[He sings / We sing]		
	Yes okay beautiful so you got it now let's see um how we can do if it's two voices at the same time uh that's a very good job oh okay uh which voice do you want to take		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh the second one the the one we just did I while it's still fresh in my head I think I don't know (okay) again I think that there's a natural tendency to go back to the other one but		
	let's let's see how it goes (okay) and let's go		
	hello darkness my old friend		
	oh I took your voice sorry about that uh you were right where you should have been um I was distracted because I was thinking maybe we should use this um okay it's an instrumental that's a little bit too fast-paced. That's-let's see. We want to have minus six forty let's do that part together and then I come in and….		
	[He sings] I lose it as soon as you do it Is it focus? My mind automatically goes to the song I know		
	I don't know why it happens in the brain But I know it's super common Like really really really common We're doing a hard exercise Let's do it again I will hold my hand like this when I'm doing the main part And when I'm with you I will stay here And I will sing Not so loud And your goal is to ignore whatever it is I'm doing Stay in your lane You have a goal I'm not here It's like the devil on your shoulder Can you actually sing it? And I will talk about my life And you don't have to listen You have to not listen to me	Student wellbeing and needs Creativity	Reassuring. Coming up with a tool on the spot.
	Yeah Okay [He sings]		
	[I talk] So let's start And your goal is to focus on whatever the task is So I'll just start talking And tell you about my day This morning I was excited to walk my dog That's a little bit further than usual I was breathing It was not possible for me to Then what happened? I messaged my sister And I just released this So it's like Which word So it's going to need you to want to call Oh and my computer I had to Just That How it goes Because I Super sure about the design That was there before But you know it was like A chorus or something The voices Or whatever That's pretty much it I didn't find the future yet And Um Yeah that's pretty much it And I know you got my impression And I didn't want to take the cards I don't know the words Fell Drop music Or I might have to say the contrary to the apple I don't know if I didn't know this And		
	And Whisper In The sound Of Silence…		

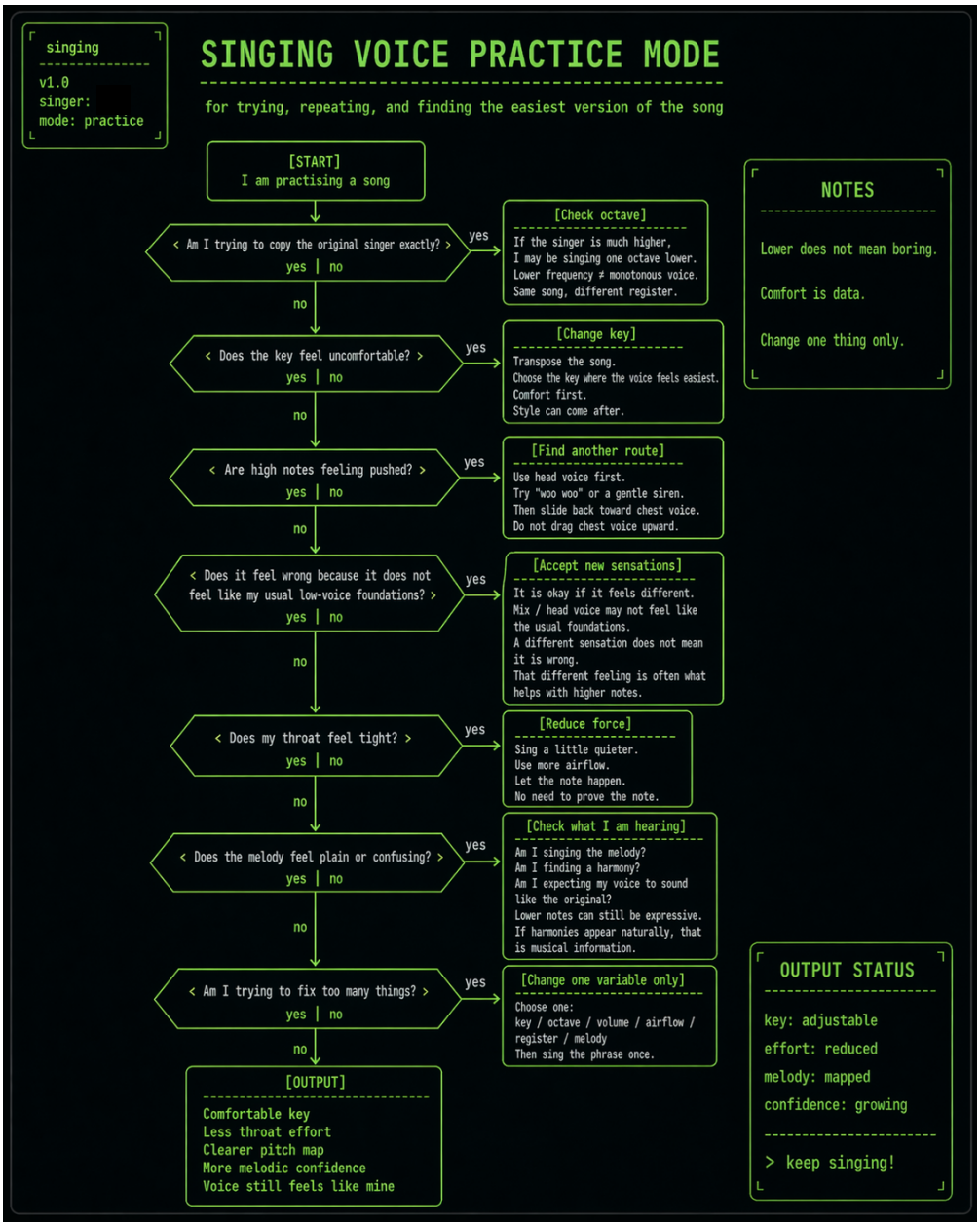
Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Good job Yay Okay		
	Didn't hear a thing you said		
	Perfect Exactly the same thing now Stay focused Stay in your lane And Oh no What did I do? Let me Oops Here you go Okay		
0:27:09	[He sings / we sing]		
	Yes, good job		
	Well, I struggle every time on that one And the words that proper are written on the subway walls		
	Um, let's do it again Just this line Oh, just because of the weird phrasing Is that because of that?		
	No, I think just every time I As soon as I hear you on that part I want to go after Um		
	For every single verse		
	Yeah That's the part I I can't keep in my brain Once I hear it It different Um The words of the prophets The prophets are written on the subway walls		
	Um The melody goes high pretty soon (Like silent train drops fell) And If, I think if you manage to stay on the same note If you take the same note for the three, four first syllables Then You should be good Uh If you take Uh But my words like silent		
	But my words like silent		
	Silent Raindrops fell But the beginning of the line Just the same note Stay on the same note (Okay) And I Or the melody will go higher On the second syllable So if you manage to…		
	My words like silent		
	Okay You got it Let's do it But my words like silent raindrops fell Let's do yours But my words like silent raindrops fell Just you		
	But my words like silent raindrops fell		
	Oh, I'll come in But My words like silent raindrops fell		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	like silent… yes no i i think i		
	that was good		
	okay um but my words like silent raindrops fell (yes okay) but my words like silent raindrops fell (great uh i'm coming in) but my words like silent raindrops fell. i want to no every time on the silent i want to go up and match yours um		
	but you have to go up anyway yeah so if you go up and you don't match mine you're good (okay) uh if you feel like we're going up together it it's what's happening (okay) so that's good you just have to not go that high		
	but my words like silent raindrops fell		
	yes		
	i thought that and aren't i just matching you there though? (no) but my words like silent because i think i'm going silent no i don't know okay		
	whatever you do that works		
	okay but my words like silent raindrops fell		
	you got it raindrops fell is a bit too high that's it but my words like silent raindrops fell let's do it again		
	but my words like silent raindrops fell		
	You got it l i lost my what's the word for my pen spring the thing that it's okay oh thanks it doesn't matter it's just um make sure you're not tripping on it thank you so much i will fidget with something else but yeah let's make sure nobody's tripping on the little what's the word is it a spring?		
	I don't know what we're talking about		
	you know the thing that		
	oh yeah okay yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah okay um we're gonna do it again but you're gonna sing the original (okay) thing and see if it's easier or harder okay um whatever happens i think you have both voices on your private page so if you want to refer to that later it's there okay okay um i'll sing the original melody with you for the first verse and then i'll change		
	[He sings]		
0:38:11	Yes! Easy.		
	Yeah, I got tripped up a few times, but...		
	Okay, where? I didn't think so.		
	Again, still, I think around here. Still in that, the same one, I keep, as soon as I hear something else, I want to follow along.		
	Interesting, because you didn't, your notes there were...		
	Yeah, and there's much better than the reverse, me doing that one.		
	Maybe it's just about a habit then, but good job, because honestly, it takes more time than this. So, very good job. Well, just checking the time to… Oh my god. It's... Okay, should we switch?		
	Sure.		
	I'm not sure I know that one… You go! Let's do one verse, one chorus. (Okay.) Then we see how we can make it easier. I'll just fetch the lyrics first.		
	[He sings Brother in arms] He has a very like almost talking way of singing.		
	Yes, are we reaching a verse, a chorus, or?		
	It's the guitar solo right now.		
	Then why do you say it's a hard song?		
	I don't know if it's a hard song to sing.		
	It sounds just perfect for you. (Yeah.) I don't even think we have to change the key. Do you?		
	No, it seems easy to sing.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. Okay, let's finish it then. And see how it goes.		
0:42:40	[He sings]		
	Very good, do you think you need to follow the singer To remember the melody		
	I don't think so		
	Then let's switch right away For an instrumental version Because I want to hear you Let's try that one. Does it sound okay? (Yeah) Sometimes it's just ugly or tacky sounds (Yeah, no) Let me know I'll skip the intro	Teacher's goals for the student	Wanting to hear his voice only because it is beautiful and I'd like him to notice it.
	[He sings]		
	What do you think of this instrumental version?		
	It's the same as the album version It's the same thing		
	Okay, then let's try to have the voice take a little bit more space (sure) I think we tried that on your first session If you put your hand here And you sing around this pitch You should feel some vibrations Can you try just a brothers in arms?	Student's learning profile	Using vibrations as it seems it would work.
	Brothers in arms		
	Do you feel something here?		
	Not too much		
	Okay, then Then maybe it won't work (Probably) Do you feel something here? (Yeah, maybe I don't know) Let's put your hand here (Okay) And say Brothers in arms Or whatever line you want For example (Okay) The one that's coming up		
	These miscovered mountains That's more here		
	Okay So we're gonna try to find a way Of putting the hands here That are not That doesn't look like we're strangling ourselves And aim for More vibrations More feeling of the vibrations (Okay) Let's do half of the song	Student's learning profile	Using what works with him: feeling the vibrations.
	[He sings]		
	yes		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	so what is the difference like what i like i don't really know like how do i remember or how do i do that if i'm singing in the future like it just it does i think i notice it sounds better (yeah but how do you do…) that like like what am i like i don't even know what i'm changing but something like i don't know		
	the problem with the voice is that we can't really see what's happening (okay) have we looked at vocal folds		
	yeah yeah		
	so you know the movement is like this you you know facing you um if you are flapping the vocal folds like this you're gonna feel a vibration but if you're flapping them like this like the whole meat beefy thing then you're gonna feel more um it's just more mass vibrating it creates more more of a condensed and present sound and this is what you are doing right now		
	okay and so when it's vibrating like that it sounds like a what like a fuller sound or like it's that's the like my goal would be to like what why wouldn't i hear it in my chest or like you suggested it is…		
	um yes it does sound fuller that was the word i was going to use uh why wouldn't you hear a feeling in your chest I don't know uh we're just different persons okay some people they feel it more here (okay) uh when we talk about head voice some people they feel it in their head I don't i don't um but a lot of people do because it's called head voice um so don't worry if you can't		
	okay it's not like i sing differently and all of a sudden i hear feel it down here and okay		
	probably if you were singing this song way lower you would feel it in the chest let's try and if you just take the line my brother is in arms let's say it's this oh that's okay me uh e i'm just trying to bring it down so it's…can you try that my brothers in arms	Student's learning profile	Using what works with him: feeling the vibrations.
	brothers in my brothers in arms still not really (okay) my brothers in my brothers in my brothers in arms oh there you start feeling okay		



Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	uh so yeah but if it doesn't work for you then let's just don't don't don't try to reach it um if this works yeah yeah and um let's actually try to have the same result without doing this okay and see if you can have this beefier sound um like this let's do this let's do the second half		
0:53:50	[He sings]		
	okay great did that work		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	a little bit i find it hard to sing with him because it's it's it's it's i feel like he's almost just talking sometimes and not like not even singing it's odd or just seems strange to me to sing along with		
	do you mean sing sing sing along with any type of uh like the instrumental or		
	no just him his the way he sings it seems i don't know		
	uh but when you do it without him then it doesn't have this talking feeling is that correct?		
	maybe yeah i think that's right		
	okay um it's possible that he's just so i'm not really making the notes but whatever you're doing works because it's i don't think it's i don't think it's made to be um understood as if he was singing		
	no i know it's uh it's uh yeah		
	do you want to try it his way (I don't know how) you would just have to um aim for way less way less vibrations so the opposite of what we've been doing	Student's learning profile	Using what works with him: feeling the vibrations.
	that's what that's the difference you think?		
	i think that's a big part of it as if he was not singing for anyone just for himself while cooking i'm not diminishing the beauty of the song just um um that's the the vibe it gives like just singing to himself does that does it make sense? (yeah) can you try it?		
	i don't know		
	let's do one half like he does it and then like (okay sure) or or we can do something else if you'd rather		
	no probably at it like we're at 4 15.		
	oh oh do you uh do you uh do you have two minutes	Student wellbeing and needs	Making sure he's got time.
	sure yeah okay		
	uh then don't try to make any vibration and it should sound like you sing for you not for me		
	[He sings]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	sing for you not for me. you’re giving me too much. yep		
	[He keeps singing]		
	okay so that was closer to what he's doing and now um just let's finish the song and don't think about anything just have fun singing and that would be closer to your voice		
1:01:17	[He sings]		
	yes. does that make sense?		
	yeah		
	more or less vibration uh really really cool and um now I know that who's the singer of this band okay great do you have any questions based on what we did today		
	No so i guess i maybe i do actually what happens now so you said you send out a survey (yeah) and you know whatever i can do to help your project		
	well that's it yeah thank you so much well your your time is what helps me and um uh i think so it's three links I think it's should be 20 minutes (okay) for the whole thing and um i can send you the recordings if you want them (no) okay		

Participant 4, between-session and post-session support - Coded

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
1	If you'd like to explore a bit between sessions, here are a few very specific exercises you can try. You can choose whichever ones you feel like doing. If deciding feels overwhelming, you can simply do one per day, and repeat each one twice over the next 6 days. They are intentionally short, so you can stay focused and not overthink. **1. Head voice / ease / breathing** This exercise is to help you access your head voice and allow the breath to stay easy. The arpeggios are very short, so you don't need much air, almost none. Let it happen naturally rather than trying to control it. If you feel uncomfortable or dizzy at any point, just stop. Feel free to message me if anything feels unclear! [Recording] **2. Mix (strengthening the sound you found)** This is close to what we explored during the session. Same idea with the breath, keep it light, don't overfill :). The goal is to let the voice connect rather than push. [Recording] **3. Agency / choice** For this one, you'll choose a 3-syllable word and sing it on the exercise. It can be any word, the important part is that you choose it. I've added a few small "traps" in the notes, but your ear will naturally guide you through them. I'm curious to hear how this one feels for you. I have a sense that building agency might help build confidence in your voice overall; please tell me if this idea does not resonate. [Recording] You're also very welcome to mix and match exercises within the same day if you feel like it. Everything here is optional, just tools if you want them 🙂!	Student's wellbeing and needs Student's learning profile Teacher's goals for the student Agency	Not to overwhelm, as he seems to have issues with decision-making music-wise. Respecting neurodevelopmental profile. My goal for him was to develop agency.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
2	**<u>The plan (very simple!)</u>** The goal for the next 20 days is just to get you singing regularly, without overthinking. Since you don't sing that much, let's get you to SING! It will help in 1) discovering your voice and how nice it sounds and 2) give your agency over it. I added a simple start for music theory on Day 1 and 2. All of this is optional. **DAY 1 - 2** Simple way to start: If you know the first chord (for example, Am), very often the song is in that key (Am). Not always, but it's a good starting point. Then, if the song is in Am, I'd like you to play the note A on the guitar or on an online piano (you can see the note names on the keys) and sing that note. If the first chord is E, there is a good chance the key is E. Find the note E and sing it as you go through the other chords. Pick songs that you play without a capo. That's enough for now. If this is not clear enough, let me know and I'll create another step by step. **DAY 3-8** SING! Anything! At least one song per day. It can be the same song every day. It can be in the car if it feels more comfortable. It can be just humming in an elevator. But let's aim for one full song per day. No need to be "good". Just sing. → Embrace not knowing→ embrace confusion→ embrace wrong notes! We're just trying to get the machine started.	Teacher's goals for the student Authenticity Agency	I wanted him to experience singing as he "does not sing much". I also wanted him to experience how beautiful his voice sounds. It should help with agency

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
2	**DAY 9–12** Still: sing one song per day (but this time, it has to be a different song each day). Something important from our session: **You have a really beautiful voice.** Even when the pitch isn't always exact, the quality of your voice is already there. So this time, try to:→ listen to your voice a little more→ stay aware while you sing. Not analyzing, just noticing. Optional: You can record yourself once and listen back once if you feel like it. If you feel a bit cringy, that's normal. **DAY 13** Sing Scarborough Fair If the lyrics feel confusing, just repeat the same verse. **DAY 14** Sing Roxanne Get ready for confusion and just sing along. It's completely okay if the notes aren't right. **DAY 15** Sing Roxanne again, but with this version: https://www.youtube.com/watch?v=_KLko9LkMXQ **DAY 16** Sing More Than a Feeling **DAY 17** Sing a song by Mark Knopfler! **DAY 18** Sing another song by Mark Knopfler		

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
2	**DAY 19** Make a choice for our next session: Option A→ exercises + song (about 50/50) Option B→ very short warm-up + mostly songs We've tried both, just choose what you preferred. Both paths are good.If you're not sure, toss a coin 🙂 **DAY 20** Choose the song(s) we'll work on together: one song if you picked Option A on Day 19, or two if you pick Option B **Final note** In case it's helpful, here is the list we used to describe your voice.  You chose MELLOW, LOW and THIN and I chose SMOOTH, DRONING and MELLOW. If this resonates, great. If it feels confusing, let's just let it go. Let me know if you have any questions :). Happy singing!	Agency	To develop agency.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
3	**1) Next time, if you are up for it, we could do a very quick warm-up and work on two songs:** - The Sound of Silence by Simon and Garfunkel, to work on harmonies because I think it will help your musical ear [Video Sound of cilence with lyrics] - Boom, Like that by Mark Knopfler [Video Boom like that with lyrics] You don't have to know the lyrics by heart. **2) Here are some resources for your throat:** **- Hydration:** It takes about 4-6 hours for the water you drink to affect the hydration of your vocal folds (apparently they're less important than other parts of the body? I can't believe it!). Consistency is more important than volume. **- Vocal naps:** IF you are talking a lot, aim for 10 minutes of silence for every 60 minutes of talking. - **Instead of coughing** (which doesn't help), you can do what is suggested here: [Youtube video "Reduce or eliminate chronic throat clearing" by Resonate voice and speech services] - **An exercise you can try** with either a straw or puffy cheeks (it's just me talking with my accent): [A video I've recorded years ago] - **Some honey:** if you feel like your throat is a bit swollen, honey can help if used correctly: it **a) coats the pharynx** (your throat), which reduces the urge to cough or clear your throat. This prevents the violent "slamming" of the vocal folds that happens during a cough and **b) hydrates**. By soothing the sensory nerves in your throat, it can help reduce the irritation that leads to secondary muscle tension. **Take a small spoonful and let it dissolve slowly on the back of your tongue, allowing it to coat your throat like a protective film rather than swallowing it all at once.** Let me know if anything is unclear or if you have any questions 😊. Take care!	Student's wellbeing and needs Vocal health	I picked songs for him as an answer to his discomfort about choosing songs that came up in class. To take care of his voice as he was still a bit hoarse from a cold.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
4	Two recordings that may help if you need them: - The -6 repitched version for Sound of Silence - The -6 version for the harmony lines [Recording Sound of silence -6] [Recording of harmony lines Sound of silence -6]	Student's learning profile	Giving some leeway; he seemed busy and mentioned that he had a lot to do with the previous support I sent out.
5	We played around with 2 songs: Sound of Silence for the harmonies and Brothers in Arms to feel how "more" or "less" voice feels.		

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
Post	Here are a couple of playlists of songs that would suit your voice. If you ever feel like you are a bit under pitch-wise, summon the head voice! **Playlist 1: Just sing! (easy / confidence building) (link here)**  **Playlist 2: Slightly more challenging (link here)**  Thank you so much for your time and participation. I wish you could hear your voice the way I hear it. It's beautiful! If you don't know where to start, the 20-day plan described above is still a good way to get the momentum going. Please let me know if you have any questions about either your classes or the research. Happy singing 😊!	Student's learning profile	Using what worked in class. Sending some songs he'd be good at, as per his request.

- **Student's learning profile**
  P4 seemed to benefit from concrete, embodied, and low-pressure ways of learning: feeling vibrations, thinking "higher", mapping sensations, singing together first, breaking things down, and going into action rather than overthinking. He also seemed to need help when too many choices or questions became overwhelming.

- **Student wellbeing and needs**
  P4 often seemed nervous, self-conscious, unsure of his ability, or easily overwhelmed by musical choice. Personalisation often involved reassurance, reducing pressure, taking breaks, changing exercises, and making the process feel safe enough to try.

- **Agency**
  Present, but sometimes adapted carefully. Instead of always giving open choices, personalisation sometimes meant reducing choice, choosing for him, or giving very small agency moments because too many options/questions could overwhelm him.

- **Teacher's goals for the student**
  The work often involved helping him hear and trust his own voice, challenge his belief that he doesn't know how to sing (yet), work on harmonies, and let his voice take more space.

- **Rapport**
  Not a lot of speficic instances in the coding, but strong because encouragement, humour, reassurance, and trust-building were central. He seemed to need a relational space where trying, being unsure, or sounding imperfect was acceptable.

- **Vocal health**
  Relevant as some exercises were adapted around dizziness, breath use, sickness, vocal comfort, range, and not pushing when the voice or body was not fully available.

Main trajectory

P4's trajectory moved from nervous curiosity and my belief that he might not be able to see that he had a pleasant, usable voice and could begin to trust it. The process became increasingly focused on reducing overwhelm, building confidence through action, using easy songs, and finding embodied cues such as vibrations, head voice feeling, and "thinking higher".

Patterns

Personalisation through reducing overwhelm
Choices, questions, and tasks were sometimes simplified or narrowed so he could stay engaged without freezing or overthinking.

Building confidence by challenging negative self-beliefs
The work repeatedly addressed his assumption that he could not sing or was not in tune, while giving him direct experiences of sounding good.

Using musical interests as an entry point
Mark Knopfler, Dire Straits, Simon & Garfunkel, folk/acoustic songs, classic rock, and guitar-based music became relevant material for the work.

Embodied cues as learning tools
Vibrations, head voice feeling, breath, posture, movement, and physical sensation.

Learning through doing rather than overthinking
The sessions often shifted from questioning/explaining into action, repetition, singing together, or trying a song directly.

Adapting agency to the learner's needs
Agency did not always mean giving many options. Sometimes it meant making choices smaller, choosing for him, or offering one manageable next step.

Developing independent musical confidence
Harmony work, drone notes, instrumental tracks, and "stay in your lane" exercises supported his ability to hold his own part and trust his ear/voice.

Q5. Participant 5

Participant 5, Session 1 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:04:57	Hi!		
	Yay, I can see you perfectly, amazing.		
	Oh, great. Can you hear me? (Yes.)		
	Perfect. Sorry. Is my sound good too? I can speak a bit closer.		
	Your sound is perfect.		
	Right. Amazing. Yes. Thanks for joining in.		
	Thank you.		
	Before anything else, are you okay with this meeting being recorded (Yes.) Thank you so much for filling out the little surveys.		
	Yeah, out of curiosity, that's part of your postgraduate studies?		
	Yeah, that's part of the master's.		
	Okay. Okay. That's great. (Yeah.) I really appreciate the opportunity.		
	If you want us to talk a little bit more about the research and if you want to know how I can analyze some data or what we do together, just let me know. Oh, we can set some time apart to talk about it.		
	Oh, yeah. Oh, yeah. Yeah. Yeah. That's, I think, you know, when you're done with the research, I'd be curious to read it. I'm a researcher myself and I've been also working at sort of demonstrating the changes of art, you know, experiences as well. So that's why I asked.		
	Great. In dance, right?		
	Hmm. Yes. Yes. So in dance movement and also within the art and health set, you know, in that sort of framework.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	That's great.		
	Yes. Yes. So it's all connected.		
	Yeah, I guess. all arts forms are sort of intertwined.		
	Yes. Yes. And one thing I've always been, I've always struggled with, what drew me to that post is that I've always struggled with my voice. I know it's soft. I'm comfortably soft. And that this is my comfortable voice. But I find that I'd like to expand the range.	Student's goals	She states her goals.
	When you say, so you're saying comfortably soft now, I think you wrote somewhere that you'd love to sound more, sorry for my accent, authoritative. So how do you envision those two things together, comfort and authority?	Curiosity	Trying to understand how she maps/links concepts.
	Yes. Yes. Well, I don't. I see them as quite different. So that's why in my current voice when I present in a meeting or which is in a different setting, like a government setting, I'm, you know, developing myself as a people manager, leader in that context as well. So I know my voice is good for collaboration and inviting input, but when I, but probably lacks that sound of confidence when I present the outcomes and I want to get others on board.		
	Okay. Do you, do you have examples of some people who have voices that you find exert confidence, just trying to meet you where you are?	Curiosity	Trying to understand who she aspires to be like (speech wise).
	Yes. Yes. I really like, for example, Jacinda Ardern's voice presented for presentation style.		
	Let me write that down. Sorry. How can I spell that?		
	Yes. Jacinda Ardern. Okay. So that's Jacinda Ardern, New Zealand ex prime minister.		
	Oh, thank you so much. By the way, if, if my grammar or accents are, are too disturbing, or if you need me to repeat something five times, please let me know. I will never be upset if I have to repeat.	Student wellbeing and needs	Letting her know it's okay to interrupt me if I'm not clear.
	Very clear to me. Is it daytime over there for you?		
	I'm in Calgary. So yeah, it's four, it's 4pm.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Oh, okay. Okay. Yeah.		
	And you're in [city] right now. Is that correct?		
	Yeah. So I'm glad we're both still enjoying the daylight.		
	Cool. Okay, amazing. And yeah, so this was a little, some more information about your, your speaking voice. Now, do you feel like you need different things from your singing voice if you, if you have to compare speaking and singing, or is it all connected to you?		
	If they're kind of different because in singing, I really want to enjoy it in a relaxed way. And I guess in both I want to project more. And to fill out the space more.	Student's goals	She states her goals.
	Fill out the space. Okay, great. Great. Okay, so, so we have five sessions together. And I'm thinking out loud, how would you like to, to use our time together, we could do a little bit of speaking and singing for in the same session a little bit every time or we can dedicate full sessions to singing. You're singing or speaking depending on what you want.	Agency	Giving her the opportunity to structure her sessions.
	Let's try for this session to be, you know, covering up both. Yeah. And then, and then going from there.		
	Sounds good. Great. Okay. Perfect. Do you have any questions for me?		
	Maybe later.		
	Okay. All good then. Yeah, if you have any question about anything, just let me know if I explain something that you know already, just interrupt me. So we can skip. And I forgot this last thing I wanted to say. Oh, maybe it will come back. So, oh yeah, here it is in my brain. If you want to sing something today, what would that be?		
	That's the thing. I don't sing. And I've never engaged with that to, I never sing. (Okay.) Yes. So I'd like to, and I don't know the lyrics of any songs enough to cover a tune. I could hum.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah. And what we could do, oh, this is the song we did with the previous student. So I can just display lyrics on screen if needed. So humming is perfect too. But just in case you want to, you want to have the lyrics, they can be here on screen.		
	Yes. Yeah. So the song then I would choose is this one. La Vie en Rose.		
	Great. Do you have a favorite artist for this song?		
	Not really. I think they were all quite, quite nice.		
	Let's just talk about this song a little bit more as a point of introduction. What do you, what do you like about the song? We're just going to use the speaking voice a little bit here. So we can talk.	Student's interests	Using the song as an excuse to talk.
	Hmm. I like that. It's very soulful and, and calming. And it's not overly sentimental, but still emotional.		
	Okay. Hmm. Sweet. We have plenty of artists here. And so she's the original singer. Just tell me to, I'm going to scroll down. Tell me to stop when you want me to click on one of the versions.		
	Yeah. Edith Piaf is fine. Is that English version?		
	This is in French. (Oh, okay. Okay.) We're looking at the English version, right? (Yes.) Sorry. I'm French. So I went straight to French lyrics.		
	Okay. The top one's fine.		
	I don't know this artist. Perfect. Just looking at the key here. The key is the height of the song. Is it high or is it low? (Hmm.) Do you play any instrument? (Yes. Piano.) Oh, great. So I don't have to talk about keys at all. (Mm-hmm.) Can you hear my piano correctly? (Yes.) Yeah. Great. Just writing down the key here. F sharp. This is for future reference. Minor. Okay. All good. Let's talk more. Can you introduce me, Who is, I don't know, I'm a person who is not good at dancing at all (Mm-hmm.) I feel like my mind can go into beautiful swirly movement, but when I have to reproduce that with my body, it just feels awkward. (Mm-hmm.) Can you talk to me about dancing and how I could progress because of my weird movements?	Student's interests	Using her interests as an excuse to talk.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Mm-hmm. Yes, yes. I think it comes to your concept of what dance is. So often people feel that dance is, has a set way or a particular quality and requires demonstration of certain skills and technique. And that is just one category of dance. I think humans have a natural capacity for dance. And it's about accepting that everybody moves uniquely and then allowing yourself to inhabit your body more without that self-judgment.		
	Okay. Um, thanks, because that hits home. Um, I could have said the exact same thing about voice. (Mm-hmm.) So what are the unique things about your voice that you notice and like, um, talking about speaking voice now?	Student's learning profile Authenticity	Linking her dance values to "voice": comparison. Asking about her opinion on her voice.
	Mm-hmm. I think it's very calming. It's, it creates a sense of peace. Peace. And it invites perhaps reflection and, and, uh, connection, hopefully.		
	It really does. (Mm-hmm.) I also love your rhythm. Um, let's have a look at, um, a speech, a little bit of a speech here and let's see how you can translate everything you just shared here into a way of speaking that's a little bit more like, um, tell me if I'm pronouncing it right. Jacinda. Um, oops. Ardern, is it? (Yes. A, A-R, I think. So A-R-D. Oh. Oh, you got it.) Yeah. Sorry. (Oh, I'm not hearing the sound.) You're not hearing the sound. Sorry about that. Um, I was, I was thinking that, um, maybe we could find a speech. Yes. Oh, and it corrected. Perfect. I will let it run for one minute and during this minute. Um, I would love for you to think about what you like about your voice. Uh, so you just said inviting people to connect. Um, you said the words peaceful, calm. Um, let's see how you can mix that with this.	Authenticity Student's learning profile	Using the words she used for her voice. Moving those towards her role models.
	Um, do you mean to think about how I would present or to see if she does the same thing?		
	Um, seeing how you could keep what you like about your voice and get closer to where she is staying on your own spectrum. (Yeah.) Tell me if I'm not making sense. (It makes sense.) Right. Um, okay. Sometimes I, I use images and it's just too many at the same time. So just tell me if it happens. Okay. Full minute here.	Student's learning profile Student wellbeing and needs	Moving on the spectrum towards her role models. Letting her know it's okay to tell me if it's overwhelming.
	[Jacinda Ardern's speech]		
	Okay, what do you like about her voice?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I like the emphasis she places on certain words and that sort of gives it a rhythm. So, for example, violence, the way she says that at the end and then leaves a pause. But she says it in a way that's strong as well, probably using her core projection. So, that's what I've noticed. So, projecting volume and then emphasis on certain words, key words and pausing.		
0:22:57	Okay, let's try to talk a bit more about dancing or any subject you want really. We are gonna add something in your posture. (Sure.) I'm sure your balance is amazing. Let's try and feel how your feet feel on the ground. So, we have both feet connected to the floor. And we're standing a little bit straighter, but just changing this here. Yes, and you would do it better than anyone. And now we're going to talk about dancing. Sorry, I interrupted you.	Student's interests	Using her interests as an excuse to talk.
	You mean opening the shoulders, the chest of people? Okay.		
	Never in a way that will create tension that we don't need, but just reflecting the connection you said you noticed in your voice, inviting people to connect. This will be reflected in your posture too. And now we're going to talk about anything. Again, it can be dancing again. Or any other subject. And now that you have the posture, we're going to try to emphasize the words that you think are meaningful. And if you need a prompt to get you started, just let me know.	Student's learning profile	Using her values + role models as a stepping stone.
	Yes, a prompt, please.		
	Okay. Does it matter if people are not coordinated when they dance?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Does it matter if people are not coordinated if they dance? Well, no, I think it really depends on the purpose that they dance for. Now, in the dance space I run, I offer an opportunity for people to connect with their bodies and their movement. So it's very natural to feel uncoordinated to begin with, and that's a very subjective judgment. People can say and can feel they have two left feet. Over time, they do feel more integrated with their bodies.That it's just a part of their bodies, that it's just a part of them. It's gradually moving more freely, can feel as normal as brushing their teeth or bringing a mug to their lips. So the process is about befriending their bodies again, after perhaps many years of being a part.		
	Great. How is your breathing right now? How do you feel the breath entering and leaving your body?		
	Well, it's, I'm enjoying the natural pace of my breathing. It's going, it's going down, going down into the lower abdomen.		
	Let's try to make this a little bit more conscientious. And this will be the basis for more projection.		
	Conscientious or conscious?		
	Conscientious, sorry. Well, actually, I'm not sure about, I'm not sure I would know the difference between the two. Conscious would be.		
	I'm aware of what's happening.		
	Yes, but also you can focus your focus on the belly. (Okay.) And we're going to try to have a belly that takes even more space. So when you're inhaling, your belly expands. And let's just imagine it expands even more and you're taking even more space. And this will be my last question for today on this, on this topic. Let's maybe talk about, can you share about a dancer that really inspires you? (Hhm-mm) You're still on your two feet, taking the space and every single time you're breathing, you're just filling up the room.	Student's learning profile	Integrating her beliefs + body/movement philosophy into voice learning.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I am very inspired by the artist Akram Khan, who is a London-based contemporary dance artist from Sri Lankan background. What fascinates me about him is he can stay very rooted in his Sri Lankan traditional dance forms while also integrating contemporary ways of working to express ideas that connect with audiences today. On stage, he could be performing classical turns and at very fast pace. But I feel he also contains that with intention. So I'm not there to look at very high acrobatic movement or high extensions. What draws me to him is that I feel he has something to say and he can do it in a way that crosses cultures.		
	Thanks. Thank you so much for this and what just happened here. I know it's tough because you have to focus on things and think about what you're going to say. But did you feel that this one was different than the other ones?	Student wellbeing and needs Agency	Reassuring. Inviting to self-efficiency.
	Yes, I feel, as I speak now, I feel I have a fuller voice. I'm able to pause more.		
	I can, so here's what I feel, I can feel, tell me if I'm wrong, that you're owning a little bit more the space. And so your hand movements were a little bigger and your voice a teeny bit louder, more projected. And sometimes when we talk about projection, we imagine ourselves as people radiating sound or pushing sound. But the feeling is way smaller than what's actually happening. Because you're playing. Oh, sorry, please go ahead.		
	The feeling is smaller than what's happening. So, so, yes, so coming back to that idea of radiating sound, is that a helpful way to think about it or?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I use radiating, this was not the word I wanted to use, but because, yes, radiating sound is helpful. (Hhm-mm) So, you're just, you're a messenger, messenger, oh, no, messenger, yeah. And you're delivering something, anything you want. It can be connection, emotion, stories, anything. And it all comes from you. And if we think about pushing, it's like we're looking for something, but you just have to stand there and radiate. You're aiming for people's ears because you're just, well, just, that's amazing, we can do that. You're creating vibrations and ears are picking up on those. Because what I mean when I say the feeling is smaller is that you don't have the same feeling that you have when you scream, when you're trying to project your voice. And it feels unnatural sometimes because we think we just have to make a lot of effort. But this feeling of effort isn't really present. And whatever you did here was already more projected than before.		
	I like the concept of radiating because projecting feels it's just like this singular trajectory where radiating is involves the body.		
	Great. Well, I feel like this is what just happened here. Time flies, so we can switch to singing if you want, but I can take notes.		
	With that in mind, what I can do to practice in the meantime, this radiation.		
	I can, is it okay if I send you an email afterwards that, yeah, recaps everything? Because sometimes in singing, you're going to find similar concepts and we can blend them together.	Student's learning profile	Using post-sessions as a learning tool.
	Yes, I'd love to just find that connection between the two as well. So let's shift to singing.		
	Great. I guess if, if we want to make a parallel, it would be, um, dancing is, as you said before, the same thing as brushing your teeth or walking, even though it doesn't feel the same. It's just sort of here all the time. Um, we are lucky to be moving all the time and I would say we're lucky to be producing sounds all the time. So just writing, uh, what we did now and what was useful because I forget things. Um, um, um, um, how about we read the words of the song to create this little bridge maybe oh they were here and no they're not there we go okay can you read this?	Creativity	Analogy/parallel.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes hold me close and hold me fast the magic spell you cast this is la vie en rose when you kiss me heaven sighs and though i close my eyes i see lla vie en rose what does la vie en rose mean?		
	uh it's um life in pink literally		
	oh okay okay didn't know that		
	um it just means yeah as if you that's this expression exists in english you as if you were just putting a pair of um pink glasses and everything was bright and beautiful and (oh i see) romantic um yeah does does it make more sense with the english lyrics i don't know the english lyrics		
	when you yes when you press me to your heart i'm in a world apart a world where roses bloom and when you speak angels sing from above everyday words seem to turn into love songs give your heart and soul to me and life will always be love yeah and rose		
	yes you have your hand here do you feel the vibrations in your chest when you talk?	Student's learning profile	Using her body/ movement philosophy into voice learning.
0:37:26	yes yes i do		
	okay um what do you know about chest voice and head voice?		
	um chest voice is fuller uh not much just just that head voice is soft and sort of feels quite limited here uh chest voice is what singers do		
	um let me pull up my piano here when you talk uh you are using your chest voice we we all are if um well like 99 of the time uh can you see my piano yeah (yes) okay great and um chest voice we use it for the lower notes now if we want to access higher notes we have to use head voice because it's sort of a different combination of muscles different coordination and what makes singers uh sound like they're never losing leaving chest voice is oftentimes mixed voice which is in the middle mixing both feelings of chest voice and feelings of head voice but also mixing mechanics of chest and mechanics of head	Creativity	Using visual aid.
	how do the mechanics differ?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	oh let me show you this is super interesting. um have you ever seen vocal folds? (no) like vocal cords um so right behind your adam's apple here you have your vocal folds so this is your air tube and at the top of your air tube let me so air tube is here at the top of it so now we're going to move to a view that makes you see the vocal folds like this from above for example here this is one vocal cord two vocal cord	Creativity	Using visual aid.
	oh okay		
	um very quickly ready to not to lose ourselves to not to lose ourselves in this but here we can see how they move from above. so when there is a big breath like this you just open. this is breathing this is breathing. and this is vibrating and when this is vibrating it means that there is sound you i think on this video um we can see this become um longer yeah there it goes it becomes longer longer, longer and breathing this is short short and longer and longer. can you see the difference in length? (yes) so the longer the fold the folds the longer the vocal cords the higher the sound (okay) so you have this set of muscles here that helps in elongating um and another around here that changes the shape too and um the combination of those two sets of muscles is going to change whether you're in head or chest voice or whether your sound sounds heavier or lighter. going back to the piano here for example if i sing this note here aaaah this sounds light but i can sing the same note ah this sounds a little bit heavier so i'm just not i'm using the muscles in a different way		
	okay		
	um yeah does it answer your question (yes) great so when you were reading the lyrics you were in chest voice now we're just going to do because of the time we're just going to do a very quick warm up that works all the time for example a siren how about um yeah how about just this wooooo		
	Woooo		
	oh yeah you got it		
	[She sings]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Woooo (She sings) yes your turn. yes when you go uh from the highest note to the lowest one. when you do this your sound is very um is consistent the notes are linked let's try to have the same link between this one and this one. Yes. Wooo. (She sings) you got it let's do the opposite. yes let's try to uh do some hand movements with this going from this note here	Student's learning profile	Using her body/ movement philosophy into voice learning.
	Wooo		
	yes and now we're gonna do the opposite so high hand means low note and it's gonna go wooo (She sings) yes sorry i i did the opposite i made a mistake. sorry about that let's do. yes beautiful. yes let's keep doing this because your um jaw seems a little bit more relaxed. yes love that. um we're reversing the movements high notes um high hands low notes low hands high notes. let's try this a bit more structured Woooo	Creativity	Changing on the spot.
	Wooo		
	yay beautiful (She sings) oh. yes let's do two more. yeah now let's do opposite to start higher with the hand you got it. Beautiful. yes okay how does your voice feel right now?		
	feels okay um um i did notice i catch my caught my breath you know in between once um otherwise comfortable		
	yeah okay don't worry about the breath here um let's go higher and see how it goes and then we can just sing your song how about yes let's do this so we're gonna go wooo (She sings) yes let's do it again. okay okay sorry i have uh some sound the sound is cutting a little bit so let's try i think it works better when we when we start here uh lower how about. um sorry i'm still thinking with my hand up how about. how about this one [Arpeggio]	Student wellbeing and needs	Reassuring.
	[Arpeggio]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um yeah hand up (She sings) yes yeah beautiful let's do it again. you got it yes let's do it one more time. that's it this is head voice right here. to make the throat less tense we're going to um adjust the jaw position. in basically the higher you sing the lower the jaw, then from a certain point you have to start closing again, but um this is when we're really high so this will not matter today. so i will exaggerate and demonstrate wooo woo oh let's try that	Vocal health	Relaxing some intrinsic muscles.
	Wooo		
	yes yay okay did you feel something change?		
	yeah i felt a bit easier a little more space		
	the sound was definitely different a little more space in your throat is that it? (yeah) now let's do um high hand and jaw [Arpeggio]	Curiosity	Making sure I understand her sensations when I like the sound to use them later.
	[Arpeggio]		
	let's imagine that your hand is mimicking your jaw movement it just goes down oh bless you	Student's learning profile	Using her body/ movement philosophy into voice learning.
	thank you thank you		
	so like like this it's like uh this is your chin and it goes down as you sing wooo		
	wooooh		
	yeah exactly let's do it one more time this was really good (She sings) okay okay very good um we're pretty high already i don't think we need higher than this for your song um i just want to replace this um replace the well where am i going with this sentence? put in perspective um what we just did by showing you this. let's just listen to the highest note of the song [The songs plays] that should be here and and lowest note okay okay oh can you do that? Woo oo oo		
	Woo oo oo		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	oh yeah and let's do this. (She sings) you got it uh if i'm not mistaken the lowest note of the song is here highest is around here forgot what i just sang and today we were up there for your highest note just replacing that in context and you have the low note here		
	yeah		
	so we can either um if you have another device to play the song you would hear the sound better so i think it would be better for you what i can do is display the lyrics here and if you want to play the song on your computer usually it works but most of the time um it helps if you have earplugs this way i don't have the echo of it		
	uh i see uh so if i connect this to a earplugs that will help?		
0:51:19	yeah absolutely or and some people they just use their phones to to play the music too like you know. Okay, do you need me to send you this link or you can actually pick any…?		
	I've got the song thing now.		
	Great. Okay, let's go then. We can stop anywhere. So you can do the full song if you want to. If you want to stop before it's finished, you're welcome to.		
	Okay, so I sing along? (Yes.) Okay [She sings] Oh, okay. So that's the end of this version.		
	Okay, great. Just so you know, I can only hear your voice, which is okay. I just don't have the backing track you're listening to. Can we just adjust something in the settings, audio settings here? Sometimes your voice cuts out. So it would be in audio, then settings. And maybe you have something that's called under microphone in audio, automatically adjust my volume.		
	Default. Default headset is what I have.		
	Okay. So that's under speaker, right?		
	Ah, so the top is test speaker. Yeah, it's default headset earphone.		
	Then you have microphone.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Then microphone is default headset microphone as well.		
	And then under this, you have input volume and automatically adjust microphone volume. So is this turned on?		
	Input volume is working. I can see the blue bar.		
	Great. And just below that, do you have another setting here?		
	Audio profile.		
	Interesting. Then wait. Do you have something that's called microphone modes between microphone and audio profile?		
	Well, I wonder, is it that you want to hear the song?		
	No, I don't want to hear the song. It's just that probably your, sometimes it happens when our voice is too perfect, like it's too consistent. And it detects it as background noise and so it cuts off some of the...		
	It says background noise removal. It's ticked that. The other one is browser built-in noise suppression. Okay. So it says noise suppression is recommended for most users.		
	Do you have original sound for musicians?		
	No. Original sound. No. Where could that be?		
	Usually it's under microphone modes, but let me check other settings to see how it… Yeah, that's it. So what I have when I click in audio, maybe we don't have the same interface, is first of all, at the very top speaker, then microphone modes that I believe you don't have.		
	I have, yes, so microphone, under microphone, I have a button, test mic, and then a long bar		
	where it's a drop-down list of three options.		
	Oh, so what are the three options?		
	A microphone array, or default headset microphone, or headset microphone on sound wire.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Got you. So this is not for us. How about, so under the test microphone thing, you have input volume, and under that you have, well, I have, you automatically adjust?		
	No, it's barely adjusting. The output level isn't changing. Like, I don't see the moving bar. It’s just a white line on the speaker's output level. So maybe I could change.		
	Yeah, sorry that we're spending a bit, sometimes it's going to be useful, I think, in the long run.		
	Yeah. So output level isn't changing for me. Input level is changing. So, but, hmm.		
	What other options do you have if you scroll down?		
	Oh, hang on. So, I might just share my screen.		
	Oh, thanks. Yep. I'm not sure I will see the zoom settings, though.		
	Oh, yeah. Perfect. Yes, I will. Okay. Okay, audio settings. You can, oh, okay. So you're in the browser, and… (Yeah.) Got it. So, so that would be, that would be the best, I think, so far. Can we try zoom background noise removal, just to see?		
	Oh, that was on before.		
	So, yeah. Okay, and let's switch back to browser. Browser. So, can you, can you hum La Vie en Rose for a line or two? Perfect. Great. We're good.		
	Okay.		
	I can hear it perfectly now. Thanks.		
	Mm-hmm.		
	So, in case it's useful, oops, that's really big, audio settings. Sometimes when you're presenting stuff online, and it's good for your speaking voice, too, and if you have a microphone like me, and like you right now, that's really close to your mouth, and make sure that this is ticked instead of this. And you can tick that, too.		
	Tick what?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	This box here. You don't, you don't have it, but in case you come across this option when you're presenting stuff online, this will make your voice sound more, more consistent.		
	And I'm not, I'm not seeing the Zoom interface on yours. (Oh, so sorry.) I'm still seeing the lyrics.		
	I will just do that. It's not, it's not useful for us right now. It's, it's, it's useful if you present something, and since we're talking about, I thought maybe we would, it looks like this, and this is what you would be looking at to make your sound more.		
	All right. Yeah. Okay, good to know.		
	But for now, not useful. Okay. And now that I hear you better, let's bring, do you have five more minutes?		
	Yes. Yes.		
	Great. Okay. Let's bring back this idea of radiation. So when your body is grounded and your belly is expanding when you're breathing and taking all of the space in the room, how does it go when you sing this song here and you're trying to radiate sound? Can we try again?	Student's learning profile	Using an image that worked before.
	[She sings] Hold me close and hold me fast…		
	Yes. Okay. Great. Okay. Can you create a dance movement that would mimic the belly expanding when you breathe in?	Student's learning profile	Asking her to be an actor in her learning: creating a movement based on her movement philosophy.
	Oh. Yeah.		
	It would be something that we could do while singing.		
	Yeah. So mirror the belly's movement (Yes.) Magnifying that. Okay.		
	I don't know the technicalities of it but it should not prevent the belly to expand.		
	Okay. And when you speak Angels sing from above Everyday words seem to turn into love song		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes.		
	Give your heart and soul to me And life will always be Lovey and rose		
	Can you feel the difference in the sound?		
	It feels more natural		
	Interesting how it really changes a lot of things And you're more in tune And your sound is more precise and Channeled		
	Okay.		
	That's it Channeled is the word It both gives the impression of sounding Sound radiating and being directed Let's do it again		
	Okay.		
	It was Super interesting Okay. Dance movement for Open body		
	Okay. [She sings] Hold me close and hold me fast….		
	How is that for you?		
	Hmm More enjoyable		
	Interesting Can you Can you do it one last time With the music here? (Sure) It can be any version (Okay) I think your range is good for any		
	So this one Half of it is singing for half And then the other half is humming (Okay) Should I choose another version?		
	It doesn't matter Anything Anything you want (Okay) And let's try to Well I mean I was about to say Let's try to not do the movement Because in my mind It's just We don't do that when singing But why not Actually If you want to do it Do it And if you don’t It's going to help the brain To get used to Not do it		
	Okay I'll try not doing it I'll imagine the movement		
	Yep (Okay) That would work perfectly		
	[She sings] Be close and hold me fast…		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay, I'm very happy with that. How was it for you?		
	It's more at ease. At ease. I feel more at ease with it, and it feels more smooth, the voice. I don't have to think about it as much.		
	Like the last speech you delivered about dance, it feels like you're taking more space, and that's great.		
	Mm-hmm. Okay. So it's the movement. It could be that I'm, because I enjoy movement, so then I, when I bring it in, it helps me. Mm-hmm.		
	It, yes, absolutely. It can be the movement. But also, look, if I'm, sometimes it's just posture. So if I'm like this, I'm taking less space than if I'm like this, although in terms of cube centimeters that I'm using in the space, it's probably about the same. But I'm just owning more space. (Yes.) Like this, when I just think about it, then if I don't, then I just, this is my default posture. It's not really good, but if we're enjoying the sound, maybe just enjoying 200% more.		
	Yes. Makes sense. Mm-hmm.		
	Do you have questions on what we did today?		
	No, it was really fun. Um, and just really enjoyed your approach as well.		
	Great. Amazing. (Mm-hmm.) Um, I do have a bunch of questions for you.		
	Okay. Sure.		
	Um, so first of all, do, do you want the recording? If you want to listen back to it one day in the week, 10 years from now, you can have it.		
	Mm-hmm. Sure. That would be a good document to have. Mm-hmm.		
	So I will send that to you. And, um, what do you think of the length of the session? For some people it's too long, but.	Student's learning profile	Asking about length for focus.
	Oh, it's really good. Especially when we split it up. You know, I really enjoyed that variety.		
	Um, so you, you, you think it's the format, um, sort of half-half is working?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes. Yes. It does. It does.		
	Okay. Great. Writing that down. And, um, so what I will do is send you a recap, um, of what worked well today. Um, you mentioned before, um, you asked what can be done in between sessions. (Ooh.) So I can, uh, can send ideas too, but, but do you, do you have more questions about that? (No, no.) And, um, last question. So you mentioned, uh, feedback in the questionnaire, like, um, um, I, I don't know if this is what you meant, but what I understood was, um, you send me recordings between sessions and then I can just give feedback. Is that what you had in mind?		
	Yes. That's right. That's right. Just knowing that I can do that creates a spark of like energy. Um, yeah. That I'm not on my own.		
	So we can totally do that. Um, I will, yeah, I can write a bit more about this. It can be anything. It can be recording of exercises if we, if we come up with exercises. Um, it could be your recordings of songs if you want, or speeches if you, if you want. Um, and, um, and I can give feedback on the go. I'm just not available on weekends, but during the week I'm here.		
	Right, right. So Friday. So this time is really good for me. Um, yes.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:08:42	Hello Florie		
	How are you?		
	Good goog sorry it took a few minutes. I was just forgetting the inbox I emailed you from so I was looking…		
	No worries, is there something I can do so it's easier to find the link?		
	No no no it's very easy it's just that I have 5 inboxes so I think I can do some cleanup		
	I can relate. How was your weekend?		
	It was incredible. So um we went to stay at a over nine years old so she maintains a creative space that's her home and now she still dances very inspiring		
	Yes I was about to say very inspiring any piece of wisdom from her you want to share		
	Well for her dance brings peace and even though she's had a lot of heartbreak with the cultural center here she continues very independently. For me it's about the relationship with dance that is ongoing despite the challenges		
	Yeah that's very inspiring. I was thinking about what we did last time and how we talked about I think I think you just talked about it in the form you filled you talked about credibility in the voice (oh yes) and if we start talking about for the first half is this okay with you?		
	That's great yes		
	Um I would love to know more about what makes credibility for you	Curiosity	Trying to understand her beliefs.
	Oh okay credibility. I'm thinking about someone who uh makes clear and directed um yes so there is clarity and direction in there in what they say the message as well in the voice that supports that		
	Um please sorry go ahead		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So if I'm working so I'm in this like middle management mid carrer in my money job and um and I find a lot of the time in the recent use the female management in that role has very soft voices they rush to validate each other a lot in what they say so suhgarcoating they are not assertive so that's another part they learn the language to be assertive and also with the message in a way that is professional. Voice wise when it's really soft and there is a lot of… I have that to and it dilutes the impact and when I'm in a when I have a manager like that I feel like I dont have that much confidence in um this person even though they may be very apable and smart it does affect my confidence in their ability so stepping into management role I am aware of that and I want to sound clear upfront umm		
	Okay tell me if I got this right um so the opposite of being credible would be um sugarcoating lack of clarity, in the message (yes) and um if I'm understanding correctly maybe a voice that's too soft (mmh) and something that would be credible, a voice a person that would appear credible is honest, clear (mmh) and … what, for the voice? What's missing here? What's the opposite of soft?	Curiosity	Trying to understand her beliefs.
0:14:20	Strong.		
	Can we describe this a little bit more?		
	Strong uh it fills up the space. The voice in a way that's unapologetic		
	I'm hearing confidence behind the voice I mean (yes) would you be apologetic if you if you knew how to bear your message? Every little piece of information we can get here we're gonna use to um steer the wheel towards what you want (great) okay so let's try an exercise then. We can pick a subject that you want to talk about or we can uh create, imagine anything that's it can be anything it can be about this phone and why it's great or not that great, just trying to find an excuse for a speech and we're going to understand how to make the message clearer first. So do you have a topic in mind or do you want me to come up with something?	Student's goals Student's interests	Using her goals as directions for the session. Using her interests for a speech.
	Yes. I'll talk about what I don't enjoy talking about what I have to talk about is a self pitch a professional self pitch. In a parliament setting so um		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um why is this hard to talk about?		
	Um so compared to like dance um I find that the world's like kind of. I I use words it's very pragmatic I use words that are buzzwords word that people use so it is about them um I feel it's a bit perhaps it just lacks that sort of creative energy or. um I want to be authentic though um (okay) um yes yes perhaps I just have a the an unhelpful association there between that kind of talking and authenticity and credibility		
	Did you say unhelpul? (Unhelpful yeah) okay it seems to me that it would be super helful if you found a way to play the game of words that people want to hear because tell me if I'm wrong I guess in some ways you have to um bring your creativity and authenticity in the speech so it would benefit everybody because you would feel more lively maybe more inspired by (yes) what you're sharing (yes) um and so it can um be felt by the person to um (yes)… so let's try (alright). Do you want a timer or something, is there anything you need from me? (Um how long would you like me to speak for?) Hmm maybe two minutes maximum	Student's goals	Using her goals and beliefs as directions for the session.
	Oh I see		
	If you need more time let's take more time		
	I might not take the whole 2 minutes see how it goes (oh its okay then!) yeah okay		
	I'm ready		
	I'm [name] and I am a strategy and policy professional and I have worked in local government… [She speaks] [Speech] Um		
	Sweet thanks how are you feeling right now?	Student wellbeing and needs	Checking in.
	Um i think I second guess myself a lot in what I say when it comes to this kind of trajectory in this theme		
	Sorry want just to… how come you are second guessing yourself when you are stating facts?	Curiosity	Trying to understand her thinking habits.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes. Um. I'm thinking perhaps the listener mught be bored my voice is kind of monotonous it's not I did not have a clear beginning and end. For this story. Um		
	Let's bring a little bit of confidence in your speech by bringing something you can rely on like clarity for example um have you every worked with this? It's called the reverse pyramid (no I have not) um it's used a lot in journalism and the idea is that let me find something that's a little bit clearer the idea is that you go from the most global the most general to the most detailed I may have a better one here in my files let me just check um and it's okay it's not here I will whare this white noard then. So in what you want to share what would be the most general thing?	Student's learning profile	Using a tool to help with clarity.
	Hmm. Experienced leader in policy, strategy, and program delivery. And program design.		
	Okay so that would be the most general thing. What we can put in this little thing here is are the answers to the 5 w s how what why when where I'm forgetting one (when where what how is is so what?) oh no the why is is there. Oh my mind is going completely blank oh yes of course who the most important thing here um this would make a lot of sense in the news because you would want to talk about with who did what when where why and how? If you were to transpose that to what is the most important thing in your introduction what would that be?		
	So we're just working with the top layer (yeah) okay so um I am an experienced leader and then I have worked across the state and goverment over the last 10 years so that's where.		
	Great oh sorry I'm just changing the order so it matches your speech sounds great maybe in your role why… would be more… Okay let's try again	Creativity	Changing the tool on the spot.
	Hm. I am an experienced leader in policy strategy and program design and delivery I have over 10 years of experience across diverse pieces of government, including state and local governments as well as the non-government sector		
	Okay now how do you put authenticity and creativity back into this introduction here?	Authenticity Student's goals	Using authenticity as a goal.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Hm authenticity perhaps comes next it's when I say why I do what I do (okay) so I say um throughout my career what drives me is improving is work that improves work that improves outcomes for communities whether that's social or economic I care about the experiences of everyday people in their in how their lives and work can be impacted and supported by the actions of government		
0:28:42	You got it great. We're already in the 2nd zone because this actually belongs right here and just finishing this we have details if you have more time to talk about it and it goes top down from less specific to most specific now in this that you just shared how will you create a connection with the person in front of you so they can relate more? An example can be um talk about something specific an example, something that let's say I love chocolate and you are aware of that and so you're gonna find a way to make this relatable to me this way I can connect even more and it's not really about your pitch but about what's happening between you and me right now	Agency	Letting her find her solution.
	Right yes umm for example we all want to feel that we belong in our work place (yes) yeah or in our experience of learning at school or for those and especially for those of diverses cultural backgrounds or minority backgrounds in Australia oh so that's where I am getting away from you and I		
	It's okay it's super clear and um super useful because now I'm with you because I feel um um um I'm not saying you were not talking to me before but now I feel concerned about what you are sharing and this was great this was great. can you go back to the top where you um answered those questions and here and there you can sprinkle a little bit of relatability for me (yes) and authenticity would come here with what you have shared just before (yes one moment I'm just going to…) yes take your time	Student wellbeing and needs	Reassuring.
	Okay sure I'll sprinkle and I'll start from the top. [Speech]. I feel like I'm thinking about the word choice as I go and that makes me yeah stop		
	It's okay um this is just a um we're trying stuff right here if you feel stuck and you feel like you're um your body is stuck to just pfff release the breath take your time and you can start over I mean we're just trying here.	Student wellbeing and needs	Reassuring.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Hm okay yes [Speech]		
	Great let's do it again. Let's say I'm extremely selfish and um you have to find a way to hood me in what it is you're saying and before you said something I don't remember exactly the phrasing but you said maybe we all need help sometime it was something like this (yes yes) and now I can feel very involved because maybe it's a little bit about me or myabe I can relate more um (yes) and that was great. How about we try again and you take a step back and this way you're gonna be forced to reach out to me a little louder and this will train your voice too. And if you feel stuck just release the breath and if you want to start over just start over	Student's learning profile Student's goals	Using body (her field of specialisation) as a tool towards her vocal goals.
0:36:50	[Speech]		
	You got it. Let's keep everything you said just before and finish with um what is the impact you're trying to make? And that will be an ending for example.		
	Hm. World. The difference I want to make is to first listen to the voices of …. [Speech]		
	Yeah okay thanks so I am we're gonna have to switch soon if you want to sing today but um basically this would be a good tool for clarity and when this is easy to use it's when your ideas are likely to come to mind in a structured way already so for example if I have to make a speech about what happened to me today. My mind goes to I walked my dog [example] blah blah blah we had a lovely time and went home in a great mood so you have when who what blahblablah and went down to more details. It's just something to keep in your toolbox for being clearer. (Hmm) yeah. Do you have questions about this tool here?		
	Hmmm it makes sense yes it is a very useful tool the ws yeah and at the end it's the impact. And the relatability card in it that was a good reminder (yeah sorry go ahead) because it's is about connecting with people		
	Yeah and if you feel like this is an important part of your personality and …. I mean just use it to… it's a great way to feel heard. That was really good. Um. (Hhmm) Um I am trying to make a link between this and singing but I …	Authenticity	Praising the authenticity she already seems to show.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um we could stay in this domain today because I havent practiced the singing part as much as I'd like and I've got your exercise so		
	Okay good then okay so this was for clarity just going back to what you mentioned earlier…what makes a person not credible is sugarcoating um not being assertive		
	Sugarcoating is when im saying like this is beautiful this is perfect even when it's just work conversation and it's in the way of constructive feedback		
	Do you think this is because women want to hype each other up or just it's the polite thing to say or both?		
	It's a bit of a work thing um work culture if you know if managers are like that then the people tend to echo that and the manager wants to be kind and supportive I think that's the relational part that women carry a lot of but it can get in the way of clarity (Like the message is…) yes the better option is A B or C and why and that's it		
	Do you have a specific example where you could have done a counter speech of why something would have been a better solution?	Student's goals	Using her work life as a tool.
	Hmm sure so yesterday I um jujst something I noticed in myself is.. I was giving feedback and I just needed to and I said the thing I've asked a question and then I said I see your response is clear. That's the place to end and pause. But then I added a bit of an unclear; it's almost like I feel like I made it to compensate a bit, like perhaps we could look at it again at the end of the program depending on what we learn from the evaluation…. I feel like the clarity comes from what I said first. What came after I just needed to pause there		
	So what would have happened if you had paused there?	Curiosity Agency	Letting her find her solution and help me understand how she thinks too.
	She would have thank you. I dont know but in a way. Yeah. I think I already provided the reasons at that point yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um yeah you mentioned softness in voice earlier as something that is maybe not um in a pros list but in this instance, your voice that is naturally soft and I mean that in a very positive way does all the job for you to reassure that the person is not being criticised for who they are (hhm) does this resonate?	Rapport	Praising her voice + personality as it already helps her goals.
	Yes yes in that situation one on one the voice in that example I think my voice is fine		
	Yeah maybe I am extrapolating I was just thinking that perhaps you felt the need to add stuff at the end to be not so harsh		
	But I wasn't I was but then out of habit I add some bluff		
	Okay you're saying it's out of habit can you pretend I'm coworker x y or z and you give me feedback do you have like 3 persons in mind you want to give feedback to	Creativity	Creating exercise.
	Um sure I can imagine yes yes yes		
	Okay let's do that it can be as specific as you want it's okay if I don't understand what's happening um we're just trying to fight the habit of "maybe I should add something right after"		
	Add something right after?		
	Yes let's just replace this habit of adding something at the end with silence or um let's see what comes up		
0:48:50	Sure		
	So I'm colleague number one.		
	Thank you for the draft sections you provided. (Yeah.) I can see that. I can see that you have collected a lot of information and you want to present it to the reader. What I find is that the structure of your writing is not clear for each section that you write. yeah. Okay. So let's start again.		
	Let's do it again		
	Thanks for the draft. Thanks for the draft. I can see that you've tried to include all the information that you've gathered.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yeah, I really tried to.		
	Mm hmm. Uh, what I find that is your in reading, in reading, uh, sometimes the reasoning is hard to follow. It does not immediately jump out at me. And that could be challenging for people who don't have time. What I suggest is to revisit each. And to begin each section with a broad message of what the issue is. (Okay.) Then go into the details of why it's a problem, who it impacts and how.		
	Okay. Thank you. Sounds good. Thanks. Fight. Fight the urge to add anything. And let's switch. Colleague number two.		
	Hi, Joe. Thanks for the draft evaluation report. I disagree with the conclusions that you've made from the data we have gathered. That's because we don't live in a perfect world. Um, hang on, let me begin again. Hi, Joe. Thanks for the draft sections you provided. Thanks for the draft report. I see that, uh, you identify that we are not, we cannot be conclusive based on the data we have gathered. And I agree with you. However, in government and in working on social issues, we can never reach a perfect conclusion. Because humans, well, even in terms of methodology, we cannot have a pure method of having a control group and then people for us to test on. (Okay.) So we need to be realistic in what we can draw from the data. In this case, we do have sufficient information to say what has worked well and what hasn’t. And we simply need to do that.		
	Um, okay. What, what do you mean? Like I, did I, um, is it the conclusion that's not, I'm still your colleague. Is it the conclusion that's not, that's not right? What should I change now?		
	Hmm. Hmm. Yes. You, please change the conclusions that, that the initiative did not work. That, that is a very, um, it's a very, it's a conclusion that will not really help other colleagues to understand where they can improve. (Okay.) So we need a more nuanced position that can lead into discussion on what has worked and what hasn't.		
	Okay. Okay. Super clear. I, I will change that. Thanks. Okay. Okay. Thank you. Yeah. Great. Okay. have a third colleague in mind?		
	Hmm.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, it's okay if not.		
	no yeah no i'd say these are the two top top of mind		
	is there something that came to your mind and you were like whoa maybe i should add this? Well, did you fight the need to add anything at the end		
	at the end i didn't like in the second example i didn't because i knew that was the rule for me		
	yeah um then how come it may happen at work		
	when it's because yes i i'm looking at the other person and overthinking about how they receive this information		
	is there something that they all need that you won't have to adapt to each specific person what what would they need?	Agency	Letting her find her own solutions.
	each person they need a clear they need a clear direction and imagine each		
	um what would they need not to overthink that's it what what would they need not to overthink		
	yeah to validate their work so that's what i've done in the first example		
	yeah the second to you you started over and then you you did that too in the second one		
	okay yeah yeah		
	for both		
	so validating yeah first and then yeah		
	it seems to me like it's a structure that works um and you started without and then you said no let me start again and then you started again and you added this validation component and then you said you shared your message		
0:57:07	hhm		
	do you um did you		
	I guess before i think oh i was validating share message validating but i think it's clearer to just leave the second part and chop it off		
	i understand		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	the final part yeah		
	i i don't know um how how it is in australia i've i've um in france we i mean i don't think anyone would validate anything at all uh my partner works um in an office here and he tells me like he has to be careful because he has to learn how to yeah sugarcoat things because this is um otherwise it could come across as very rude when he really doesn't mean to so i can't i can't tell how it is uh for you but um if you if the recipe you just applied here works then yeah we just have to find what works for you		
	yes		
	um that that was a very good work on clarity we we have five more minutes um could we work on filling up the space a little bit	Student's goals	Working on her goals.
	Yeah		
	so last time we talked about radiations um if you do you ever have to to do group presentations where your voice has to be a little louder (yes) um because you also talked about vocal fatigue um if we can try this exercise that will imply you speaking at a slightly higher pitch so you wouldn't have to make more efforts to have a louder sorry to have a louder voice um but with a slightly higher pitch your um your vocal health will be preserved and um it's likely that i'm gonna hear you a little bit better because my ears are gonna pick up on those higher notes and you don't even have to think about ha be louder but just be a little bit higher so we could read um something about i don't know about sugar coating maybe and we're gonna try to have a pitch that's a teeny bit higher than what your voice would normally go for um i don't know if something will come up okay this is google ai let's read this let's read the first pitch with um uh your the voice you you would use normally	Student's learning profile Vocal health Student's interests	Using an image that worked last time. Vocal fatigue prevention. Using topic of the day in a speech.
	sugar coating is a metaphor used to describe the act of making a difficult unpleasant or harsh situation appear more pleasant or less severe than it actually is it evolves evolves modifying the truth to spare someone's feelings or make bad news easier to accept		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay and now let's try the same thing but like this is my normal pitch i would say and now i'm trying something that's a teeny bit higher and this way i'm just preserving my vocal cords health and it's not that high it's not this high here but just a little bit higher than what i would usually do and this way i could talk for hours without um feeling fatigued		
	okay so let's sugar coating like so here's my natural reading voice and by lifting it this way sugar coating is a metaphor used to describe the act of making a difficult or harsh situation appear more pleasant or gentle it involves modifying the truth to spare someone's feelings or to make bad news easier to accept		
	yes and now we're going to read the rest and whenever you feel that you're losing your pitch you can do mm-hmm and when we do mm-hmm it gives us hints about mm-hmm maybe here's an analysis of sugar coating based on the provided text mm-hmm it gives you hints about um where you could go		
	so i go towards the upper sound		
	um you just it just helps in anchoring your voice in a in an upper sound it doesn't have to be this precise pitch but if you go mm-hmm it lifts naturally um it helps		
	here's an analysis of sugar coating based on the provided context the meaning its meaning is that it's deliberately softening the truth similar to putting a compliment sandwich around negative feedback mm-hmm idiom origin the term is derived from the practice of coating bitter medicine with a sugary exterior to make it easier to swallow mm-hmm a practice dating back to the 19th century mm-hmm softening the blow euphemism patting the truth are all examples of sugar coating		
	yeah stay up there mm-hmm let's stay up there yeah why do people sugar coat mm-hmm		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	often sugar coating is done with the intention of being nice or sparing someone of immediate distress it is used to avoid awkward conversations mm-hmm confrontation or the hassle of dealing with negative reaction mm-hmm sometimes it's used to avoid being seen as the bad guy mm-hmm or to avoid the discomfort of delivering bad news		
	yes your voice is very melodic can you hear that?		
	mm-hmm		
	it goes like this like music		
1:03:50	oh okay does it make sense does that make it more engaging		
	uh it makes it more melodic it will help to make it sound louder even though it's not technically going to be louder but it's going to be heard as if it was louder		
	um is it because the way the sound travels		
	it's because of the uh our ears um and on the pitches we pick up		
	more		
	yes um yeah it's like you know um in so in sound there is the original sound let's say um i'm playing the piano this is a c but in this c here in this note uh because of the way sound exists I just want to share the piano it doesn't work okay because of the way sound um exists in this note there are multiple other notes that are hidden and make the sound so when i play this i'm also playing this this this this this this and other notes the way you know um the light we see outside is actually um i don't know much about light though but it's actually multiple colors and then it this white light um so our human ear is picking up on those higher notes and the higher your voice the higher the higher notes those are called the harmonics (hmm) um this is um a very simplified version but this way you don't even have to force the voice it's picked up anyway um but this this higher pitch thing usually it's it's not so much to be heard better it's mostly because if you do that then your voice is not gonna uh get tired that easily	Creativity	Using visual aid.
	okay		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um and sometimes we're afraid especially as women we're afraid that our voices are high enough why would we make it higher because lower voice are seen as more credible um easier to hear etc but it only works uh for a bit because if you talk like this and you have a lower voice then you're also going to be perceived as less authentic and my voice is going to get tired pretty fast and this way nobody's going to even hear me because i'm going to be talking like that because i'm going to be tired um so this is those are the why's does it make sense		
	yes		
	do you want to try this last bit with a higher slightly higher pitch		
	mm-hmm sugar coating can be seen as a form of dishonor honesty that modifies another person’s perception of reality it denies people the honest feedback feedback required for improving and growing personally it often leads to more confusion or greater upset in the future as the underlying problem is not addressed mm-hmm it assumes the recipient lacks the emotional maturity to handle the truth		
	yeah you got it okay i didn't know it it came from the this uh medicine thing it makes sense okay so today we talked about um speech clarity and uh mostly and uh uh a little bit about filling more the space in those last 10 minutes do you have questions on what we did today		
	so in changing my pitch am i also filling up the space		
	Technically. wait from a sound point of view i don't know. maybe so higher pitches i don't have a clear answer just theories higher pitches are travel faster so maybe they get reverberated faster so it fills more to space i guess it wasn't your question technically for the sound i don’t know		
	um but i i guess it's filling up the space we haven't defined it either and it’s it's it's the listener's perception is this person		
	yes		
	this person speaks uh voice reaches me and beyond me		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	then yes		
	okay		
	um it's just one small adjustment though we can we can make many others		
	i see i see that we can really really interesting thank you		

Participant 5, Session 3 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:00:02	yeah this is a lot better (right) right		
	yeah so i just um had a look at the file you sent thanks for sending this. how was that for you?		
	oh pretty it was difficult to take that step it was confronting uh and especially to you know to do it in such a short time not give myself too much time to prepare it was hard		
	that's a really good exercise um have you watched it back		
	yes yes so i felt it was at night time so i didn't project my voice as i would uh you know normally so there's that there's also body language lots of darting eyes and not being calm um and focused looking		
	okay that's interesting um I i wouldn't say that you looked um not focused neither nor um sorry just talked about focus and what did you say just before um stressed so it didn't uh look like that at all so for today how do you want to organize our session do you want to go for speaking or singing um	Agency	Letting her organise our time.
	yes so how can i um with this exercise of preparing under pressure i'd like to improve what I did last night in the first half an hour and then if time permits then shift to singing in the last 20 minutes or so		
	okay let's have a look at the recording together we're gonna watch it and i would love for you to focus on one thing the one thing can be anything i'm being vague on purpose uh and then we're gonna talk about this one thing i don't have anything specific in mind but uh yeah is this clear enough? (yes) great perfect uh let me just write down what you just suggested okay and I will share my screen the sound too um okay ready? let's watch		
	[She speaks on the recording] i am motivated for the role of associate director because…		
0:05:08	yeah so what's the thing you've been focusing on right now		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	so today i notice uh just listening i close my eyes there's pauses at funny places that dilutes the flow of the message for example i pause after just before the word crucial whereas it makes more sense to say the crucial thing whereas i was like the crucial uh so the gaps are yeah the gaps should be tightened and then be intentional with pauses with pausing		
	okay so that would depend on um what is the speech for so this is improv so of course it's super hard um it the the rhythm the gaps the breaks this would also depend on what you want to convey and if um what you want to convey is um calmness, competence i would say dare I say also um an authority i can't say that word authority uh that would work now now if this is for uh ted talk and you're talking about a complicated subject then the pauses would indeed what could need to be um shorter with them um prosody like um melody in the voice that's a bit um more uh going high and low but is it your goal? so now let's just talk about the context in which you would have said this	Student wellbeing and needs	Reassuring.
	yes it would be this is a recent discovery that the sort of roles i'm interested in moving into now require a asynchronous interview so i get there's no person on the other side there's a question i have two minutes to prepare and two minutes to answer (oh got you) yes yes so in that time frame i want to convey that of my confidence competence and clarity		
	confidence competence and clarity okay okay let's do an exercise where um you're gonna have 30 seconds to prepare and two minutes um for your speech i'm going to share my screenso you can have a timer there (um) oops oops and i'm gonna be using ai to give us a typical question (okay) so give us a question for um a synchronous may i ask the type of position you're interested in	Student's goals Creativity	Adapting to real-life context + goals. Using AI to pick relatable questions.
	government manager role in [place] (…personal info)		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes okay the type where you have two minutes to prepare okay so i have the question here i'm gonna share my screen oh thank thanks for typing it down and desktop and desktop okay um let's just have this here timer let's go for 30 seconds and i'm gonna type the question here are you ready? (yes) so your your goal is to convey um competence confidence and clarity what's your strategy before thinking about it?	Agency	Asking her to come up with a plan.
	well i have a so i would use a structure to prepare my response beforehand that includes um the why uh and an example demonstrating that and the value i bring to the role and in doing the response i would i want to find a better find a rhythm that has clear emphasis on words as opposed to pausing at random places		
	okay um okay let's do it now i'm gonna take some notes i'm gonna start the 30 seconds timer not 30 minutes that's no that's good and here's your question on the screen let's go 30 seconds to think about it then two minutes and go i'm gonna read it to give a give an example of a project or initiative you managed that delivered measurable outcomes what was your goal and how did you ensure success?		
	[She speaks]		
0:14:46	yes that's really now stop okay okay how is that for you		
	um i i i felt it was not so satisfying like i do have anxiety around this sort of task and i would i would review the response because usually in this kind of task you have two attempts and be more specific with what i did		
	okay um to relieve a bit of the anxiety um we just have to do it again and again and again so you feel more prepared so we can do a little bit of that together but i think you can also do some on your own um to i thought it was uh more energetic than uh the one we watched before so if this is where you want to go great is that it?		
	yes yes		
	um let's find a way please please tell me if		
	i'm wrong if i'm wrong i i remember you said um you wanted to make sure you your rhythm would be um that your your gaps would be shorter yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	the rhythm has energy and directs focus on the important parts of my message		
	directs focus that's interesting thing to work on um let's compare two things the goal for right now is to find a little trick so you can think about this little trick for five seconds before you jump into it and then it it gets you into the right energy just before you start talking um and for that we're gonna compare um i'm always returning to um your sorry and i never know how to write oh there it is to write her name okay all right in your there we go um let's go for interview because this way it would be prepared but not that much and you talked about a dancer um was it during the our first class yes is it akram khan (yeah) we're gonna compare the two energies and let me know the don't know how to write his name either let me know the one that gives you the most energy and that makes you feel the most focused i'm just going to get rid of this there we go first one	Student's goals Student's learning profile	Adapting to real-life context. Using role models as it worked before.
	[Watching recording]		
	okay now another example and we're going to pick the one that makes you feel the most focus		
	and energetic or at least um gives you the energy you need		
	[Watching recording]		
	okay		
0:21:17	well this time i found akram khan a lot more energizing because he took me into this story very immediately		
	what do you see here besides someone taking you into their story?		
	he's looking away from the camera so he's he's he's got this open posture relaxed hmm okay he's feel like he's being very reflective		
	can you create a dance move uh that's very simple but that conveys openness reflection relaxation (hmm-mm [She does it]) this makes me want to sit straight. can you do it again (yeah) we're going to do it one more time and you're going to say the the words you you want to be um that you want with you during your speech so it can be clarity focus uh openness….	Student's learning profile	Using her interests to encompass the concepts we talked about, to which she responded.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	clarity, confidence, competence, openness, authenticity		
	Let me write that down, clarity, confidence, competence, openness, authenticity, let’s do it again		
	say, clarity, competence, confidence, openness, I'd love to say reflection, so open, reflection, reflective.		
	Yeah, okay, now let's find a version of this movement that's very, that's almost invisible, but that you could do in any situation, maybe before a recording starts, before you are talking, but you have your, you're in a in-person situation, before presenting something, it's invisible enough, so nobody sees it, but useful enough so you can feel this movement of clarity, confidence, competence, openness, authenticity, reflection, open reflection.	Student’s goals	Making sure the trick would work on a real-life setting.
	Mm-hmm, so...		
	That's beautiful.		
	One palm down, one palm up.		
	Okay, that's beautiful. Now, can you, can you do a version that would be, that would work if you were on stage, beginning to speak, but that's not, let's say, this is my dance point.		
	Not too visible.		
	Yeah, because this wouldn't work.		
	So I would sort of, I would interchange, interchangeably use this movement, palm down and palm up, so I would integrate that in my talking.		
	Okay, love that. Let's try it again, palm down, palm up, and I'm going to read the words you mentioned before, and you can tell me if this feels aligned with those concepts. So I'm going to repeat them, each of them, three times, and you let me know afterwards if it works. So palm down, palm up, clarity, clarity, clarity. Confidence, confidence, confidence, competence, competence, competence. Openness, openness, openness. Authenticity, authenticity, authenticity, reflection, reflection, and reflection. Okay, how was that for you?	Creativity	Creating exercise/ anchors on the spot.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Hhm-mm. So I added this one for reflection, so palm up, hands on heart.		
	Let's do another question that you may have. So do you, would you like a question that's about values and integrity or about communication?		
	Values and integrity is good.		
	Okay, then I'm going to write this here, and you have 30 seconds to think about what it is you want to talk about in your two minutes. Or a bit more because I'm too slow. Okay, go for 30 seconds. Okay, and now you have two minutes to record your answer, and with your palm up, palm down, hand on the heart. Let's go.		
0:28:45	[She speaks] As a manager in New South Wales government, I have come across difficult situations that required ethical thinking….		
	Okay. What are your thoughts?		
	What worked well was my hands. Body language helped me to pace. Content-wise, I could have said more about so what, what's the result of, you know, on the work. Highlighted, yeah, the impact at the end.		
	Do you want to do that one again? Because… (Sure.) It really felt like...		
	Do you think it's a good example of ethical behavior? Ethical decision-making?		
	I… Yeah. I mean, I don't know because I'm not an interviewer in [context + place]. So...		
	Okay. Inappropriate behavior in the workplace. Okay. So I think that is a good example. Now that...		
	You have another one? Okay.		
	Yeah. So that's a good question. Yeah. Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Let's do it again. I just wanted to say it was night and day with your movements, your energy, not saying that one is better than the other. It depends on the context, but your movements, I don't know if this is what shaped your energy, but it was clear, focused, and you also let space for time to think about things. So… Yeah. Ready? Okay. So three movements to help you embody openness, clarity, confidence, authenticity, reflection. Let's go.	Student's learning profile	Using what worked before: movements as anchors.
	[She speaks] In managing a team, I have come across inappropriate behavior and managed them to ensure that the…		
	Okay, great. I was about to ask, and so what? And you finished right on time with this, so what? Great. Okay. Do you have confidence with this one?		
	Yes. It gets a little bit better each time. I also second guess myself in it. So it's not a flow. I'm not in flow when I do this sort of thing internally.		
	We can do more of those together if you want. I think you could do them by yourself. Yes. And that our time together would benefit more if we were to work on other stuff. But let me know, because if you want us to do that together, let me know. That's completely possible too.	Agency	Organising her own practice time and our time together.
	Mm-hmm. Mm-hmm. Yes. Well, as you say, the only way to… I mean, I'm interested in this idea of flow. Because I feel a sense of flow when I'm moving my body, but with talking and telling something that requires this linear structure, I don't feel that. Like, what's... I wonder from your experience whether you… What's your take on that?		
	We can talk about flow in what happens for real between your lungs and the sound when it's out in the space. Yeah. (Mm-hmm.) Because it's just air moving and vibrations moving. So that would be an analogy that could accompany you for your technical aspect of the voice. But are you talking about something that's more hands on? And are you talking about the message, the flow of the message?		
	No, I'm talking about the mental state. So, you know, I… It's like if you sing, you forget how time is. You lose track of time and you're in that experience enjoying it. And I'm not getting...		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I want to show you something. So we have 20 minutes left. Do you want to… (Mm-hmm.) Do you want to keep going on this speaking voice track or switch to singing and I can still show you this? (Yeah. Yeah. Yeah, we can switch and you could send me a link or…) I'll do that. (Yeah.) I'll send you the link. (Yeah.) But for… Right now, when it comes to flow, you can think of movement that's never ending because when you're taking air in, you're just inviting air into your body or it does this sort of vacuum-like feeling of your lungs and air is moving, but it doesn't stay there. If we want to make it extra simple, then it just leaves through your mouth or your nose. And when it's through your mouth or even your nose, but when you're moving the vocal folds in the same time, it just creates sound. And sound is modification of the air. So it makes the air vibrate in a very specific way. So the air that was moving from the lungs to the throat was already moving, but now it moves in another way that's very specific. And depending on the notes, it moves faster or slower. And if you want to think about movement, you can think about movement all the time because air is moving all the time and sound is movement. So, but I'll send you this video that it's, I like it because it, it shows how sound is dancing. It sort of goes, it's, it's not just from point A to point B. It's sort of is this back and forth movement from point A to point B. Like a mini dance thing, but the flow, let me just write it down. Otherwise I will forget. Okay. And if we bring this idea of flow into singing, what do you want to sing today?	Creativity Student's learning profile	Using a specific video of "voice/sound" as a demonstration/ concept/way of thinking that could match her description of flow. Letting her reflect on this in her own time. Making the sound concept about flow/ movement.
	Um, I wish I knew, um, I'll find the song.		
	Yeah. You, you, you talked about, uh, pata pata.		
	Yes. Yes. Um, that's, that's just in sound. There's no, the lyrics is not in English. So that could be a bit hard to sing.		
	It's okay. If we just create sound too.		
	Okay.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Um, so with this song, so if you don't have the lyrics, it's, it's okay. (Yeah.) Would that be okay? (Yeah.) Oops. Um, so lyrics, let's still ask for them. Um, I'm just thinking about this now. Uh, it would be better if you had the sound on your end, so I can send you the link if you want, or you can retrieve it on your, um, on your phone or yeah. Do you want me to send you the link? (Yeah.) Okay. Okay. It's just this video here. Still ask for the lyrics, but you don't really care about those. It should be in your mailbox. (Oh, okay. Yep.) And, um, I don't know if you remember if you, if you play it on a different device than the one we're having the meeting on, it would be better when you play it on a different device. Um, it would be better for, um, uh, for me because I could hear you better.		
	Okay. So it's in, you've sent that to my email. (Yes.) Okay.		
	The one with [personal info] in the, in the name.		
	Yes. Okay. I'm playing it. Can you hear it?		
	No, but it's perfect. I just want to hear you.		
	Okay. So, so I, I use the lyrics, right? (You don't have to.) Um, it's just. Okay. La, la, la, la. (Yeah.) Right. Okay. (They’re here, but we don't need them.) Okay. Okay. I would just, um, I'll use a different song. This is going quite fast.		
	Okay. Sounds good.		
	I'll put it all up on my, um, and Nina Simone. I wish I knew.		
	Okay. Can you, um, can you play it from a different device? Otherwise I can't hear you. (Yeah.) Otherwise I can't hear your, uh, your voice really well or use earplugs. (Can you hear me now?) I can hear you. But when the, when the song is playing and you're singing on it or when you’re talking,I, it cuts out your sound. (Okay.) Is it, I wish I knew how it would feel to be free. (Yeah.) How it would feel. Yes. I've got the lyrics here. (Okay.) I'll still put them up and. Okay.		
0:44:27	[She sings] I wish I knew how it would feel to be free…		
	Okay. What's your favorite part of the song?		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I wish I knew how you would feel to be free. The lines that…here. (Okay can you do those again?) I wish I could break all the chains holding me. I wish I could say all the things that I should say. Say them loud, say them clear for the whole round world to hear.		
	The lyrics are interesting. What do you think about those?	Teacher's goals for the student	I'd like her to connect with the words.
	The lyrics are, I mean, they talk about oppression. That's the context. I think it's also symbolic and relatable. (Yeah.) Yeah. It's very, very emotional.		
	Can you tell me more?	Curiosity	Trying to understand how she makes sense of the lyrics.
	Well, it's, it's internal. Like, I wish I knew, you know, how I feel. I wish I could. So all of these feelings are, they're personal hopes that we don't say, you know.		
	Yeah. You, you were talking about movement just before and flow. Here's what I think about when trying to link flow movement and those lyrics based on what you said. Um, uh, hope, I wish I knew, this is just an idea and you can take it or leave it, but it feels like there's a want to reach for something or need. And then there's a, I don't know, a hand that's extending because it needs help or because it needs an answer. And, but then it sort of steps back because answer is not here. This is how I see movement in this little bit here. How do you see movement and by movement, I also mean flow and the movement. How, how do you connect movement to those, to this meaning here?	Student's learning profile	Using her concept of flow+movement in the song.
	Do you mean the mental state of flow?		
	The mental state of flow, um, where for me, like I said, it would be, it's sort of two steps ahead, one step back, two steps forward. One step back because I'm asking for something, but I don't have an answer. So I'm stepping back, but I'm, but I wish I could break. So I'm trying again. So I'm going forward again, um, but there's no answer. So maybe I'm stepping back again. This is how flow would exist in my mental state. So can you relate or find another example that would work for you?	Agency	Letting her come up with her own solutions.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	So you're describing this at, in physical movement, how that makes you feel, what physical movement comes to you. So,		
	but that's also just a direction or movement that comes into my head. And I can think about this movement and this flow of movement, even without moving.		
	I think move, just movement wise, there's a lot of reaching and expanding, expanding to break the chains and say them loud and clear.		
	Yeah. Can we do that? (With movement?) Yeah. Either physical or mental as you want.	Student's learning profile Student's interests	Using movement as a way of learning.
	Yeah. Sure. Okay. I wish I knew how it would feel to be free. I wish I could break all the chains holding me. I wish I could say all the things I should say, say them loud, say them clear for the whole round world to hear.		
	Okay. What do you need specifically to sing this song in a way that would work best for you?		
	Hmm. What do you mean?		
	Hmm. I mean, is there, do you just need me to tell you what we can work on? Or is there a specific part where you're like, well, this little bit, I'm not so sure because this or that.	Agency	Letting her choose what to work on.
	Hmm. I'm like, I really want to be able to relax into this kind of activity. So I'm imagining if I have a microphone and there's some people, you know, social, casual environment, and I can just enjoy the flow and sing this song, say.		
	Okay. Oh, sorry, please go ahead.		
	Hmm. At the moment. Yeah. Oh, well. It feels like, okay, I'm reading the words as I sing, and then without it, I'd be nervous. So how to, how to enjoy it.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Can you sit down? (Hmm.) We're going to take the performance aspect out of it. Let's say you had to sing this song as a lullaby for someone or, or a pet, and you want them to fall asleep. And you can't do too much. Otherwise, there's just going to stay awake. (Hmm.) So it's going to be very gentle, very soft. And it's going to guide us to the idea of making just one effort at the beginning of a singing line. But I'm going to talk about this a little bit more later. For now, let's just sing this as if it was a lullaby or a nursery song for…	Creativity	Changing the approach on the spot with imaginary task.
	[She sings] La lalala la la la la la…		
	Okay. Now let’s try with the words same energy		
	[She sings]		
	yeah let's do this one again and this time if you can just relax your your back and maybe just do like me and have a bad posture for a while and just relax every one of your muscles and let's do it again		
0:54:42	[She sings]		
	yes can you feel that it the flow is way more present?		
	yeah i do		
	okay there's a big difference now um so with this idea of something that's flowing um we can think of about the fact that you're only allowed one effort and it's at the very beginning of the line and this effort you just keep it going and you never let it go and the momentum is always there and you just have to go until the very end of the line so it's effort momentum and then here you can let go so if i were to exaggerate a lot and make a lot of efforts it would go uh let’s say one effort per word or per higher note so i wish i know how it would feel to be free that's a lot of accents which is okay but that's also a lot of effort because i'm letting go of my momentum uh on the easy notes uh here i wish i knew how it would feel to be free so in between the accents i'm just giving up on my inertia so let's go for one effort here momentum and let go one effort momentum etc and let go	Student’s interests	Using her concept of flow to try something new.
	okay so the accent is really on wish		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um well it's not about the accent it's about whether you let go of your energy on the easy notes or not and if we were to have an accent or an accent or an accent not an accent an effort it would be on i because it's the beginning of your flow because if we want some flow we need one starting point and this is the starting point does it make sense? (Okay) your your very first note is the moment where when you push the ball so it can get it		
	okay i see so I should have one breath out flow		
	you got it yes		
	[She sings] I wish i knew how it would feel to be free i wish i wish i could break all the chains holding me		
	you can take some breaks in between if you need of course you can breathe in uh it's more sorry it's like every single time you're breathing in you're resetting the momentum so maybe it's not just one full line i wish i knew how break new effort on it would feel to be free is it clearer?		
	yeah yeah [She sings] i wish i knew how it would feel to be free…		
	yes and that's clear and uh flowy yeah okay does it make more sense		
	yes yes i'm taking sometimes very quick in breaths		
	yeah it's okay um okay if you don't have time for to to breathing uh just make sure you're breathing through the mouth (um okay) um and that the air is staying in but i don't want to give too much info right now because it can be overwhelming but if you were to listen back to this later um just open the body and keep the air in instead of um um letting the air go by shriveling the body but this is a thought for another time	Student wellbeing and needs	Reassuring.
	yeah okay okay okay great		
	do you want me to send you this recording		
	yes yes great this one will be good		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay and um so at the very beginning uh of our sessions you said that um what could be useful for you is to have support between sessions so for example send regular feedback on recordings do you want to do that between now and next time	Student's learning profile	Checking if her plan to work between sessions is still the same.
	yes yes so i will do one two minute example and then one singing example		
	okay sounds good and if you need anything else let me know		

Participant 5, Session 4 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:03:56	Hello!		
	How are you?		
	I'm waking up as I speak it's the morning		
	Do you need a couple of minutes to…?	Student wellbeing and needs	Leaving some space if needed.
	No no that's good using the body and yeah it's good but I just saw your email I wasn't able to think about the task (oh it's okay) yeah I went to bed		
	I yeah I bet um yeah sorry about yesterday I think um we got a little mix up here I I hope it didn't block too much time in your day		
	no no that's okay um I used that time to make those recordings and what was weird was the invitation you sent popped up on my calendar for Thursday 8 30 yeah so it's like so then on my calendar I got a reminder so that was what made it confusing so it could be my settings		
	that's really weird um yeah the last week we had this specific time (um yeah) and so Thursday 8 30 I wonder I wonder why it popped out that way um let's let's just make sure um uh we're I don't		
	I could check we could each just yeah we'll check for the next time yeah yeah		
	I'm super confused why uh as to why you you wouldn't receive (um um yeah) was it in the email		
	uh no it's not the email it's what got transferred onto my calendar as a as the invite so did you send an invite as well a calendar invite		
	no um what usually happens is uh is is it's just um what's the word like a reminder um but if I'm the one who books it then you would have the reminder with uh Calgary time		
	yeah that that's all correct that's because I looked at your reminder and then I calculated the time so I figured it out but um yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	I'm sorry about that let's just make sure it doesn't happen another time um and um and yeah obviously um I guess it's better to sleep than to wake up two hours early to um to to to work on something we could do now so um if if you want to watch what you sent sent again let's let's do it now otherwise what I was wondering um is this little uh on the spectrum of more connection less connection where you would put each of your speaking voice recording so we can do that now if you want or keep that for later during the week		
	yeah um we could do that now uh as a reflective exercise		
	okay um okay and do you want to uh watch excerpt from excerpts from both your recordings		
	yeah uh so I'll just read the suggestion of the task first so more or less than the spectrum okay so is it more uh it's simply the spectrum is more or less that's		
	that's it that's it (okay great) okay um let's just put uh just 30 random seconds I loved your both your recordings by the way I really feel a difference between uh what you sent and what we worked on last week um I was wondering what you were thinking about it (yeah) but let's talk about it right after		
	[Watching recording 1]		
	okay this is the first one and the second one 30 random seconds		
	[Watching recording 2]		
0:09:41	okay what do you think		
	you mean comparing the two hmm I felt the second one was more it appeared more confident and more grounded the first one was was good but a little bit yeah just that just a little bit fixed something I was I was sitting and so the energy was a little bit limited this is more my memory of the doing the task		
	okay um when if you had to to to to place the both recordings on the spectrum we talked about let's say this is well this would actually make more sense less connection and more human connection where would you put each of those	Creativity	Using the tool created in-between sessions.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	the second one felt more confident the first one I did like I did still like it the it was a little bit softer and so when we talk about human connection I think it it is still very it's still strong (perhaps please go ahead sorry about that) yesterday when I yesterday I felt the one with the white jumper was a lot stronger though today the white one was is more confident but the other one felt feels a bit more intimate more connected		
	interesting um so let's create a second um spectrum here so this would be where is my I think it was going to take too much time let's say this is going to be connection and I can't find the little letters things and this is the confidence one uh that's super interesting what you're saying um in in my opinion uh the one where you are sitting does feel a little bit more intimate as you said and a little bit more around here and um I'm I don't even have to question your confidence on this uh first one the one when where you sit it uh and the second one was definitely up there in terms of confidence and maybe a little bit less of connection but this brings us to everything depends on the context and from what I saw something in an intimate context or if you had to do a presentation where you are in a smaller room with people you knew a little bit better or you don't have to demonstrate anything um everything it would work perfectly what you uh presented with the on the one you're when you're seated and the second one if you if this is for an interview and you you have to you feel like you have to prove yourself or you don't have a lot of time to demonstrate competence this would work perfectly too so in my opinion it's all all a matter of context (right um) what do you think	Creativity	Creating a second tool based on what came up.
	yeah well the interview is about human connection and the second one uh is probably second one the proving myself part like you know if I come across that way you can it may not it may not work in my favor you know because it may signal that I feel the need and therefore I have something lacking and and so probably the first one is more suitable for you know on screen even on screen connection and also in person because usually it's really just connecting with one or two people in our interview		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	got you um I guess bottom line is you just have to adjust the sliders depending on what it is you're looking for um now last time we talked about um anchor movements to help you get into this um um uh I wrote it down um authenticity (yes) space and um where is it you said openness reflection clarity confidence um I watching those two recordings I feel that like everything is there and then you just have to adjust the sliders depending on what you want it feels like if you are making more open or bigger or um gestures more often then you would be slightly more on the competence slide and losing a little bit of the intimacy thing um the good news in my opinion tell me if if I'm wrong is that um once you've demonstrated the competence and people believe you are then you can just slide back to intimacy and you don't even have to prove yourself anymore um (yes) so can you relate?	Student's learning profile Creativity	Using anchors as they worked to adapt them to what is wanted based on our slider idea.
	do you mean that even in one in one conversation I could choose I could sort of shift at different times		
	I think so but it's it all depends on how you feel the room um um it's not really fair but people judge people based on uh first impressions um uh personal beliefs etc but when it is established then you just enjoy the moment of connection that that's my take it doesn't mean I'm I'm right but uh		
	that's a really good um tip because it gives me that sense of choice right uh I've got to be aware of this range and and to be free and flexible as I go the second one yes I think using that the gestures helps me to project my voice and it's probably more suitable if I'm in a big room and have a lot of people to speak to		
	then like you said you just have to make a decision about how you want to appear uh and yes how you want to connect yeah		
	yes yes		
	um okay so how do you want to work today and uh are we speaking are we singing are we doing a little bit of both	Agency	Letting her create our plan.
	yeah I wouldn't mind sing starting with singing		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay perfect and um do you you want us to keep a little bit of time um for speaking or are we just singing today		
	yes at the end um I'm curious about what your what your suggestions are for the next you know for the next steps in working on my speaking voice		
	I'm writing that down because otherwise I just forget okay great are we singing the same song as last time? let me just pull up the lyrics then um share and here we are I'm just going to display the words and if you want to um use the second device to have your um to to have your music with you uh we can do that too (yeah I'll do that) Okay, whenever you're ready we can do the full song or even stop whenever you want.		
0:21:41	[She sings I wish I knew how it would feel to be free]		
	Okay. How does it feel?		
	Hmm. Hmm. A little bit tired here. Like, I feel like there's pushing here.		
	Um, have we tried this exercise? Oops, sorry. Brrrr I don't think so. Did we? (No.) Yeah. Okay. Let's do it this way then. Okay. It's good for airflow. Um, and it's a good exercise because to, if you want to push, you really, really, really have to try hard to have the pushing feeling. So it's, it's a good thing for that. Um, we are going to sing along. Let's say this, this first bit, uh, singing the brr before that. I just want to try something. So, so we can have a look at that too. Oh, sorry. I need to share this window here. Um, can you please talk?	Vocal health	Making sure unwanted tension is addressed/resolved.
	Hi. Hi, Florie.		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Thank you so much. Um, okay. I have a little bit of sound here. So what I'm going to do is, um, delete this. And view, view, view, edit. There we are. This is what's interesting for us. (Mm-hmm.) I'm going to sing the, um, the first line. And we're just going to see how far apart the notes can be. And this is the idea that we want to demonstrate when we are, um, uh, singing that the notes are, uh, wide and not that close together. So if I take just the first line, I'm singing it because, uh, it feels like it's not picking up on your mic. Uh, so that would not be relevant, but let's just go. Bbrrrrrrrr I will do it again and we're just going to focus on this little red thing here. Everything here, everything that lights up is a note you or I, uh, are, or am singing. It's at least all of this range. It's a lot of notes and, um, not to overwhelm you with information, but this here is all of the notes you're singing. Because in one note that we hear, there are actually, uh, multiple little notes that are called overtones or harmonics that are higher. So you're singing, you're aiming for one note. But what actually happens is that you're singing, oops, all of those notes here. Um, I will, um, show you a different way. It's just to think about the concept. Oops. See, there we go.	Creativity	Using visual aid.
	Is it like, do you mean we're singing a chord?		
	Um, I'm not super familiar with how light works, but you know, the light we see outside is actually composed of different colors. (Yeah.) And then it, it create, create, it's not the right word. Um, what we see is white light. Does it make sense? (Yeah.) When I, when I say, when I sing, uh, what we hear is, uh, this sound is actually composed of multiple notes and we could call that a chord. Um, let me show you, actually, I have this here. It's going to be super useful. Uh, just getting rid of that. And this we don't need. Okay. Just hide. Okay. Um, this is the pitch I'm aiming for. And it's just the note I'm singing. Let me play it back. Let me know if you can hear it. Do you have sound? (No, I can't hear the sound.) Okay. Let's just go. How about now (No, no.) I think it's when you share screen, you need to choose share audio. Um, I, I just think, uh, my, uh, computer is, uh, this software here, here, I have to tell it to send the audio towards you. Oh, this should work. (Yes. Yes.) Great. Let me record it Again, with a real phrase, so it makes sense. Um, I will sing the first line. I will, oops, then I have to change this. Okay. I wish I knew how it would feel to be free.	Creativity	Using visual aid.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Okay.		
	So this is, um, this corresponds to the notes I'm singing. So it's, uh, can you hear the piano? It goes like this. It's just five notes. Um, but if I play just those five notes, then it sounds like this. Um, if I don't allow the little magic notes that are actually present in the sound. Um, this is a second set of notes. Um, it's a little bit clearer, but then if I allow the other notes. Um, and if I allow the other notes. I wish I knew how… Then you can understand what's happening, uh, clearly in your ear. And the sound is richer. And what I, we don't care about this software really. What I mean to say is that, um, in this little bit of song, there are so many notes. And I'm just talking about the notes we are reaching for. But in one note, there are so many overtones that we are allowed to let in. So let's think this part again and think about how wide sound in itself is. And the space you're allowed to take, um, the, the high and low, you can, the length you can go for to go higher and lower. Let's just think about. This concept. (Hmm.) And sing. And if it's not clear, please let me know because it's a lot of information at once.	Creativity Student's learning profile	Creating/talking about an image to transfer it to the body/movement (her language).
	Oh, that makes sense. So I'll just do the exercise first for the first line. Brrrrr		
	You can do this with your hands if it helps for the brrr. (Yeah.Okay.) You got it.		
	Okay. And now make me believe that you are, I think we talked about that last week. You're not singing, um, syllables or vowels. You're just singing one full line that's connected and everything is connected and every single vowel is linked to the next consonant. Every single syllable is linked to the next one. (Yeah.) Brrrr So instead of, we're just, make me believe you have no, uh, syllables and just big lines.		
	You mean as I do the exercise? (Yes.) Or as I sing the words?		
	As you, uh, actually both, um, we're going to do brrr first. And if I didn't know the song, I would, I shouldn't be able to know when you are changing syllables because everything is so linked.		
	[She sings]		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah yes okay and now let's go back to the words and everything is linked and everything takes place because you have this big range of notes but actually you have the higher notes that are hidden there anyway		
0:35:11	yeah okay [She sings] i wish i knew how it would feel to be free…		
	yes okay yes and this is more uh connected the sound the airflow is better and your um sound sounds richer and another thing i forgot oh yeah you’re more uh more on pitch		
	okay great		
	so okay can you try the full song like this (okay) um maybe let's do it with the with the music sorry to interrupt it's gonna give you um a good feedback for the pitch		
	[She sings]		
	yeah okay how was that for you		
	felt less tiring like there's a bit more clear channel of movement for my		
	is it is it still a little bit tiring		
	a little bit still like a little bit (okay) a bit more you know a bit more energetic I felt energized more by that		
	sound was definitely richer too um		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	would you say it was more tiring at the beginning or at the end or was it (it's just I didn't feel tired until afterwards I always feel like a little bit like well here it feels like I just swallowed up something and it's feels stuck here) okay um let's teach your muscles that they don't have to work that hard for the sound so we're gonna sing it higher so they would learn a new coordination um by trying something else and then when we go back to the original pitch they can be oh I I knew another way to sing now I know another way to sing so maybe I don't have to push that much let's try that so this is the original I'll have to remember that if we do just the first line it's gonna sound silly I'll do it with you let's do it together it goes I wish I knew how it would feel to be free can we do that together? super high [We sing] I wish I knew how it would feel to be free. you got it just you now	Vocal health Student wellbeing and needs	Addressing vocal tension Reassuring/ accompanying.
	[She sings]		
	this sounds great this you're using what we call the head voice um it's what we use to sing higher notes don't change anything that's great um I actually think we couldn't go higher than this I didn't plan on this but as you can do it let's take advantage of this it's gonna feel even sillier I wish I knew how it would feel to be free let's try that together I wish I knew how it would feel to be free now just you		
	[She sings] I wish I knew how it would feel to be free		
	you got it now we're gonna go lower I wish you go		
	[She sings]		
	You got it let's go lower (She sings) let's do it again. You got it okay. Let's go. You got it. you got it um your original note is here I wish… we went there I wish… and now we're right in the middle so we're here and your voice is trying to transition from a higher voice to a lower voice maybe it's gonna feel a little bit weird or like you're walking on eggs it's normal oh let's take this one I wish I knew how it would feel to be free	Creativity	Using visual aid.
	I wish I knew how it would feel to be free		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yay okay sounds great uh let's take it here again I wish … (She sings) yes. (She sings) this is a good middle voice it's called mixed voice it takes a little bit of a little bit of head voice a little bit of head voice a little bit of chest voice. how would you describe the feeling when you're singing in this middle mix voice?	Student's learning profile	Using body connection as it words for her.
	I wish I wish I wish I knew how how it would feel to be free it's still I feel more relaxed when it's lower		
	okay let's go lower then		
	it's easier when it's lower		
	do you feel the pushy feeling here though?		
	oh I wish I feel it's like inside there it's more inside but it is still like this like I'm pushing like the muscle feels tired it could be just that I'm not used to using it		
	um let's keep going and then and then we will check again (hmm) um it can help to focus the uh to focus on something else like um body drop the shoulders open posture um just to be mentally thinking about something that works but but let's stay um aware well it's my job to be aware of this so you can just focus on something else and let's take it lower like you said you can take it here I wish		
	I wish I wish I knew how I wish I knew how it would feel to be free		
	yes yeah it sounds great is it comfortable?		
	yeah it feels more comfortable yeah		
	so this was a full step higher it means two two notes higher two semi steps higher this is the original key let's try that here I wish		
	I wish I knew how you would feel to be free		
	which one is the most comfortable?		
	I think the original		
	that's convenient for us so let's just take it		
	I wish I wish yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	great um okay just writing that down okay let's just take this first bit original key here um let's reactivate head voice for a little bit we can do woo woo whoa let's try that (She sings) yeah great let's do it again whoa whoa that's it so we're just um activating head voice to tell your voice that if something feels pushy maybe it can use a little bit of the feelings of head voice let's not make it too um complicated we've done it we've done it your voice knows it can do it now your turn to sing it from here "I wish…"		
	[She sings]		
0:50:52	yeah yeah what do you think		
	i like the way my energy travel in my body um (could you sorry please go ahead) I still feel just i've never sung a song in full in full by the way so		
	oh wow yay milestone great yay	Rapport	Congratulating.
	yeah so yeah so there's things to get used to the feeling of it		
	thanks for singing that um yeah it's definitely different a different feeling from speaking um I think if you explore this head voice bit a little bit more not necessarily to use it but to tell your voice that um it can be used used in a different way of take or taking a little bit of this feelinghere um when i'm singing will make it more uh flowy maybe		
	does the head voice relieve some of the muscles?		
	um to put it simply when you're singing lower notes and when you're talking you're using a mechanism in your vocal folds in your vocal cords that's called chest voice so let's say when you sing those notes or when you talk around those notes at some point this specific coordination doesn't work anymore because the notes are too high so you have to use head voice (yeah okay) so using head voice or or a little bit of its mechanism will help you to go higher without pushing		
	okay and it's different different muscles working		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um it's it's the same muscles but they coordinate differently and if you ask them to work only in chest voice for higher notes which was a teeny bit the case at the beginning uh here on the on the very last part then it's just going to feel very tiring because the muscles are well i can go this high but it's not optimal for me and if i could use a little bit of the head voice coordination it would really help me um yeah does it answer your question?		
	yeah yeah okay so is it voluntary using head voice or involuntary		
	uh it can be both but let's make it voluntary (okay) if you feel like you're pushing really hard for a high note um and you're sort of hitting um a roof of what you can do it probably means that you you should switch (okay) i'll show you		
	how do I switch like voluntarily because i'm i can't really know how i control my muscles		
	can you do this woo		
	woo		
	you just used head voice because this was the right uh coordination for this note like now let's do whoa		
	whoa		
	you you switched (okay) you're good so you don't even have to think about it which is good sometimes you have to you don't so yay um if you feel stuck um and feel stuck in the feeling you have with your speaking voice or or with a lower note or with chest voice just sing a little bit softer less loud like we did last time and then you will switch into head voice okay if you feel stuck and you have to push just um lower the volume of your voice (okay) and then you will switch (okay) um so we have five ten more minutes do you want to switch to a little bit of speaking		
	yes yes well so what with this on singing the quick my question is the same like what can i do as an as exercises you know in the week ahead so that if anything comes to your mind you could share that with me in the personal note		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um sorry i'm muted i can uh upload an exercise for you if you want	Student's learning profile	Working according to her preferences.
	okay yeah yeah thank you okay		
	and i'll put a vocal note to your stuff you can try it can be really easy thing just like talking to yourself but in a higher pitch and this will train your head voice okay uh it feels a little bit silly but it's funny it's fun to do um okay does that answer your questions		
	yes		
	what you did today was um really bringing more music into your voice and i wonder if you can feel it		
0:56:30	yeah i feel like it's like gliding yeah with talking it's singing it's like taking talking and putting rollerblades on or ice skates on		
	that's a good image um actually let me show you how musical your speaking voice is already i I used this software let's just use it again i will just delete this and and what we're interested in um is what will show up here when i upload um the recording okay this is just lines but it's actually the recording that you sent so it's you speaking this is your voice right here and see um uh how alive it is already let me just play. [Plays] do you see that it goes up and down and oh up and down and this is already so much music and um if you want more engagement in a performance way um then you could just take the music even higher and think uh higher slides and glide even more and then you can go lower thing um	Creativity	Using visual aid.
	yeah		
	it feels a bit performative but if you if you're happy with that look at musical it is already		
	that's great yeah okay so some people are less musical like they would that the picture could show more flatness		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um yeah um okay i i'm gonna talk about me. like i know if i don't pay attention then then my voice can be pretty monotone um (right) and uh or it's okay but yeah (okay) if you want to have the attention of the people it's better to have a um a melody there well it's easier to to uh um to not have your the attention of your listeners drop		
	um what about say when i'm facilitating meditation uh becausei i don't i wonder what catches what catches people's attention yeah		
	that's a super good question. i don't know. i think maybe i'm maybe i'm wrong i i would say people would be more energetic and engaged in the speech or discourse if you're getting very musical and energetic in your speech. (yeah) but if you want to bring focus to the self then the rhythm will be slower anyway (yeah um yeah) probably less musical. but what do you think	Rapport	Not assuming my answer is the right one even though I am the teacher. Genuinely curious about her perspective.
	yeah i think there's so when i teach a session there's different components and one is where i'm sharing something so that's when i could be more musical and then when it's more more i want them to focus on their internal sensations i tend to be like i tend to be like you know now allow the energy to come to sinking to the abdomen so that that's more so it's probably using a mix		
	yes that makes sense yeah yeah i i think if you want the people to to focus on on their inner world then maybe not less music but less um sparkles and fireworks in the voice less a small um um softer voice and the word i'm looking for is uh yeah a rhythm that's less fast		
	that makes sense yeah		
	yeah but otherwise yeah this is very musical and i'm not even showing you every single overtone that's there so this really is music yeah		
	great that's really interesting		
	um do you wanna you do you wanna try an exercise for uh projection?	Student's goals	Picking an exercise based on her listed goals.
	sure		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	um okay let's just go for you can talk about anything you want um do you have an object in front of view you you could to which you could talk to		
	yeah		
	okay talking to the book or the journal		
	so i talk to it		
	yes say anything you want uh tell me if you want a prompt		
	um okay i'll use this object yeah uh dear mug is that the idea?		
	you got it it's beautiful dear mug		
	dear mug dear mug you have a rounded opening that leads me to what's inside and that is what you're holding and that is tea with tea leaves that have been unfolded during this time you have floated and then gradually sunk to the bottom of you		
	yeah great okay uh now let's say you're gonna put one meter or or three feet what is the measurement unit you are using		
	uh metric		
	okay so yeah cool the correct one [laughs]		
	that’s a confusing one		
	i'm biased i'm from europe so yeah i'm confused		
	Is is metric as well?		
	it’s metric yeah yeah yeah it's it's easier to convert to smaller units (yeah) um let's put one one meter or one or two meter between you and the mug and let's just you or you can uh put it somewhere um in your room it's if it's easier for you to be free of your movements (okay um okay) and your goal is that it understands your intent		
	yeah dear mug you have a rounded opening in a generous space that holds tea or what remains of water that i poured into this morning and tea leaves that have unfurled and gently floated down towards the bottom		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	and now what's the… um uh could you go in the corner of the room that's that i can see behind you and put the mug somewhere uh close to your computer (okay) and you're still gonna talk to it your goal is that um you connect with it		
	yeah okay dear dear mug you have a rounded opening and a generous space in the middle where you hold what remains of the water that i poured into you this morning with remnants of tea leaves that have unfurled and floated gently to the very bottom		
	yes okay um if… can you go even further or okay and let's do it again and one last one		
	you have a rounded opening and generous space in there is the water that i poured into this morning or what remains of it and tea leaves unfurled and gently floated down towards the bottom		
	okay and that's just it and if you want to project the idea is that you're just trying to reach to the person or like we said during our first session you're just radiating um i think you could think of waves of connection trying to think of an idea that could match your philosophy um but you're not projecting to project you're just trying to reach a specific (yeah) object, point, corner of the room some sometimes it helps you just have to um address each corner of the room and magically you're gonna talk a bit louder without having to uh feel like you're pushing reaching for um the formal power	Student's learning profile	Using a concept that works for her.
	yeah yeah		
	did you did you feel like you were making a lot of effort		
	no no i felt i was able to naturally feel the space more and reach out with intention		
	it was it was clear as oh so i don't know maybe your mic is incredibly um efficient but i could hear you perfectly in a perfectly clear manner um yeah so yeah good job		
	thank you		
	do you have questions uh based on what we did today		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	no no i really enjoyed today's session it feels like you know this it's a sort of culmination of what we worked on over the past four sessions to reach this point so it feels very satisfying		
	great thank you thank you um is there how can i be helpful uh between today and next time	Agency	Letting her decide how to work in between sessions.
	yeah um like last time uh i'll be in an exercise for each of those okay singing and speaking and then i'll aim to get a recording to you		
	sounds good okay i'll do that then		

Participant 5, Session 5 - Coded session transcript

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
0:06:20	Yes how are you		
	Wonderful I'm great how are you		
	I'm well thank you		
	I have this thing with me today that might make a little noise. It's just a hot pocket so I can keep it on my arm. (Okay.) If it makes too much noise, just let me know and I will change, I will move it.	Teacher wellbeing and needs Student wellbeing and needs	I needed the hot pocket for my wellbeing but letting her know to tell me if the noise it can make is annoying
	I'm sure it will be fine.		
	I was just having a look about what we did last time did you have any thoughts about um		
	Yes so I with today being the last session it would great be to have some sort of develop some awareness of my own voice um when you know there is tension or and then also the um some exercises or tools I use to diffuse that in my own future practice so I could you know, making my voice on track, or so it can be more consistent.	Student's goals	She states her goals for this class.
	Are you talking about speaking or singing voice		
	Speaking and singing so singing you would be like it would be good to get some tips on you know where you can sense my voice trails off how i can sort of you know um practice		
	let me know if i got this right i i have the feeling you're looking for um how to be more how to have more agency how to be more self-efficient in your voice usage be it singing or speaking is is that what you had in mind		
	self-efficiency in the future yeah		
	okay okay um when you filled out the one of the pre-intervention forms you talked about uh befriending your voice can you tell me more about that	Curiosity	Clarifying a point.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yes so i've always felt it's just a you know a tool i have to use without really enjoying it or feeling like i had much control over it so yes i wanted to enjoy it and be able to be consciously making choices with it		
	um how would that look like for you if you were able to make conscious choices and i'm not talking about what we um worked on already uh like musicality and stuff is there something else that you feel we should tackle today		
	well not not um thought i feel particularly um um particularly aware of of you know interviewing interviewing i'm not able to speak to the level that i have worked at that's a big thing big area for improvement um with authorities that's one context uh i'd also like to speak clearly, uh to present my ideas you know in public speaking so i've joined toastmasters recently (cool) yeah yeah and uh i have a you know a speech to work on um so that there's that as well i think that those are the two areas		
	um i'm piggybacking on what you talked about i think it was like two or three sessions ago when you talked about authority authority (yes) you mentioned um getting rid of what's superficial getting rid of the sugar coating because you would feel that um lessons the um yeah the authority you can you can present um how are you doing with that are you still agreeing with that idea and		
	yes absolutely		
	have you tried it a little bit		
	yes yes i have that's a ongoing uh improvement that are ongoing practice i've improved over the last couple of weeks		
	okay so um i'm just looking at my notes here and you you said that what would make a voice or a person more credible um would be a voice that fills up the space and a voice that's unapologetic and something that you do not want is sugar coating and lack of assertiveness (yes) you mentioned soft voice um this list i wonder why can you tell me more about that		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	so this is my like my default voice how you're hearing me now and it's it's fairly soft it's softness um and perhaps coupled with the language so softness in the volume and softness in language choice you know the sugar coating those those two things together is um something i want to expand expand from so you know just this is the this is one mode and then i want to have freedom over a range		
	okay so for this what we can do is because you talked about something that fills up the space we can work on techniques that will make you fill up the space but it's designed for the voice but it's going to be more of a body and mental thing (yes) voice let me just write it down that fills up the space	Student's goals	Suggesting exercises that directly respond to her goals.
	and do you have any uh any tips on being um being assertive so this is voice and the way i use language		
	yeah sorry sorry i was i wasn't sure you were finished with your thought um yes i do you know what you want in general and don't know how to um convey it or do you not really know what you want to begin with		
	i know what i want to begin with		
	okay great so you've done half of the work okay um maybe we're going to go back to the sugar coating here here but what prevents the uh "I know what i want" from happening when you're trying to be assertive what happens what's that what's the roadblock?		
	mm-hmm um damaging relationships or to um come across as inconsiderate or unkind		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay um okay today might be a bit more about having a conversation if we're going on the assertiveness route would that be okay (that would be okay) and let's make sure we have some time to try practical exercises on this if you feel like i'm going down a path that you don't want to go to that you don't want to take just let me know if you want to really reroute the conversation let me know (sure) um we tried this exercise where you had to show say what you want without the sugar coating and without um rudeness part i found it was super efficient for you um but it's just me and obviously we cannot be in other people's minds so what do you think is lacking from this exercise we did	Student's goals Agency	Suggesting a conversation to reach her goals. Letting her know she can reroute the class.
	well it's um it's that that you know in that for that context works really well and that that's really useful um for example you know i'm thinking of another context um when people sign up to my class um i you know to be so yeah when they sign up for my class i want to encourage them you know to sign up for a whole a whole term and most of them do now someone says they cannot pay um for anyone go so in two week blocks payment plans i accept um but this but it's but it's but it's like um you know then what the core of my payment policy kind of slips away because they pay every two weeks and oh they can't come for for two weeks in between and so that the they don't they don't pay for that that block and when they come in essentially i've missed that payment you know		
	yeah		
	so it's um and yes we have a good relationship and they've they've paid um you know i think with with understanding for that block they paid before the that two weeks began but they're like oh that's for when i come back so you know i'm not really sure how to just be clear with what i expect and also support them in attending		
	um you've linked assertiveness with kindness a little like a few minutes ago does it mean tell me if i'm wrong that um if you were to be a bit more assertive on this specific issue you would come across as unkind		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	because they have shared that at the moment they're they're you know they they don't have a stable place of living so so they're living in a van um but you know in australia living in a van could be not so not so bad you know a van could be a good um and comfortable man i don't know i don't know um there's just a bit of instant instability with living arrangements right now uh so i wanted to you know still support them uh and also in agreeing to the payment plan i still gave them the the discount they would have enjoyed if they paid in full do you know yeah so instead of saying oh because you're not paying in full the cost each time for each class will go up a bit by a bit uh and um and uh you need to pay every two weeks before the you know for the two upcoming classes so so those are the clear (sorry please go ahead) so those are the clear things um boundaries that i would want to have in the future		
	could you describe very clearly in a few steps what it is you expect from your students and or from this person in particular (um uh) you can start with…		
	payment at the beginning of every fortnight and at a slightly higher rate (okay) well at the very least payment at the beginning of every fortnight so as as a fixed point fixed point payment hmm		
0:21:59	what is unkind about this?		
	Because. nothing nothing like they i mean they approached me with the situation that they cannot pay in one go so that fortnightly payment is you know is already a supportive structure (okay) yes		
	can you say it again		
	i would expect payment at the beginning of each fortnight prior to your attendance		
	okay i'm gonna ask you again what what do you think could come across as unkind when you express this		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	well disregard for their financial situation in case they cannot pay but i could say yeah i would expect fortnightly payment by the monday of each week and if you cannot meet that expect if you cannot do that then then then let’s then i'm not sure then i mean if they cannot do that tell me about it and we can look at the possibility of payment by the monday of the week that you come		
	is the issue that you don't know in advance or that you are sorry i lost myself in my own thought is the issue the uncertainty of the thing or the fact that you it feels like they are taking advantage of the kindness you are already offering		
	mm-hmm i yeah yes and also because i gave them more power than they need so i said um in the first first first four weeks they were really good so actually on week one week one they paid for two classes and then on week two they paid for another two classes so essentially they paid for four classes already by week two so they're ahead and then they attended all four and then there was and then there was no payment week five or six and that's when they were away you know i think it's because i didn't create a clear expectation		
	am i understanding this correctly that if they didn't come for week five or week six it would have been okay not to pay it's just if they decide to come then they have to pay		
	no well it doesn't yeah it doesn't work like that because the the um the class structure is designed to be for consistent practice and i don't have drop-ins as an option and and also financially for me i really i need the people who sign up to be committed to the eight weeks so and also it promotes their commitment supports their commitment as well so so i would have wanted for weeks beginning of week five payment for the next two weeks (okay) and if they don't come there's the option of making up a class but it's not about yeah it's this it's not uh whatever goes if you don't come you can skip and yeah it gets very messy		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Got it then you talked about expert expectations um how would that sound if you were to lay your expectations on your students ahead of 10 ahead of time can you i guess you probably phrased that already to them but can you just (yeah) repeat that in a very clear way i need or I want or i wish this this this this		
	yes yes so as you know the series is designed for weekly attendance and consistency is important so i would need your payment at least every fortnight before the day of the class if you miss a class you you can make up a class but i need that fortnightly payment regular to I need you to pay regularly by the tuesday of every second week		
	can you say that again		
	the class is designed for consistent practice not as a casual drop-in so in supporting you to attend i would need you to transfer your payment of 50 dollars by the tuesday of every second week every second week		
	can you say that again? now remove what's not necessary or what blurs the message let's not care about if it sounds uh rude or anything		
	uh the class is designed for consistent weekly practice so i need you to transfer the payment to me every fortnight by the tuesday evening this shows a commitment to attend on a weekly basis		
	what else does it show		
	uh and it shows it shows it shows genuine commitment		
	can you think of something else		
0:30:14	it shows it shows genuine commitment that would it also is more fair for me financially it's fair for me financially makes the class financially sustainable for me		
	yeah okay okay i i don't want to um put words in your in your in your mouth tell me if this sounds right it it sounds like it's also about respect (hmm) how does that land		
	respect mmm. it shows respect for it's just respect for it's a two-way street right so i'm giving them more flexibility so they need to be clear um and respect the respect the nature of the class and also the flexibility i've given		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	so your part of the deal is that to this specific person we're talking about is that you're offering flexibility now what do you need from them if you just had one word to say about it		
	consistency		
	okay okay okay so in this exchange it sounds like it's um half half maybe not commitment but half half deal (mmh) knowing that you are already being flexible how can you say to this specific person what it is you expect from them? let's say i'm them		
	i'd like to offer a payment plan that gives you the ability to attend weekly and also that also respects the regular nature of this seriesso i need i would need fortnightly payments to be completed by the tuesday of each fortnight on those so with those dates		
	you can get rid of the would		
	i need		
	yeah this this is a this will help with assertiveness um the the (yes) little words here okay so if you were to say that to them how how would that land. well how do you think it could go		
	well this exchange was via text the this chain exchange would probably be via text because they reached out by text and i think it would land okay (okay) like it was it's just i'm already showing that flexibility and at the same time they can it would help them to understand what I want		
	then when you think about assertiveness what is it that makes you feel like it is not okay		
	well in this situation i was more like oh i understand you're giving you're going through a very difficult time so totally support a flexible payment approach so it's all very much you know lean towards their needs and i said pay you can pay me when they paid the two weeks i paid for the four weeks within the first two weeks i said thank you thank you um you've paid ahead of time uh but if you if you struggle to do that in the coming weeks don't worry about don't worry about paying so much in advance like it was vague in that way um but i i didn't specify what the baseline i needed was		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay what could you change about it if you if this were to happen again		
	thank you for paying up front for the next four weeks i only need you to pay um i i don't expect you to pay weekly but fortnightly by the tuesday of each fortnight would be sufficient for me and it would respect the uh nature of this series being for weekly practice		
	in again in in in your practice if you are if you were to be assertive about just something this specific or something in general are there specific words you would you would want to use in your communication so it's more percussive or it lands the way you want it to		
	words like i expect payment for the fortnight by a certain time this shows respect for uh this respects the nature of this rag regular practice series		
	okay um um the strong words i'm um receiving are expect respect and i think nature what do you think		
	or intention nature or		
	intention		
	so this respects the intention intention of this series as a weekly as a for weekly regular practice		
	then in being assertive we're talking about expectations respect and intentions how does that sound (hmm) where do you put kindness in this is it already there is it not there what what what what's your feeling about kindness when i talk about assertiveness and expectations respect and intentions		
	kindness so kindness is a very vague word and we talk about being person-centered or being person-directed in creating a a service that's inclusive so i think that's where i get lost i feel that i need to be completely led by what they want or think they want or even by led led by their lack of awareness		
0:40:00	can you tell me more about that	Curiosity	Trying to understand more about the behaviour she is describing.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	so i'm completely bending towards their their habits and somehow associate that as being kind so bending and and like whatever goes whatever goes depending on your situation that's essentially the tone i had set because i know they might i speculate they well they have financial some financial instability um but you know i from what i gathered this week it's not that bad it's not it's not that bad they're still enjoying time you know for self-care and enjoying plans out with people so I it's not necessary		
	Hmmm. i'm stuck on this word here bending um I i'm linking it to flexibility now i'm talking in general it's amazing to keep your flexibility then what can you do when you need to um i'm thinking about what's the what's this plant you know the plant that's um next to rivers and um um let me let me check the word for that. Reed. so if we're bending reed which is what you offer if you need to be straight again, what can you count on? go back to sturdiness for a little for a little bit	Student's interests	Using movement analogy so it's more relatable.
	go back to?		
	if you if you want to go back to something that's a bit sturdier what do you have already that you can count on?	Agency	Letting her find solutions.
	my language		
	okay so now if we step back a little bit and we talk and or think about assertiveness in a more general way how can your language help?	Agency	Letting her find solutions.
	um using clear words uh like i expect i need and why it matters		
	it feels super clear to me um I i i'm wondering do you want to do you want to try it out or or or we can role play a little bit because it seems to me that assertion is there anyway and kindness is there already anyway um so before we try that i'm just wondering why is it that you want to work on it because it feels like it's there already		
	oh it wasn't there in my actual communications with this person		
	okay got you um okay okay		
	via text or in person yeah		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	let's try it out maybe let's let's try another um um another with another person because it feels like you you know what to do with with them now what what what should we role play that could be useful for you?		
	i think good for now on this because you've helped me clarify you know in this situation how to approach it		
	okay		
	uh yes yes um and the same would apply in any other situation		
	great okay so if we were to pivot right now um you talked about developing awareness of your own voice and when there is tension um		
	or if i'm sounding say if i i tend to slow down in the way i speak and then my speed would yeah like it kind of have plateaus and whereas i i know this this helps you know varying the speed so how can i is there a trick to you know to maintain that range that change as i as i speak?	Student's goals	She states her needs.
	um yes although you would have to be the judge of where to put them uh should should should should you adapt a lot or adjust it all because maybe if you adapt a lot then you're going to be exhausted then it's not going to be viable		
	Hmm		
	but if you use specific words in your speech to create a new dynamic in your speech then it will sort of um revive your voice and yourself so what can be done is um having a list of five words that you are almost enthusiastic to use for example i said enthusiastic and this could be a keyword to um uh redynamize yeah redynamize the the speech um some little anchor words	Creativity Student's learning profile	Coming up with solution on the spot that I think would work for her as anchors worked.
	okay		
	for yourself let's try it out um can you can you think about two two words that would energize anyone according to you if they were to hear those words		
	thinking of the interview context		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay if it's hard to pick a word usually um uh you can if you pick a word that has the meaning you want to to induce it's going to be helpful. i said energize that that would be a word that works because when you say it you're reminded that oh yeah energy um so if you're leading a meditation class and you say center because you want the people to center uh um to look inward then that would help you to slow down remind you to slow down so yeah i'll let you think about it in in an interview context		
0:48:43	i discovered		
	i discovered okay another one		
	i created		
	i created so those are your your anchor words for uh re-injecting energy in your speech okay let's try it out how about two minutes to two minutes speech um i'm just going to share this do you have a question in mind or do you want me to prompt the question	Creativity	Making an exercise out of the solution we came up with.
	yes i have a little speech in mind		
	okay great then i'm sharing this clock just for the timer. two minutes?		
	two minutes		
	are you ready? (yes) let's go		
	[Speech]		
	yeah okay okay i don't know how to stop yeah there we go okay um great so you used words that um um uh that were in your speech and it made me think about the fact that you you often have the same um nouns in your speeches so you use community a lot and um oh and and the other one oh it's i can't remember it uh but if you target words that you use a lot then it's going to be easier to have them as anchors so we have community can you think of a word that you use like more than 10 times a day? so it's probably in your in your speech somewhere		
	Move		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Move okay let's try another one and see if a community or move uh arise naturally in your speech and then we can and then we can move on. do you know what you want to talk about?		
	the same thing as before		
	okay let's go then. go		
	[Speech] at local government, i discovered… [Speech] so like in saying that just pressing pause like i notice how i'm using a lot of words that doesn't that sort of varies it doesn't make me um it doesn't highlight me as the initiator or the creator like a lot of qualifiers and blah blah blah there's a lot of words that it is not highlighting what i did		
	okay let's change this let's do it again and two minutes ready? the focus is you		
	[Speech]		
0:56:52	i'm so curious now what what happened after that? in in you telling me the story of you presenting the idea and then you had the endorsement then what happened because i want to know how um uh what what were the stakes and uh what actions happened because of this let's say you're the hero of the movie now i want to know what's the next scene do you want to try it one more time?	Creativity	Analogy.
	Well. Hmm. i think i think you're right what are the scenes and they're not at the moment clearing my mind that might be why i struggle with this		
	um in this instance in narrating your professional journey it could be useful to have sort of a book with like of course a fake book but if you were to um talk with a biographist is that a word person who would write your biography and you would have to list the chapters what would they be and then what would be this specific chapter you're talking about now and then what would be the next one and it would be it would make the uh the chronology easier to uh follow and then you just keep what you think could be worthy of a book a series a movie?	Creativity	Going further with the analogy, turning it into a method.
	yeah		
	what what's relevant		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	so in that analogy of a book and the chapters uh the chapters being like each professional role i've held		
	it can be whatever you want um if if you're preparing for um online interviews it could be it could be based around the the questions that are usually asked for example um when you were in doubt what what did you do and what did it change blah blah blah and then a chapter of your book could be um the time when i really struggled and i felt this this this and then this this this happened because of this so you can structure it the way you want um but i guess depending on who you pitch on whom you pitch the book yeah		
	who you pitch yeah		
	yeah thanks then um you you wouldn't pitch it the same way and you would maybe get rid of some of the chapters if that makes sense		
	yes		
	it's a good exercise to um to do like having a yeah a book for your life with different chapters		
	yes what i struggle with is to remove like is to say the essentials so i i say a lot of things that that's takes up time but what is the most impactful thing and yeah well that's what i struggle with is to retain only the impactful		
	what's your favorite book?	Student's interests	Using her interests.
	in general		
	yeah or one of your favorite books i guess this is a hard question		
	um i'm i'm reading um short stories by salman rushdy rushdy right now um that's you know that i've enjoyed		

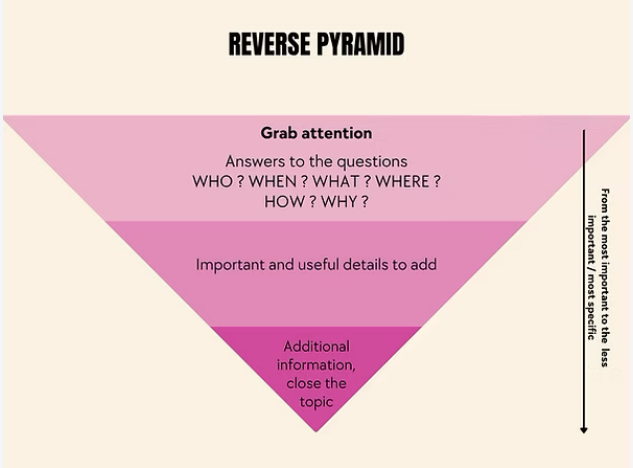
Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	okay so sorry so so my example would not make sense uh because of short story i i wanted to say that um um let's say you have a book harry potter and you want to make a movie out of it um it's not possible to have every single detail because you're only allowed two or three hours for three hours for the whole movie but then it doesn't work with a short story because the short story you can absolutely make a whole movie out of it so um can you think of a book that's a novel maybe not a short story and then please uh pitch me the book as if it was a movie so you just get rid of what's not essential to the story	Creativity	Going further with the analogy, turning it into a method.
	yeah i don't read fiction a lot that's why i've you know um i lean towards short stories and a bit of poetry and		
	let's try with a short story then let's try it anyway um let's make it even shorter you have three phrases to sum up the whole short story you are reading right now three three sentences	Student's interests	Using her interests that are more relevant.
	two old men in India live the last days of their lives together. they wonder about when the end will come (and last one) and when it did come it was mundane and uneventful		
	okay great you got it um you you can do this exercise i think with short stories too so shorten if you read poetry how would you create a haiku with the poetry like if you're only allowed three lines of a poem how how would that sound um and it's a good way of sticking to what's essential (hmm) do you do you have 10 more minutes for today (sure) so uh we're running a little bit out of time so if we if we want to focus on something else what is it now	Creativity Student wellbeing and needs	Suggesting method with poems and haikus as more relevant. Making sure I respect her time.
	i enjoyed singing last time i wonder how to improve it what that was what's three things i can do to improve it		
	okay		
	as i sing you know i wish i could fly for example		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	For i wish i could fly three things i would say um think bigger and higher and lower in terms of the melody this is what we tried last time um and this would work for any song actually (yeah) also make me believe that you're only making one effort and this effort is at the beginning of the line if i give you an example um and then we can try it together let me just share this screen here. oops i wish. i wish it's there. instead of i wish i knew how it would feel to be free, i'm spending a lot of energy for every single world word. i guess like in in dance it's each movement is sort of linked to the other one even if it's really um staccato even if it's movements that are i don't know if i'm making this movement if it's not linked to the previous one then if it's not intentional it just becomes um more effort (yes) this idea of momentum is super important. so first thing is um take the space with your voice meaning uh don't be afraid of going higher and lower and (yeah) it will just um make you right on pitch and then one effort and you just have to keep the momentum. for this song those are the two things that come to mind um	Student's interests Student's learning profile	Using her interests (movement) and using the body as a tool as it has worked before.
	so i i wish i could break all the chains holding me		
	yes but then go to the very end of your movement		
	i wish i wish i wish i could break all the chains holding me		
	yes okay okay and then yeah third thing could be um um to rehearse or practice with them with the music with you it's easier to for the like a to have a feedback loop um to make sure you're hitting the right notes can we try it now		
	yeah		
	with the music so momentum until the very uh end of the of the very last word and		
	you mean you shouldn't just sort of like feel like i've reached my end before the end of the line		
	yeah otherwise um		
	um it'll feel very like it's just like fatigued		

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	yeah the last word is sort of abandoned (yeah) it's like you're sprinting and the very last meter you're just you're like oh i'm almost there so you're decreasing your speed but yeah you're not finished yet so you're sort of not allowed to decrease your speed otherwise it's not really sprint um can we try that with the music maybe just this part here	Creativity	Analogy.
	yeah i'll grab my phone		
	yeah maybe let's try this whole bit. We'll do the first two paragraphs and don't be afraid of going too high or too low.		
1:10:32	[She sings]		
	Yeah, let's do it again one more time. And in this idea of linking everything, I'm just going to write down the lyrics like this. You're just singing a very, very, very, very, very long line. Let's try that. I'm not sure I'm showing things the way I want to. I just want to show you that everything is linked and instead of separating the things, it's like they were written like this.	Creativity	Writing the lyrics differently.
	Yeah.		
	Very long line.		
	Okay.		
	Let's try that.		
	[She sings]		
	Yeah. Can you feel the difference?		
	Hmm		
	It's more flowy. It sounds freer. I'm curious to hear what you think, what you feel.		
	Yeah, like there was more momentum.		
	Very good. I think if you think about singing the way you think about dancing, it should, I'm sure we can find a lot of common things. This was way better. Now, I'm going to send you more things that can be useful for the rest of your journey. Is there something specific you would need that could be useful for your own practice?	Student's learning profile Agency	Blending disciplines so she can make her own connections. Giving her the opportunity to ask for specific help.

Timecode	Quote	Construct	Code: What is happening here, in relation to personalisation?
	Yes, so because I am preparing for interviews and we talked about the scenes, what's distinct in my mind and what I would distill, perhaps a prompt to do that as an exercise. So before launching into speaking, what is, what's the, what's the reflective exercise because I want to, I want to feel, I want to have those vivid images in my mind before I can, before I speak. Yes, because if I don't feel it, I feel, then the impact to the listener would be quite vague as well. Yes.		
	So you, you're talking not something to practice with, or yes, to practice with, to practice with, but something that you could actually use if you were going one to one with someone, or if you were to record and send right away, something that, that's not just for practice, but that you would really use.		
	Yes. Yes, there's that, but also in the preparation of my stories, how to distill, what are some, yeah, how to, how to, what are some steps I could use to distill the key scenes that could be the…		
	You're thinking about something like the book idea?		
	Yes. Then, because I feel having clarity there would help the speaking a lot, rather than just speaking, like, I feel it's like words, it's really just saying words. But if the, the spirit or the images aren't clear in my mind, it feels quite uncomfortable. So it's working on the earlier. Step.		
	Do you have trouble focusing sometimes?		
	Yeah.		
	Okay. I can send you a thing that, that's, that can be done very quickly to refocus before you speak too.	Student's learning profile	Suggesting exercises that should work well with her based on previous observation.
	Mm-hmm.		
	Okay. Great.		

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
1	What we know works well for you (things to keep in mind): • Opening the posture and anchoring the feet • Thinking of how the belly expands and fills the whole space when you use your voice • Your voice radiates • The higher the note, the lower the jaw (for now :)) Some thoughts: In your own voice, you're drawn to its peaceful, calming, and connecting qualities. You like Jacinda Ardern's use of emphasis, rhythm, and pausing. You can have both. **Things you can explore before Tuesday (optional):** • While driving You can do gentle sirens (the notes don't matter). Here is an example (I was quite close to the mic, so I wasn't using my full voice; you can let it flow more freely): [Recording "Siren examples"] • While dancing You can hum while moving. The idea is to notice how this connects to your breathing: Which movements make you take a breath? Which ones make you hum? • If you have time, a few prompts to reflect on (in this order): 1. What makes you say that every human is born with the ability to dance? 2. What gives you confidence in your dancing? 3. Which elements of that confidence could transfer/spread/get diffused into your voice? Feel free to send me recordings (speech, singing, or even just thoughts) if you'd like feedback. I'm available Monday to Friday, less so on weekends. Happy speaking and singing 😊!	Student's learning profile Authenticity Student's goals Student's interests	Summary of what works. Authenticity seemed important to her. Exercise that respects her schedule. Exercise that utilises her dancing. Questions that hopefully will prompt reflection (as a learning tool).

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
2	Session's notes: • This session was for speaking voice only. • We defined what being credible means: someone who is honest, assertive and clear in their message. Their voice fills up the space and is unapologetic. • We used the reverse pyramid model used in journalism as a tool for clarity in speech, trying it out on a self-pitch:  • You delivered feedback to hypothetical colleagues, resisting the urge to add unnecessary information at the end to reassure the person, since you mentioned it dilutes the message. Reassurance was provided at the beginning of the interaction. • We explored a trick against vocal fatigue: speak in a higher voice than what we are used to. To find a natural higher voice, we can go "hmm-hmm", "hmm-hmm".	Student's learning profile	Sessions summaries seem useful to her.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
2	**Things you can explore:** **Speaking voice** Based on this session: - Fight the habit of adding information that dilutes clarity. - Test how it feels to have a pitch slightly higher than usual in different contexts. - Relax the body and exhale if you feel stuck on a sentence or messages. For further work: - Visualisation: can you think of an image that will make you feel extra big? A student of mine recently said they could imagine themselves in a wooden barrel: this makes them feel bigger, filling the space. Another image I like to use is imagining you are a giant bird fluffing its feathers, like birds do when they want to stay warm. 	Student's goals Student's learning profile	Aligning exercises with her goals. Visualisation seemed to help: trying further.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
2	It can be any image as long as it helps you see yourself as extremely big. When you have picked the image/idea you want to go with, practice it when you enter a room or when you have to voice feedback or an opinion. If this works, this can be a great tool to fill the space, and your confidence and voice will follow. **Singing voice** - Airflow: in the Jacinda Ardern's speech we watched last time, we can hear how consistent her flow is. Each word connects with the previous and next one. To work on this airflow consistency (which will also be useful for speaking voice), here is an exercise you can work on. This exercise can easily be done on any song too, if you want to try it out on songs! [Recording exercise airflow] Let me know if you have any questions 😊. I am available to listen to recordings until Wednesday night your time, if needed.	Student's interests Teacher's goals for the student	Using her role model as an example. My goal for her voice.
3	To follow up on your question on flow in the voice, here is the video [link] I mentioned. I think it is a good example of how movement/flow is inherent to sound 🙂. Sum up of today's session : • We focused on helping you build more ease and confidence in your spoken and sung voice. • The most important part was creating an anchor move for the start of a speech: a small movement linked to clarity, confidence, competence, openness, authenticity, and reflection (open palms, palm down, and hand on heart). • You practised using this physical anchor before answering interview-style questions, so the body can support the voice and message. • In singing, we worked on keeping flow and momentum through the phrase, with less effort after the initial start. Don't hesitate to send me some recordings throughout the week so we can keep the momentum going :).	Student's learning profile	Using the idea of movement as something to reflect on. Summary of the session, as it seems useful for her.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
4	**<u>Singing voice</u>** Here is a little recording about ways to work on head voice in your daily life ⬇️. [Recording "Talking about head voice"] Here is a more structured exercise ⬇️. [Recording "Exercise Head voice"] **<u>Speaking voice</u>** We talked about musicality in pitch. You can try this exercise to see what changes in the music of your voice: Here is a sentence: "I let the movements come to me, and as I thought about dancing, I realized there is nothing that I can't do. My whole body is dancing in its own way at every single point of my life." Say it several times, each time with a different emotional colour: 1. Calm / grounded 2. Excited 3. Curious 4. Motivated 5. Warm / caring 6. Amused 7. Confident / clear Each time, notice what changes in the "music" of your speech: • Does your pitch go higher or lower? • Do you use more variation, or does the voice become flatter? • Do some words become longer or shorter? • Where do you pause? • Does the rhythm become faster, slower, more even, or more unpredictable? • Does the sentence feel more like a private thought, a conversation, or a presentation?	Student's goals Student's interests	Working more on her singing voice. Using a prompt with the idea of movement that she seems inspired by.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
4	Then, you can think about the version that feels most useful for each context: • Meditation / calming guidance: probably slower, warmer, more spacious, with softer pitch changes and more pauses (this is what I'd bet on, but let me know if this is not what came up for you) • Group presentation: probably clearer, more energised, with stronger rhythm, slightly bigger pitch movement, and intentional pauses. • One-to-one interview: probably more natural and conversational, with enough variation to sound engaged but not overly performed. The goal is not to "act" the emotions, just to notice how intention changes prosody: pitch, rhythm, pauses, emphasis, and vocal presence. Like last time, if you wish, don't hesitate to send me some recordings throughout the week so we can keep the momentum going :).	Student's goals	Listing her daily life goals as in-between sessions application.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
5	**Session 5 summary** In our final session, we continued exploring how your speaking voice can support more clarity, agency, and assertiveness. We worked on how to communicate expectations while staying aligned with your kindness and values. In particular, we explored how assertiveness does not have to mean becoming harsh or less caring. According to your definition, it can simply mean being clearer about what is needed, what is respectful, and what your intention is. Some of the key words that came up were: expectations, respect, intention. These words can be useful anchors when you need to communicate something clearly, especially if you notice a tendency to soften, over-explain, or add extra information that may dilute the message. We also worked on structuring professional stories more clearly before speaking. We used the image of a book, with chapters, to help clarify which part of the story you are actually telling. We also sang a little bit and came up with three things that can stay in your mind for the next steps of your singing journey: - Think higher, think lower, take the space with the voice - Keep the momentum going, with just one effort at the beginning of a line. This resets when you breathe in - Singing along with the singer is a good idea for now and will help develop the first two ideas	Student's learning profile	Summarising the session, as it seems useful for her. Adapting in-between sessions exercises to her learning profile and what worked during the class.

Post session #	Content	Construct	Code: What is happening here, in relation to personalisation?
Post	**Post-sessions tools** This post-session support gathers a few tools from that work so you can keep exploring them on your own. Thank you for your time and for trusting me. I truly enjoyed working with you and learning about your perspectives. Please let me know if you have any questions ! [Post session document tackling authenticity, goals, learning profile and interests] Because we focused more on speaking voice than singing voice during our sessions, I am also linking my singing ebook as an extra resource. It is designed to work as weekly check-ups, but you can also take only what feels useful. It may give you a few more ideas for exploring your singing voice alongside your speaking work :). * * * * * * * Please let me know if you have any questions. It was a pleasure working with you. I think your authenticity comes through more than you may realise. Your voice, as a calming presence, is a real strength, and I hope you will keep owning it more and more :). [Link to ebook]	Student's learning profile Authenticity Student's goals Student's interests	Hands-on tools for post-sessions work. The tools tackle what seemed important: authenticity, professional aims, using her learning profile and interests for motivation.

- **Student's learning profile**
  P5 seemed to benefit from embodied, imaginal, reflective, and philosophical ways of working. Movement, dance, posture, physical anchoring, vivid images, and meaning-making were central to how she accessed voice and presence. She did not seem to need only technical instructions, but tools that connected with her way of thinking, moving, feeling, and making sense of herself.

- **Student's goals**
  The work was connected to speaking, presence, assertiveness, clarity, and being able to launch into communication with a more grounded internal state. Her goals were not only about vocal sound, but also about how she wanted to inhabit voice, body, and communication.

- **Authenticity**
  Very important for P5; the work often centred on voice as an expression of self, values, philosophy, and embodied presence. Personalisation involved helping the work feel aligned with who she is, not just making the voice function better.

- **Agency**
  Her agency was already strong; the process involved helping her build tools that belonged to her such as prompts or anchor moves and ways of deciding what state or intention she wanted to access before speaking.

- **Creativity / Student's interests**
  Sessions used movement, dance-based thinking, metaphor, reflective prompts, embodied exploration, comparison with artistic processes, and tools adapted to her philosophies and way of being.

Main trajectory

P5's trajectory moved from exploring voice, presence, and communication toward creating a personalised embodied preparation process. The work became increasingly shaped by her own way of being: her relationship to movement, dance, image, philosophy, assertiveness, and internal preparation. By the end, the emphasis was on helping her access voice through body, meaning, and presence, rather than through technique alone.

Patterns

Personalisation through movement and dance
Movement, gesture, posture, dance-like exploration, and anchor moves became central ways of accessing voice, presence, and assertiveness.

Adapting to the student's way of being
The work was shaped around her reflective, philosophical, embodied, and meaning-oriented approach rather than being reduced to generic vocal exercises.

Building assertiveness through embodied presence
Assertiveness was explored through body, space, intention, and movement, not only through louder or clearer speech.

Using imagery and philosophy as routes into voice
Images, metaphors, personal beliefs, and reflective prompts helped her access a voice that felt more aligned and present.

Linking voice to identity and artistic process
Voice was treated as part of how she shows up as a person/artist, not just as a technical instrument.

Supporting transfer beyond the session
Post-session tools were designed so she could continue using the work independently in speaking, performance, and creative contexts.

Appendix R. Researcher journal: pre-, post-, and between-sessions notes

These researcher notes were written or dictated before, during, and after the intervention. For inclusion in this appendix, punctuation and evident transcription errors were lightly corrected. Names and potentially identifying details were redacted. Irrelevant personal material concerning the researcher, unnecessary sensitive or private information concerning participants, private communications, and logistical details unrelated to the analysis were removed. These removals did not alter the substantive observations, pedagogical decisions, uncertainties, or reflexive content of the journal.

March 20th

P1 (P1S1)

So, I just had my first session with participant one, who is [name], and I made a mistake. I assumed that English was not his mother tongue because he said he wanted help with the pronunciation of the letter R, as in Romeo. I said something like, "Would you do the same speech in your mother tongue?" and he said, "English is my mother tongue." I was so embarrassed, and it makes me think about assumptions. Also, he was a student at [University], so I thought maybe he was, yeah, not an English speake, anyway, oops…

So, my notes from this session are that it was a first session and I was a bit all over the place. I'm not so sure, after the first session, how I can be super helpful in personalising his environment between sessions. The other thing to note is that he did not fill in the optional personalisation questionnaire, so I had to figure out how he works and learns along the way. And yeah, I feel like he didn't leave the session with something specific that he says he has; what he leaves with is more confidence in his voice. So yeah, that's my observation so far.
I guess I made a lot of adjustments, but not in a good way, because I just went down a lot of different roads. But yeah, I think I can do better between sessions.
I used visual aids, like a drawing of the pharynx and larynx.
He would like to come every week.
Oh yeah, and when he told me that English was his mother tongue, I realised that my, I think that my behaviour changed. For example, before that, I assumed he was not from Canada, and I feel like I was maybe a bit more patronising. Patronising is not the right word, maybe, but I think I was being more caring about his way of pronouncing my name: he asked if it was the right way, and I wouldn't have reacted the same way if he was asking from a Canadian perspective, not a foreign-person perspective.

Same for things that I said: I said that I related a lot to what he was saying, and it was true, but I guess I would have said it in a different way if I had thought he was Canadian. So yeah.
We're an hour later, and I am a bit overwhelmed about what to send him as 'between-sessions' stuff. He said he'd like exercises.
It's another hour later and I prepared the personalised stuff. I need to finish it later.

It's the same evening. It's quite late, but I've worked on between-sessions support (it can be found under iCloud – [name] notes). I feel like it's not enough, but at the same time I feel like it can be too much. So I guess it's okay. Lol.

From memory, as an adjustment, I asked him to talk about his degree.

March 25th

P2 (P2S1)

I just finished my session with [name] (P2). I feel like it was easy to get out of researcher mode, but when I made adjustments, I had this little voice in my head saying, 'Hey, this counts as an adjustment,' for instance. But it was not hard to get it out.
So, reflecting on what I did, I think I adjusted my exercises, of course, but also the way we used our bodies, which cannot be reflected in the audio recordings.
I changed the way we approached the arpeggios because it was a bit off-pitch when taking them from below, so we tried taking them from above (top-down). Besides the exercises per se, I can't really remember what changes I made in the session.
Pour le between-sessions support, je voulais enregistrer un truc au piano, mais [je suis fatiguée], alors à la place je fais juste une espèce de karaoké. Actually, I tried the piano and I thought, wow, that's less good, so I went back to the karaoke track.
I did the between-sessions support during the following hour. It took me a full hour.

March 27th

P1 (P1S2)

So, I just had my second session with [name]. Off the top of my head, the adjustments I made… I don't remember. I just have to write down stuff that can't be seen on the audio. Oh, I unfortunately cannot remember.

I felt quite confused at times, like I was not clear enough. But I think, despite that, the structure of the lesson was good because it was specific to one or two topics, e.g. belly breathing for speaking and singing.

I feel less confident with speaking voice because I feel like I have a lot of things to say, and because it can impact confidence, I cannot see them all. The thing is that I don't want to overcorrect something so the person becomes boring. For example, if the person is excited and not breathing with the belly, then taking their time to talk is better for the message but less good for the connection, because the excitement is less felt. However, I don't think that was the case for Sam today. So yeah.
So, I'm only sending a recording of a song, like +3 semitones, +3 semitones, and it's weird because I feel like I'm not personalising or doing anything supportive. But at the same time, I will see him in six days and he said he's super busy, so I guess this is the only thing I can do: send something he can sing along with, and not more, otherwise it just gets impossible to work.

I just feel like I'm not working for him because I'm only sending a modified version of a song. At the same time, if I think about it, it's what's useful now, so I have to put my need to do more aside so I can be useful.

March 31st

P3 (P3S1)

Before the class: I'm thinking that I shouldn't infer anything about P3 like I did with P1. I was already thinking about her level (or what I think her level/personality is) and what kind of advanced things we MAY have to do. But let's approach this as if I had zero information.
Before the class: P3 came in eight minutes late and I felt a little stressed.
After-class notes: I made an adjustment to change the volume so it would feel 'fuller' for P3. (…)
She had better rhythm/voice coordination when sitting down, so I think there is something to work with there. I don't think the air stays in when she sings; it comes in but goes out quite quickly. Based on intuition and my ear, I guess. I think I may be projecting because sometimes, when I sing, I'm too lazy to make the effort when I'm standing up, and it's tiring.

At the beginning, instead of talking with the piano between us, I took the piano chair out so we could be face-to-face, because I thought it would be better. I felt it was better for connection.
Now I have to prepare help for between sessions.
She said tools that could help her are tools for warming up before going to a gig or a rehearsal, like on the way. Tips for performing, etc. Tools for stage presence.
[One day later: I have to do the personalised between-sessions support, and I feel really tired because I just did another one that took 45 minutes. I hope this one will be as good as the other one. Trying to think about efficiency for the student AND ME. She said she'd like exercises for 'on her way' to a gig, so I'll do that since it's the simplest.
So, I'm done and I sent it, and it took me 30 minutes. I feel guilty that it's not very personalised, even though I think it objectively is, because I based the exercises on what we did in the session and what I thought would help.]

April 1st

P2 (P2S2)

So, I think at some point I wasn't super comfortable because of my English, and also I felt like I wasn't clear. At some point, I felt like I had no idea where we were going, even though I still had the intuition that something was going to be useful. But still.

I remember one adjustment I made was to adapt to her answers. For example, I asked, 'What is constant that can be useful in your public-speaking situations?' and she said 'breathing', so we did some breathing exercises. But I felt I still had to connect this to a real-world context, and this was hard. To help, I changed my background to a bunch of people to create an audience, but still.

At the end, we changed key and she felt a bit lost with the pitch or starting points (tempo/rhythm-wise). She seemed more cheerful, and (…) I said, 'You seem more cheerful,' and I asked for the reason. She explained that it was relaxing not to be in control, and I think we might have something here. So here are my notes, right after.
We started a bit late, and I was a bit stressed about having to think about when to end. Like, should I end later? Yes, like I always do if we start late—but how many minutes late could I end the session?
I had an idea during the session for in between support, but now I forgot.
I'm trying to use AI for the support, but my ideas are better, so it's not helping.
I'm now done with the post-thing support, and it took me 45 minutes.

April 2nd

P1 (P1S3)

Just finished my third session with P1. It was online this time. It went by fast. I am happy that I asked if our technical conversations were okay. He said yes, and that he liked the technical stuff because he likes to understand details and things. Sometimes I feel like I am losing people in too many details and it kills their motivation or interest, or they think I am not a good teacher, but at least for today it was okay.

I used a D&D text to read because he likes it. I used visual aids to explain anatomical stuff. I asked some questions that felt like I was in a coaching session. I feel like my intuition about how he was feeling was on point, based on what he shared afterwards—for example, feeling out of breath at specific points in the text. It went by fast, and we only did speaking-voice work.
I now know how he visualises things: in 2D, but he can flip things around. It is not possible for him to see himself IN a visualisation, but he can see himself DO things in front of him (in his mind).

For the support, I created seven exercises for 10 minutes a day (20 minutes if he wants). They are documented in his notes. I used a lot of today's information, such as visualisation tools (to work on it) or coaching prompts. It took 45 minutes.

April 7th

P4 (P4S1)

So, we're done with [name] today (…). It was a good session. I think it would be beneficial for him to win and earn agency. He has a lovely voice. Nervousness wasn't helping at the beginning of the session (he mentioned it), but yeah, his voice is beautiful, his mix is good, and, like he said, it's more a matter of confidence than anything else to make him like his voice more.

For personalised exercises, (…) it would be helpful for him to know precisely what to do and to do something that will help with his focus. I will have a look at that tomorrow. He said he likes the idea of one session per week.

I think-and this is just an idea-that building his agency may help him gain confidence in his voice, because his voice is beautiful. In terms of adjustments, I can't really remember anything besides making movements and gestures to reach for higher notes. So yeah. I forgot to ask if a full hour was too much, so I have to ask this via email too.
[One day later: I am preparing his between-sessions support. I'm phrasing the email so it does not sound overwhelming in terms of choices, because it feels like making choices was hard for him. I'm a bit worried about judgement of my rhythm skills. The exercise I'm recording is not 1000% precise. But it's okay. I think I'm exaggerating.
Done. It took 45 minutes. I'm tired.]

April 8th

P2 (P2S3)

P2 is late today, like 10 minutes late so far, and this is stressing me out because I have to maintain my 'let's go to work' energy and focus on the person when the person is not here, and I don't know if they will show up. I don't have an email to let me know either. I am stressing out because the session will have to be shorter than planned, because I have to leave room for the post-session notes and I have another class right after. This is uncomfortable.
(…)
I really don't like those moments because I can't get started on anything else. For example, I could be working on support for another student, but if I start and I have to stop in five minutes, then I'll have to detach my focus from what I am doing AND re-channel the focus onto the session, which is usually done during the five minutes BEFORE the session.
(…)
It's 20 minutes after our scheduled time and she said [she'd be there in five minutes].
(…)
So it was actually a very good session.
We focused on singing. We did 35 minutes. At the end, I asked if we should change the length for focus, and she said that something in between may be good, so we blocked 45 minutes for next time.
In terms of adjustments, besides the session duration, I wrote on the shared screen with a tool because, at some point, I asked her to stop singing but she wasn't hearing me, so I had to write it.
We did hand gestures for high notes. I felt like note accuracy was not useful for helping with confidence in higher notes, so we just did sirens.
I gestured with my hand to mimic the plane-landing idea that we were talking about (approaching high notes from above).
I used a visual on Audacity (I recorded myself) to demonstrate a sound that has choppy energy compared with a sound that is more condensed, and I think that was useful.
We sang "yum yum yummy yum" and I wrote some new ways of saying the word on the screen as she was singing to help in real time.
We used a silly word that she chose to bring in something playful ('codswallop').
Ongoing support: she said she was okay with me sending stuff. At the same time, I think it would be useful to do what I suggested last week, which she did not have time to look at. So I'm thinking of re-sending the link to her exercises on my website and recreating a full song with the words 'Yummy yum' (that worked well for her jaw and projection), and another song where she is less guided. Like, I

suggest the song-or maybe she can choose-and instead of reading MY new words ('Yummy yum yum codswallop'), she picks the words.

This way, with the first song, she can just read, and with the second she can just 'feel'.
And also suggest sirens, because it was the most effective thing today for higher notes and increasing range, in my opinion.
I'll put everything on her page on my website, so it's easier to access with last week's stuff. For more practicality, I'll put everything, including the MP3s of the songs, on her page.
I'm done and it took 35 min total. I need a break before I do P4S1's support.

April 9th

P5 (P5S1)

I was impatient because, in the questionnaire with pre-info (the one that was optional), she talked in ways that made me feel connected to how she sees voice. 'Someone I'd like to befriend' is something she wrote about her voice. The session was great. I felt grounded with her, and I hope she felt that too.
We talked about dance a lot because this is her art, and she also teaches dance and movement. The way she talks about movement is very similar to what I understand about voice. She says everyone is born with the ability to dance or move.
For the adjustments, I adjusted the direction of hand movements, and we used one of her favourite speakers and talked about dance.
For the between-sessions support, I see her in four days, and during two of those days she said she is… [sentence unfinished in the original].
She said she would benefit from feedback during sessions, like me giving feedback on her recordings. I can definitely do that, but I don't think I will during my break (…). So, for this session's support, I will send prompts to think about while dancing outside or driving.
For the following post-session support, I will send more stuff so she has things to do during the following two and a half weeks.
And I will also send a recap of today's session—like what worked, which ideas resonated, and stuff.
I feel like I sort of mimicked her calm, or, maybe she was so calm that I felt that I could leave space for silences when I talked. It was great.

April 10th

P1 (P1S4)

Okay, so quick post-session note: it was only singing today, and I feel like maybe it was a lot of new concepts at once. At the same time, I think it's going to be useful, but it's going to be even more useful if I send something afterwards, like I usually do, just so it's less confusing.

Then I realised that, during a first singing session, I often do the same stuff. The exercises are almost always the same, like finding head voice for men, etc.

Something that could not be heard on the recording is that, when we did the 'woo woo' exercise in head voice, I was making little openings with my hand for each 'woo' to make it more energetic, I guess.

I think I made an adjustment when he said it was mentally a lot to think about, so I said, 'Let's take a break,' and I think it's the first time I've done that, and I'm okay with that. I guess usually I would have explained why taking a break is useful, but I think this time it was really useful for him. So yeah.

Another thing is that his pitch was not good at the beginning, but not too bad either, and I think the idea of feeling head and chest voice worked, even though I wasn't very thorough in the explanations. I think that's good because it could have been confusing too. If I were to explain this to someone who knows a lot about the voice, I would have felt ashamed because it was not very accurate, but it was accurate and precise enough for what we needed today.

Also, I noticed I was distracted when his phone went beep twice, and the same when my phone beeped. It was supposed to be on silent mode, though.

I sent the post-session stuff. It took 45 minutes (see notes). I forgot to write more about chest voice, as the concept was confusing when I talked about it during the session, but maybe it just needs to rest in [name]'s head for a bit. I talked during the class about how he should/could abandon the foundations and the feeling of chest voice (otherwise he was a bit off-pitch).

April 13th

P5 (P5S2)

We just had our second session, and we only did speaking voice. I really like her way of being. I find it really calming, and it made me feel like I did not have to perform because her energy is on the lower side (in a good way).

This led, I think, to coaching-like questions. Instead of doing a bunch of predetermined exercises (I had one or two prepared just in case), we went from her answers to the speaking questions. For example, I asked about what makes someone credible to her, to understand what it is she wanted to add to her voice, because she said she wanted more credibility.
She said at the beginning of the process that it would be useful to send recordings and have feedback between sessions. I am unavailable between now (…) and our next session. I am wondering if I should make an exception for her to send recordings. I don't think I should; otherwise, I would not really be 'off'. I will suggest that she can send something between now and in two days.
Between-sessions support done. It took me an hour.

April 14th

P4 (P4S2)

Just finished the session. I think it was a little bit all over the place because we just sang, but we tried to work on finding the key of a note, and then we were just singing, trying things, and I asked questions.

The goal for today, according to me, was to make him realise that his voice sounds beautiful, even though sometimes it's a little bit off-pitch. But we don't care about that, so I think this was good groundwork for that. I also feel like I have to take matters into my own hands to make decisions, but overall, yeah.
I think he's quite indecisive. Oh, and I made an adjustment by changing the chords of the song so it would be more melodious if we were to sing it at the piano.
[One day later: I am done with the post-session support. I am tired, and it took one hour, but I am happy with the plan.]

April 15th

P2 (P2S4)

So, we had a 45-minute session, and it was good. I prepared something for performance anxiety in public speaking, but she wanted to sing, so we did not do anything with it. I'll just put it on her webpage so it's there if needed.
For the adjustments IN the session, I did NOT do what I planned because she said today would be about singing voice. Also, we started to sing something and then she came up with a problem she has with it. I said we could work on it for this specific song OR work on it in a more general way so it's always easier (harmonies in a choir), and she said, 'Let's do that,' so we stopped doing the song.
We tried using a visual aid for her to stay in her line.
She said that for the support (I am away for two to three weeks), she can use what I prepared during the previous weeks and redo those exercises.

This will be less work for me. But I feel like I have to think about how to make the visual aid helpful. Maybe this could be her big 'help' for the full five sessions, and something she can go home with. This way, I can prepare a real thing. And for this between-sessions support, even if she did not ask, I can share the exercise about performance anxiety that I had prepared for today.
I really think this could help her ear, choir practice, and pitch if I can come up with a specific tool for her to visualise her lines. Like, I feel this could be something big, but I don't know for sure how I can make it count.
I am happy that I don't have to spend a full hour recording exercises to be honest.
Well, I'm done now and it still took 50 minutes, lol. But I am advancing on a tool for the visual thing. So that's good.

April 17th

P1 (P1S5)

Before it starts: Last session. I wish we had more time because I can feel progress!
After the session - notes:
I really, really enjoyed this lesson, and I think we have the kind of energy that I have with people who usually stay with me for a while, so that's great. He gave me pastries he baked, and that's super nice, and I was really happy and grateful.

I think he made a lot of progress with his singing voice. Also, in terms of adjustments, we changed the plan mid-session so it would cover what he wanted to. We changed the songs that we had planned in the middle of the class because it aligned more with today's goals. [The following short fragment was unclear in the original: 'IT sometime to.']

I took some time to talk with him about why he doesn't feel like his voice is melodious. It turns out that it may be because he tries to match the frequency of the original singer, and if it's a female singer, then he's an octave lower, so it's harder to feel like it's the same note. I don't know.

I hope the fact that we are getting along well won't bias the post-session answers.
For the support, I was thinking of doing whatever he asked for (the recordings), and also creating a computer-science thing to use for speaking voice—or maybe singing?

I am preparing the post-intervention 'package' for P1 because he's done with the five sessions.
He is the first to be done. I want to do something spectacular. So maybe let's calm down? Maybe not? I don't know.

He mentioned that maybe he'd like to come back (…). But I will prepare something that will be useful whether he comes back or not.

I feel invested because he gave me pastries.
Here is my plan to help me focus:
- Have the recordings ready for him because he wanted them.
- Do the little computer-science drawing, like that decision-tree thing he did in session 1, but for his voice (as an anchor/artefact for our work).
- A little blob about his speaking voice that sums up what we covered. I may use AI for this.
- A little blob about his singing voice that sums up what we covered. I may use AI for this.
- Find a way to include singing OR speaking on the bike commute.
- A little blob about his last reflection in class on his singing voice. He does not feel the voice is melodious if he is not on the same frequency as the singer—let's say, if he is an octave lower. IF he likes Marilyn Manson, send his version of 'Sweet Dreams', because it WOULD match his pitch: Marilyn sings an octave lower than Annie Lennox (the Eurythmics singer), like [name] (P1).
- 'What a Wonderful World' (the song he sang last): instrumental in his favourite key (A#), -7 (+5) from the original, plus send 'Sweet Dreams' harmonies for the verse.

I decided to put his audio files on my website in a WIX ALBUM/WIX MUSIC format. This way, he can download them directly instead of only being able to play them on the website.

I asked AI to do the computer-science chart based on my notes (P1 was anonymised), reflections, and transcripts. This looks great!!! Now I have the content and I can design the chart. I checked it for accuracy, and it certainly saved me a lot of time.
I am not done yet. It is clearly taking a long time. I don't think I will have that much to prepare for all the other participants. I feel quite invested.

April 23rd

Still finalising the post-session things for P1.
It took me an extra hour. I'm done!!

May 1st

P3 (P3S2)

Pre-session: Today I feel tired (…) [and] (…) emotional (…).
I have a couple of ideas of things we can work on such as posture and maybe talk a bit more about the "it" factor she was talking about?
If she is late this time, I will not extend the session like I did last time, because I need a couple of minutes to write thoughts down after the session and a couple of minutes to myself between two students, as I am quite tired today.
Post-session: We're done, and she was on time. I think it was useful, and most importantly, I have a better idea of what to do between now and next time (see below). We tried audiation. We had a class sitting on chairs. (…) I'll do the between-sessions support on Monday.
[On Monday: Send the recorded file + between-sessions support (tool for stage presence to try on stage next weekend + summary of how to mix/belt the word 'fly' in 'River' by J. Mitchell).]

May 4th

Preparing P3S2 between-sessions support.
I will also create a webpage for her on my site because I did not do it yet (with the warm-up I previously recorded for her).
Created an AI cover for the warm-up because I am uploading it as a single so she can download it with Wix Music. Abandoned the idea because I don't have enough Easter eggs for her, so it really looks like AI, but ugly AI. Asked for a simple music note instead. It looks okay.
In 'artist name', I put '[name] the rock star'.
I uploaded some tools to try between now and the next session, because she will have shows to try them out. See notes.
The whole thing took me 40 minutes because I also uploaded her recordings for her to download.

May 5th

I was supposed to have session 3 with P4 today. Yesterday, I sent him a reminder to 'decide' on something (like a song for the course, a 50/50 plan, or a 'just songs' plan) because I wanted him to make a decision. He answered today and said sorry that he couldn't really practise, as he's been sick (…). So I suggested postponing (adjustment), and he accepted. I told him to let me know if he needed tips for his hoarse voice.

May 6th

P2 (P2S5)

Pre-session: So, today is our last session, and I wonder what P2 will come up with. I am entering the session without a plan, really, so maybe I will just reread her pre-intervention personalisation form so we can talk about it, and yeah.
Post-session: Adjustment = change the sound for the vocal-range exercise.

Also, I planned on working on confidence for the song while she sang it for the first time, but I also asked if she needed help with a specific thing, and she did, so we did that instead.
I know what to send as post-intervention help because she told me, and I will do it tomorrow or later in the week.

P5 (P5S3)

Just did lesson 3 with P5, and it's cool because the between-sessions support was something we discussed at the beginning of our journey: feedback on recordings between two sessions. I am tired, but today was great. For the adjustments, I'm not so sure. I guess I used movement a lot because P5 is a dancer.

May 8th

I don't know what to do for P2 for the melody thing. I know I can work on giving her specific recordings for warm-ups and stuff, like she asked, but I also feel like, if I could come up with a tool to help her stay in her lane when singing harmonies, that would be so helpful. But maybe I am focusing on what she did not ask for, lol. Let's start with what she DID ask for.
I already tried earlier this month to generate a tool that would create a visual aid for pitch if she uploaded something, but it was not successful.
I'm also creating random exercises that will help her go where she wants to.
And a specific exercise for her lower voice because I think it's beautiful.
Creating an album cover for her, but I don't have a good idea for her. I did a random cover with AI because it's faster.
So, I'm done with the full post-session support (see notes), and it took about three hours, but a lot of that was figuring out how to record my screen with audio.

May 12th

P3 (P3S3)

So, I will ask how the weekend gig was and whether she could try what I sent for between-sessions support, which was a technique for stage presence.
We are pre-session now, and she told me she would be a little bit late. I feel good that she told me, because this way I know and it's better for me. So far, she is 10 minutes late, so it will likely be a 45-minute session if I want to have time for notes and prepare for the next person.
Post-session:
Nice session. The adjustments I made are… I don't really remember right now, so I'll have to see the recording.
Also, for support, as she didn't try the thing from last time, she can do that. I'll send her the thing I forgot to do last time + this time's recording + ask if I can do anything else, because I forgot to ask.
But she said she had a busy month and this week was good for relaxing, so maybe I'll just say, 'Relax.'
[See notes. It took 45 minutes.]

P4 (P4S3)

This session, I will not ask more than five questions because I feel like it overwhelms him. This is a challenge for me.
He said he wanted a 50/50 session, but I'll need to check before the 'only five questions' start.
Post-session:
So, it went well. He was a bit sick, so we had to pay attention to his throat, and I did the only-five-questions thing. It was something funny to do together, and I managed to do it.

He explained that it can be a bit overwhelming—well, 'overwhelming' is not the word he used, but I can check that on the recording; that's what I understood—when he has to pick a song. From what I understand, he doesn't know much about singing, so having to make a decision about a song, or something about this topic of singing that he doesn't know much about, makes him freeze, sort of. But it's specific to singing, if my understanding is correct.

So I still did the five-questions-only thing because I thought it was funny. Maybe it was not for the right reasons, but also maybe I think it helped not to overwhelm him. I definitely feel like he was less hesitant than last time, but I also left him less space to be hesitant, so anyway.

For support, he said he didn't need anything. I suggested picking a song for him for next week, and he said yes. He mentioned he didn't want to burden me because the sessions were free, so I felt I had to rebalance the power dynamic here. I said that really, it's my job, and his time and participation were so valuable to me. I hope this is enough. So yeah.

Also, for support, I will send him some exercises or resources to take care of his throat and reconnect with his voice, because he's been like this for three weeks, and it's true that his voice is still hoarse after three weeks.
[Between-sessions support: Looking for a song for him. His favourite artist is Mark Knopfler, so I'm listening to some songs and hesitating, but I think I just have to make a decision. Otherwise, I'll spend hours listening to music and not know. For the resources, I used one of the videos I had already filmed and asked AI for some other resources, which I checked before choosing them. And I added a blob myself. It took me 45 minutes. See notes.]

May 14th

P5 (P5S4)

Very small embarrassing moment because yesterday she joined a session that was not planned, and I feared she would lose time. I don't know what happened. She received a calendar invite for the wrong time. But then it was all good.

I used VoiceVista, which I had just learned how to use. Maybe it was more selfish than anything? But I feel like it really demonstrated what I wanted to demonstrate: how musical her voice was. I used it to show the prosody she had in a specific recording. I explained how music already fills her voice by mentioning overtones, but maybe it was too much? Too confusing? The goal was to make her think 'wider', higher/lower—like the voice is more than the pitch we're aiming for.
I feel like she was more on pitch after this, and her voice was fuller.
For next time, I'll upload a head-voice exercise and a speaking-voice exercise, and she'll send recordings that I'll have a look at. I like it because it feels precise, and I know she'll use it.
I'm thinking of doing:
- one blob about how to work on head voice on a daily basis, with easy things to do here and there;
- one real 'head-voice exercise';
- one speaking-voice exercise.
Done.

May 19

P3 (P3S4)

Today I'm dealing with pain. I'm not sure if it's tendinitis or muscle pain, and I'm hoping it's just muscle pain. (…) I'm not sure how it will translate with me playing the piano-changing my posture, maybe I'm just going to play chords. (…)
Let's see how this fourth session goes for P3. I'm writing that down because it feels like it's going to affect the session, and this fits well into that component called teacher wellbeing in the artefact I made for Module 5.
Post-session:
So, my hand hurts. I started to play some arpeggios, and then I started to sing instead. In between, I started to just play the first note, but then I went back to singing because it was hurting my arms and hands.
What I thought about this session is that it was really good. We talked about finding the 'it' factor for her voice-that 'it' factor for the voice that we discussed at the very beginning of our sessions.

We tried a song that was in a mood we had worked on during the warm-up, and she didn't know it, so we looked for sheet music, but we could not find any. I tried to open VoiceVista so she could have an idea of how it goes up and down, but it was not helpful, so we just learned the music by ear. So yeah, this was an adjustment I made that was not useful.

Then she asked if we could change the pitch, and we did, and I think it was really good.
For the post-session support, I will send different keys for her to play with for this song, which is called 'Pretty Ballerina'. I may send a couple of prompts because she said it was good to have intentions for this song, like maybe flipping the voice or not flipping the voice, but doing it intentionally so it's a choice. This is what mattered to her, and we can try these intentions next time.

So, what I will do is send different keys and a couple of prompts about this song that may help her make decisions, if she has time to think about them. She said she was busy, so maybe it is a good idea not to send thousands of things to do just for the sake of sending things. It's not because I don't send a lot of things that the support is not useful.
See notes for post support.

P4 (P4S4)

I am entering this session with the same problem: my arms and hands hurt, so I'm going to have to adapt to that.
Okay, so I was hurting a little bit, so I sang instead of playing arpeggios on the piano. We worked on a song that I had decided on earlier because he said it was hard for him to make choices when it came to songs.

I suggested that we do both 'The Sound of Silence ' and the song 'Boom, Like That' by his favourite artist. But he said that he doesn't really like 'Boom, Like That', so we only did Simon & Garfunkel.

For his personalised support, he said that he wasn't really good at practising, so I said it's okay. I can just record the harmonies; if he wants them, he will have them, and if he doesn't want to listen to them, he doesn't have to. This way, he has the choice. It was hard to stay in his lane in the harmonies, because it's hard for everybody, so that makes sense. And now, yeah, I will just record this.
Between-sessions support: sent. See notes.

I did both post-session supports for P3 and P4 today in 50 minutes.

<u>May 21st</u>

P5 (P5S5)

Pre-session: P5 did not send me recordings to assess during the week.
Post-session: Done. It felt like a coaching session for the most part, and I loved it. I think I will miss P5 because she is a very calming person, and time flies when we are in a session together, but not in an 'entertaining-everything goes fast' kind of way. I hope my insights were useful for her.

May 25th

I was supposed to have my last two sessions tomorrow, but I am sick, so I just rescheduled. (…)

Today, what I can do is prepare the post-session support for [name], but I am sick, so it can't involve recording my own voice. If it has to, I can record that tomorrow.

May 26th

Preparing post-session support for P5 (because I actually did not do it yesterday). I feel like I spent more time working for others on post-projects, but at the same time, I feel like our time together in class was more meaningful.

I am finished with the post-session support for P5. I hope it will be useful. I think everything in it is relevant, and even though it doesn't have the creative component like P1's and P2's, it seems relevant to what she said she needed.

I think I will have to remind P2 to complete the post-intervention questionnaires. Doing it now. I hope I won't have to 'beg' P3 and P4 to complete their own questionnaires, because if they don't do it the same week I ask, it will delay my analysis.
Asking P1 if he downloaded his files so I can free up space on my drive.

P2 just filled in the forms, and I'm thinking, 'But she didn't get to see the last resources I prepared for her,' so there might be a bias on my part here. Do I want her to check before so her answers about the whole process are accurate? Or do I want her to see that I was really invested and prepared something valuable for her, and therefore it's an ego bias?

I think it would have been good for her to check before, no matter her answers. I did not check them yet. But at the same time, maybe the format was too overwhelming for her, so she did not want to check.

May 29th

P1 told me he got his recordings, so I can delete them. He did not talk about the document I made specifically for him, so I'm thinking maybe I have a bias of, 'Hey, say how cool it is!' I am not sure he saw it. I hope so.

June 2nd

P3 (P3S5)

I am not super happy with this session because I feel like I was not fully present, and I am also not sure I was useful today.

She said that she did not need anything specific for her post-session stuff. I have an idea for an exercise that could be useful, so maybe I will record it anyway. I don't think it will take me more than 10 minutes, and it should not, because I was not asked to send it. So maybe I should not. But at the same time, if she uses it, it would be useful for her. But there is a chance she never uses it, and that's not the best use of my time, so I'm not really sure what to do here.

Maybe I should make the decision not to go above and beyond for people who don't ask for things—not to say that they don't deserve it, just to say that maybe they did not ask because they won't use it.

I think maybe, if she wants to do it again, the exercise that I am planning to record, I can just send the recordings as I told her I would do, and as she asked me to do anyway. This way, it's just a better use of my time and of everyone's time. So I think I will just send the recordings, like she asked.

But it feels really weird because I feel like I'm not doing enough. But that's a me problem, I guess.

P4 (P4S5)

I told him to bring his guitar only one hour or one hour and 15 minutes before his class. Well, I told him he could bring it if he wanted to, and he said that would have been nice, but he can't because [reason]. I wish I had thought about it earlier, so I'm a bit disappointed that I didn't.
I think that, for him, a good thing to do for post-session stuff would be to create a playlist of songs that would be good for him.
Post-session: (…)
He said that a playlist of songs he could do would be a good idea, so I think I'll just do that. I don't feel like he's been visiting his private page much, so the rest can be useful too.

He got me a card, and I'm super thankful for that. EDIT: He actually got me a GIFT CARD!!! He said he got me a card, so I thought it was 'just' the postcard, but it was both.
What do I do? Is this okay? It's for Amazon. That's super nice, but he really didn't have to. I'll check because of ethics.
I sent a thank-you message and asked Josh (tutor) for confirmation that it's okay.

June 3rd

Thinking again about what P3 said: that it was a new way for her to work, without sheet music and stuff. Maybe it was unstructured for her… I hope it did not look too amateur. This sounds a lot like self-doubt. I did not know she was expecting to work with sheet music (she did not say it; maybe I am interpreting here too).

I am not creating a single 'album' file for P3 to download all of her resources with just one click instead of three clicks, like I did for one or two other participants. I am not sure if this is because I am lazy or because it is clearly not useful.
I decided not to create an exercise just for her, but to indicate where she can find the one that I wanted to properly re-record and that was super useful yesterday for strengthening her mix. I think that, if I had had 'evidence' that she was using the resources I created week after week, I would have recorded it. But now I feel like it would be time wasted.

Same for P4: I am not creating an 'album file'. The resources are downloadable with four clicks instead of one. I don't think they were used, so it's the same reason as for P3.
I will, however, create a playlist or a couple of playlists, as promised.

Some participants got way more personalized items. I think it depends on how they gave feedback on the tools they received. For example, P3 didn't give me much in-between work (she said she was busy). So from session 3, I just sent repitched songs and reflection prompts, and she usually said she didn't need much.

Appendix S. Thematic Analysis 1: Coding and theme-development audit trail

The process follows Braun and Clarke's (2006) guidelines.

Phase 1: Familiarisation with the session transcripts, in-between-session support, and relevant research journal notes.

Phase 2: Identify pedagogical adjustments and assign constructs and initial descriptive codes

Phase 3: Review codes and group them into provisional candidate themes (see section following the table).

Phase 4: Review themes.

Phase 5: Define and name themes (see section following the table).

Table O1.
Initial codes and their allocation to candidate themes

When	Code	Candidate theme #
P1S1	Checking his goals.	4
P1S1	He states his goals.	4
P1S1	He states his goals.	4
P1S1	He states his goals.	4
P1S1	Trying to understand the context.	2
P1S1	He states his goals.	4
P1S1	Reassuring. Relating.	1
P1S1	Relating. Reassuring.	1
P1S1	Reassuring.	1
P1S1	Giving the opportunity to share a need.	1
P1S1	Sharing relevant info.	4
P1S1	Suggesting he dives in right away as he seems ready. Checking in with him.	1

When	Code	Candidate theme #
P1S1	Trying to understand the context.	2
P1S1	Using a subject he likes as an excuse to talk.	3
P1S1	Using a topic he likes + teaching about it: he seems to enjoy it. Leaving space, not rushing.	1 + 3
P1S1	Giving the opportunity to connect with his voice.	1
P1S1	Leaving space, not rushing.	1
P1S1	Giving the opportunity to connect with his voice. Sharing about my own voice as an example.	1
P1S1	He shares what he likes.	3
P1S1	Trying to understand his needs + beliefs.	2
P1S1	Making sure I don’t assume his level of knowledge.	1
P1S1	Complimenting his voice.	1
P1S1	Adapting content to his goals. Using a topic he likes.	4
P1S1	Adapting context to his goals.	4
P1S1	Using a value he has as a learning stepping stone.	2
P1S1	Taking a break as it seems needed.	1
P1S1	Creating an exercise to experience sounds.	5
P1S1	Reassuring.	1
P1S1	Reassuring.	1
P1S1	Taking a break as it seems needed.	1
P1S1	Checking rapport.	1
P1S1	Creating an exercise to experience sounds and sensations.	5
P1S1	Trying to understand his brain and processes.	2
P1S1	He explains how he learns.	2
P1S1	Getting info on how he learns in real time.	2

When	Code	Candidate theme #
P1S1	Trying to understand how he experiences sounds. Using visual aid, asking to map the feelings.	2
P1S1	Using what worked before (pinpoint on diagram).	5
P1S1	Making sure he's comfortable before moving on to other topics.	1
P1S1	Mapping / comparing feelings.	5
P1S1	Trying to understand how he experiences sounds.	2
P1S1	Letting him know he's good enough.	1
P1S1	Letting him know he's good enough. + explaining why in his language (science? Understanding things?)	1
P1S1	Using a topic he likes. Using a context he's going to be in.	3 + 4
P1S1	Making sure reading is comfortable.	1
P1S1	Leaving time.	1
P1S1	Using what he likes: sharing/explaining.	3
P1S1	Using a strength he has *in* his learning.	1 + 5
P1S1	Giving the opportunity to make sense of the session by himself.	1
P1S1	Adapting to his best learning schedule.	5
P1S2	Explaining I don't expect him to do every single thing I send.	1
P1S2	Getting to know what he means.	2
P1S2	He gives an info about his personality/learning profile.	2
P1S2	Checking his goals.	4
P1S2	Checking if he's okay with the plan.	1
P1S2	Using real life context.	3
P1S2	Using his interests to keep him more engaged.	3
P1S2	Trying to understand in a deeper way what he is mentioning.	2

When	Code	Candidate theme #
P1S2	Trying to understand how he constructs his ideas.	2
P1S2	Giving him a chance to answer the question for us.	1
P1S2	Getting more info on what works (longer breaks) and keep on using it.	1
P1S2	Using one of his interests.	3
P1S2	Taking a break as it seems it’s needed.	1
P1S2	Letting him know he can refuse.	1
P1S2	He seems to progress more efficiently when engaged and excited.	3
P1S2	Using one of his interests.	3
P1S2	Using a concept he came up with last week, and that worked well.	5
P1S2	Letting him know we’re not in a rush as a break may be needed.	1
P1S2	Using what worked (relaxing the belly) to see how it translates to the throat.	5
P1S2	Taking a break like he asked.	1
P1S2	Not assuming I know more than he does.	1
P1S2	Here I am using a moving demo of the diaphragm in action. Giving him the choice.	5
P1S2	Letting him know we’re not in a rush as a break may be needed.	1
P1S2	Trying to understand why he likes things or not.	2
P1S2	Seeing he’s ready to dive in right away.	1
P1S2	Giving the opportunity for a break.	1
P1S2	Thanking him for diving right away. Suspecting a lower key will help pitch, but I don’t really know why.	1 + 5
P1S2	Letting him know what is NOT important (reassuring). Singing his favourite part for more engagement.	1
P1S2	Letting him know it does not need to be uncomfortable.	1
P1S2	Trying to understand if my intuition was okay.	

When	Code	Candidate theme #
P1S2	Trying to understand how he practices.	2
P1S2	Making the practice simple and fun.	3
P1S2	Trying not to overwhelm him with exercises + respecting his busy schedule.	1
P1S2	Using an analogy.	5
P1S3	Letting him know it’s okay if his video is tilted, we can adapt.	1
P1S3	Making sure it’s not a problem for him that will bother him during the session.	1
P1S3	Trying to understand how his stress levels impact his voice.	2
P1S3	Giving him the opportunity to organise our agenda.	1
P1S3	Talking about virtual piano because it seems visual aids are helpful for him.	5
P1S3	Giving the opportunity to adapt to his real-life voice needs.	4
P1S3	Taking some time for myself to collect my thoughts.	
P1S3	Making sure I understood him correctly so I could stay on the same path.	2
P1S3	Using what we’ve learned about his breathing habits that help to work on another concept.	5
P1S3	Using his interests for motivation.	3
P1S3	Trying his belly trick that works.	5
P1S3	Making sure the font size is comfortable to read.	1
P1S3	Making sure I understood him correctly so I could stay on the same path.	2
P1S3	Trying to understand further how his comfort works.	2
P1S3	Using the idea he mentioned himself: gravity.	5
P1S3	He seems to like understanding things, but it can be confusing, so I am trying to find an idea that sums it all up.	5
P1S3	Using some time to explain first.	5

When	Code	Candidate theme #
P1S3	Using visual aid.	5
P1S3	Using an image we talked about last week.	5
P1S3	Using something personal to him.	3 + 5
P1S3	Keeping the trombone analogy.	5
P1S3	Reassuring.	1
P1S3	Checking what he thinks is best.	1
P1S3	Giving him the opportunity to come up with his own image.	1
P1S3	Using his visualisation idea.	5
P1S3	Making sure we address throat tension.	5
P1S3	Using whiteboard.	5
P1S3	Using his visualisation idea.	5
P1S3	Reassuring.	1
P1S3	Reminding him of his visualisation idea.	5
P1S3	Using what he likes, teaching and topic, to see if his speech pattern changes.	3 + 5
P1S3	Letting him know he can take his time.	1
P1S3	Noting that his speech patterns change when he’s presenting or just chatting.	1 + 5
P1S3	Asking about his opinion on his learning.	1 + 2
P1S3	Asking about his opinion on his learning.	1 + 2
P1S3	Trying to understand how his brain/mind works.	2
P1S3	Sharing something personal.	1
P1S3	Trying to understand how his brain/mind works.	2
P1S3	Making sure we address a health possibility.	5
P1S3	Giving him the opportunity to state his needs.	1
P1S3	Letting him know it’s okay not to practice if not useful.	1
P1S4	Giving the opportunity to organise today’s session.	1 + 4
P1S4	Giving the choice of a song.	1 + 4

When	Code	Candidate theme #
P1S4	Not rushing him if he needs more time.	1
P1S4	Explaining two possible options and leaving him the choice.	1
P1S4	Needed to collect my thoughts.	
P1S4	Leaving the opportunity to ask about something that can be uncomfortable for a lot of students.	1
P1S4	Trying to understand his comfort levels.	2
P1S4	Trying to understand what he finds easy or not.	2
P1S4	Believing he’s capable of more.	1
P1S4	Reassuring about what I want from him.	1
P1S4	Not assuming I know more than he does.	1
P1S4	Suggesting water as he coughs.	1
P1S4	Trying another approach that I think will work.	5
P1S4	Reassuring on the studio setting: no one can hear him sing.	1
P1S4	Reassuring about what he may experience.	1
P1S4	Taking a break as he seems to need it.	1
P1S4	Using a visual aid.	5
P1S4	Making sure he won’t be triggered by the video.	1
P1S4	Demonstrating with visual aids and hand movements: he seems to respond to it.	5
P1S4	Reassuring about a normal feeling around the bridge.	1
P1S4	Piggy-backing on what he likes: the nitty gritty.	3 + 5
P1S4	Changing the octave so it works better for him, like it has before.	5
P1S4	Checking if my intuition matches his.	2
P1S4	Using visual aid.	5
P1S4	Using his own process to our advantage.	2 + 5
P1S4	Trying a silly voice as it worked earlier.	5
P1S4	Using potential rapport as a leverage.	1 + 5
P1S4	Changing key so it matches his comfort zone, as he’ll learn faster this way.	5

When	Code	Candidate theme #
P1S4	Trying to understand his sensations.	2
P1S4	Taking a break as he said he was mentally fatigued.	1
P1S4	Color-coding to try and see if it helps him not think too much.	5
P1S4	Taking a break, as he seems to need it.	1
P1S4	Using his analogy to change it to a more accurate one.	5
P1S4	He thinks a lot naturally: let's try not to, to see if it helps.	5
P1S4	Giving him the opportunity to ask for some tools.	1
P1S4	Trying to understand how his brain works.	2
P1S5	Giving him the opportunity to manage today's agenda.	1 + 4
P1S5	Thinking he might be motivated by the mini win, so letting him know about it.	4
P1S5	Giving him the opportunity to manage today's agenda.	4
P1S5	Sharing a personal story.	1
P1S5	Trying something we've tried before that has worked.	5
P1S5	Trying something we've tried before that has worked.	5
P1S5	Trying something we've tried before that has worked.	5
P1S5	Changing the hand gestures and seeing what changes.	5
P1S5	Letting him know it's okay if it takes time.	1
P1S5	Checking on him.	1
P1S5	Not making assumptions that I am right.	1
P1S5	Using his daily life as an opportunity for practice.	5
P1S5	Asking about his opinion.	1 + 2
P1S5	Giving him two possible paths.	1 + 4
P1S5	Trying to understand his beliefs.	2
P1S5	Trying to understand his beliefs.	2
P1S5	Trying to understand his beliefs.	2
P1S5	He shares about vocal congruence.	2
P1S5	Trying to understand what he wants to sound like and if we were closer to vocal congruence.	2

When	Code	Candidate theme #
P1S5	He shares about vocal congruence.	2
P1S5	Using a cover to match what he shared about his voice.	5
P1S5	Planning to discuss this more with post-session help.	1 + 5
P1S5	Letting him know what I feel sounds like “him”.	1
P1S5	Letting him know what I feel sounds like “him”.	1
P1S5	Changing the plan so it matches what he wants to explore there.	4
P1S5	Trusting his abilities.	1
P1S5	Using an image we’ve used before.	5
P1S5	Wanting him to go on his own here.	5
P1S5	Asking about his opinion.	1 + 2
P1S5	Checking on him.	1
P1S5	Taking advantage of the fatigue, as I feel it could help him not think too much.	5
P1 - In-between and Post	Reassuring about what’s there already.	1
P1 - In-between and Post	Using his inherent motivation as a working tool.	5
P1 - In-between and Post	Creating an exercise based on the session and on his goals.	4
P1 - In-between and Post	Text about his interests.	3
P1 - In-between and Post	Just a recording of a re-pitched song, as he is super busy and simply wanted this.	5
P1 - In-between and Post	Not wanting to overwhelm him.	1
P1 - In-between and Post	Visualisation could be useful for him; he’s curious and ready to try.	5
P1 - In-between and Post	Using an image he described during the class.	3 + 5
P1 - In-between and Post	Questioning topics we’ve touched on during our session.	4
P1 - In-between and Post	Recreating cleaner versions of exercises that worked for him so he can explore more and so that they’re handy.	5
P1 - In-between and Post	Updated vocal sensations map for his song.	5

When	Code	Candidate theme #
P1 - In-between and Post	Using the tool “reflection” as a means to embrace his authentic sound.	5
P1 - In-between and Post	He was curious about these harmonies.	5
P1 - In-between and Post	Suggesting he use his daily scheduled commute as a way to practise.	5
P1 - In-between and Post	Linking bike momentum to airflow.	5
P1 - In-between and Post	The album cover is a sum-up of our sessions, created with AI: bike, DnD, Puss in Boots…	3
P1 - In-between and Post	Using his interests to create a final recap tool: three flow charts for his singing and speaking voice, with a performance mode or practice mode.	3 + 5
P2S1	Clarifying her goals.	4
P2S1	She clarifies context.	4
P2S1	Explaining why I may look like I’m not looking at her, because I want her to feel seen.	1
P2S1	Asking for context so I can be more helpful.	4
P2S1	Asking for clarification.	4
P2S1	Trying to understand her emotions.	2
P2S1	Giving her the opportunity to take the lead on our plan.	1 + 4
P2S1	Explaining why it’s useful for her to pick songs.	3 + 4
P2S1	Letting her know we’re following her pace.	1
P2S1	Trying to understand what she likes.	2
P2S1	She shares about her interests.	3
P2S1	Trying to understand what she considers hard or easy.	2
P2S1	Trying to understand the meaning she makes of “vocal tone”.	2
P2S1	Expressing enthusiasm.	1
P2S1	Giving her space for sharing.	1
P2S1	Letting her know we can stop whenever.	1
P2S1	Challenging her with something harder.	1 + 4
P2S1	Using visual piano as an aid.	5

When	Code	Candidate theme #
P2S1	Trying to understand her sensations.	2
P2S1	Demonstrating trust in her abilities.	1
P2S1	Pointing out jaw tension improvement.	4
P2S1	Using what we know helps her jaw relax right away.	5
P2S1	Introducing movement in exercises.	5
P2S1	Trying to understand what is easier or harder for her.	2
P2S1	Using what we just learned about her imitation preferences to make the whole exercise more efficient.	5
P2S1	Demonstrating my human limitations.	
P2S1	Using her song as a point of reference for exercises.	3 + 5
P2S1	Creating an exercise for jaw tension.	5
P2S1	Imagining context.	4
P2S1	Challenging her.	1 + 4
P2S1	Trying to understand her sensations.	2
P2S1	Using what we just learned worked for her.	5
P2S1	Asking for her opinion.	1 + 2
P2S1	Giving her the opportunity to choose what to work on.	4
P2S1	Trying to understand how her brain works.	2
P2S1	Trying to understand how her brain works.	2
P2S1	Trying to understand what images she easily visualises.	2
P2S1	Using the image she described and going further with it.	5
P2S1	She gives information about what is easier or harder.	2
P2S1	Using the image she shared.	5
P2S1	She states what worked and why.	2
P2S1	Trying to understand what’s happening in her brain/mind.	2
P2S1	Staying with the idea that works.	5
P2S1	Reassuring.	1
P2S1	Using the image she described.	5
P2S1	Giving her the opportunity to state what changed.	1
P2S1	Noticing she sounded “like herself”.	1

When	Code	Candidate theme #
P2S1	Using her vocabulary.	2 + 5
P2S1	Noticing she sounded “like herself”.	1
P2S1	Using the image she shared.	5
P2S1	Encouraging.	1
P2S1	Trying to understand her learning style more.	2
P2S2	Informal personal connection.	1
P2S2	Trying to understand how she works in between sessions.	2
P2S2	Info: she uses visualisation.	5
P2S2	Making sure I understood a tool that can be useful for her.	2
P2S2	Asking what will be the specific path of this class.	4
P2S2	Making the class more relevant to her stated goals.	4
P2S2	Making the class more relevant to her stated goals.	4
P2S2	On the singing path, she can pick the song.	3 + 4
P2S2	Sharing what I thought could be useful for this class based on her goals.	4
P2S2	Checking and giving her space to say yes or no.	1
P2S2	Trying to understand the stakes.	2
P2S2	She states how she wants to feel; this gives me info and more clarity.	2 + 5
P2S2	Trying to understand her personal preference to understand her better as a person.	2
P2S2	Checking if we’re on the same path or on different routes.	2
P2S2	Giving her agency to own her learning process.	1
P2S2	Using a concept she mentioned as a starting point.	5
P2S2	Adapting the exercise so she can do it in the environment, the panel, she mentioned.	4 + 5
P2S2	Using visual aid.	5
P2S2	Letting her know what is normal and what is not so she feels safe to try or stop.	1
P2S2	Stating I feel the same as her.	1

When	Code	Candidate theme #
P2S2	She mentioned tight throat several times: asking what about now?	2 + 5
P2S2	Exercise that she can do anywhere, so useful for her.	5
P2S2	Stating that the goal is to find something comfy for her.	1
P2S2	Trying to understand her mental state when she has to present.	2
P2S2	Finding an exercise relevant for her daily life.	4 + 5
P2S2	Letting her know she can take her time.	1
P2S2	Changing the exercise so it suits her better.	5
P2S2	Checking after.	1
P2S2	Explaining why this works for her context.	4
P2S2	Checking after.	1
P2S2	She states what works best for her.	2
P2S2	Using an exercise relevant to her work.	4 + 5
P2S2	Using a song she likes as a tool.	3
P2S2	Using a song she likes as a tool.	3
P2S2	Using a real-life environment.	4
P2S2	Using a song she likes as a tool.	3
P2S2	Checking in.	1
P2S2	Creating fake circumstances.	4
P2S2	Casually asking why she likes a song so much.	2
P2S2	Creating fake circumstances.	4
P2S2	Congratulating her.	1
P2S2	Creating real-life circumstances and checking in on her throat-tightening issue.	4 + 1
P2S2	Using Zoom backgrounds as a tool: displaying an audience.	5
P2S2	Creating real-life circumstances.	4
P2S2	Zoom backgrounds.	5
P2S2	Reassuring.	1
P2S2	Checking in on throat tightness.	1

When	Code	Candidate theme #
P2S2	Using daily life as a tool to reach her goals.	4 + 5
P2S2	Finding ideas.	5
P2S2	Stating something I like because it feels like “her”.	1
P2S2	Giving her the opportunity to maybe state it first and see if she agrees.	1
P2S2	She says something she likes.	2
P2S2	Trying to push her to see why she can be proud of it.	1
P2S2	Reassuring.	1
P2S2	Using a quality she has in her speaking voice in her singing voice too.	5
P2S2	Using a song she likes as a tool.	3
P2S2	Using a song she likes as a tool.	3
P2S2	Analogy: sharing mine.	5
P2S2	Asking about hers.	2
P2S2	Understanding what’s happening in her mind.	2
P2S2	Using her analogy in our work.	5
P2S2	Asking her to choose a song.	3
P2S2	Taking off the burden if needed.	1
P2S2	Suggesting a band she likes.	3
P2S2	Asking about her ideas based on that.	2
P2S2	Giving her space to share first.	1
P2S2	Naming a song I think would highlight her voice identity.	1
P2S2	Using the song to help working on her range, as she wanted to.	4
P2S2	Understanding her reality.	2
P2S2	Understanding her reality.	2
P2S2	Giving the option to use the singer as a guide.	1
P2S2	Asking her to choose.	1
P2S2	Reassuring.	1
P2S2	Making sure I’m not monopolising her time.	1
P2S2	Giving her the opportunity to understand first.	1

When	Code	Candidate theme #
P2S2	Humour.	1
P2S2	Giving her the opportunity to make her learning hers.	1
P2S2	She states what helped most.	2
P2S3	Trying to grasp her meaning(s).	2
P2S3	Not assuming, asking.	1
P2S3	Giving her the wheel for the session.	4
P2S3	Clarifying what she wants.	4
P2S3	Making it relevant to choir practice.	4
P2S3	She seems busy: knowing this exercise may be useful.	5
P2S3	Reassuring.	1
P2S3	Embracing the joy.	1
P2S3	Challenging.	1 + 4
P2S3	Challenging.	1 + 4
P2S3	Challenging.	1 + 4
P2S3	Using numbers to simplify.	2 + 5
P2S3	She states counting helps.	2
P2S3	Using counting as it helps her specifically.	5
P2S3	Using body movements.	5
P2S3	Challenging.	1 + 4
P2S3	Showing her she progressed already.	1
P2S3	Asking if she needs something specific.	1
P2S3	Showing her she can do more than she thinks she can, boosting agency and self-perception.	1
P2S3	Checking why it still feels high.	2
P2S3	Checking jaw tension.	1
P2S3	Picking a silly word.	5
P2S3	Using silly things, as it seemed to work for her last time.	5
P2S3	Working on her specific goals too: jaw tension.	4
P2S3	Leaving choice.	1

When	Code	Candidate theme #
P2S3	Silly worked.	5
P2S3	Encouraging.	1
P2S3	Finding another bouncy idea for jaw tension.	5
P2S3	Encouraging.	1
P2S3	Finding another bouncy idea.	5
P2S3	Leaving choice.	1
P2S3	Using silly ideas.	5
P2S3	Using Audacity as a visual aid to visualise the sound.	5
P2S3	Using her plane image from last session.	5
P2S3	Asking her to use her plane image to correct something here.	5
P2S3	She uses her plane image for this specific challenge.	5
P2S3	Checking I'm not monopolising her time.	1
P2S3	Putting boundaries on my own time.	
P2S3	Showing her range on audio and virtual piano.	1 + 5
P2S3	Reassuring.	1
P2S3	Encouraging.	1
P2S3	Trying to understand how her brain works.	2
P2S3	Checking session length with her.	2
P2S3	Asking her to make a decision on session length.	4
P2S3	Encouraging.	1
P2S4	She states her goals.	4
P2S4	Asking for specificity.	4
P2S4	Allowing her to just say no thanks.	1
P2S4	Choir goal.	4
P2S4	A band she loves.	3
P2S4	Making sure we're being efficient.	2
P2S4	Giving her the opportunity to state what she needs help with.	1
P2S4	Using a warm-up she can use all the time.	5

When	Code	Candidate theme #
P2S4	Challenging her on pitch work.	4
P2S4	Using her plane image: visualisation.	5
P2S4	Using visualisation with her plane image.	5
P2S4	Using a line from the song.	3 + 5
P2S4	Giving her tools for when she’s working on her own.	5
P2S4	Using her plane image.	5
P2S4	Challenging her.	4
P2S4	Stating she really can be proud.	1
P2S4	Using the virtual piano to show the change.	5
P2S4	Wanting her to engage with the lyrics.	1
P2S4	Giving her the opportunity to share what she wants.	1
P2S4	Relating.	1
P2S4	Suggesting two paths she can choose from.	1 + 4
P2S4	Reminding her of the choir use.	4
P2S4	She gives information about what can be a barrier to her singing.	2
P2S4	Reassuring.	1
P2S4	Trying to understand how her brain/mind works.	2
P2S4	Humour. I’m very funny.	1
P2S4	Trying to understand how her brain/mind works.	2
P2S4	She gives information about how she “hears”.	2
P2S4	Making sure I got it right.	2
P2S4	Using what we just learned about her learning style.	5
P2S4	Using a nursery rhyme, preferably one she likes.	5
P2S4	Giving her space to experiment.	1
P2S4	Encouraging.	1
P2S4	Helping with a first note, as it seems to help.	5
P2S4	Encouraging agency.	1
P2S4	Encouraging agency.	1
P2S4	Reassuring.	1

When	Code	Candidate theme #
P2S4	Trying to understand her learning style a bit more.	2
P2S4	Using visual aid.	5
P2S4	She gives information about what’s easier for learning.	2
P2S4	Making sure I got it right.	2
P2S4	Giving her the opportunity to share what she wants.	4
P2S4	Being available for her.	1
P2S5	Checking her goals.	4
P2S5	Giving her the opportunity to lead the session’s goals.	1
P2S5	She states visual aids were useful.	2
P2S5	Giving her the choice.	1 + 4
P2S5	Using a plan that helps her goals and exercises that she can use on her own.	4 + 5
P2S5	Giving her the opportunity to ask herself about the exercises that help her best.	1 + 2
P2S5	Using counting as it works well for her.	5
P2S5	Giving agency on her wellbeing.	1
P2S5	Using counting as it works well for her.	5
P2S5	Sharing a personal story.	1
P2S5	Encouraging something she’s doing.	1
P2S5	Giving her the opportunity to ask herself about the sound that helps her best.	1 + 2
P2S5	Using visualisation as it works well for her.	5
P2S5	Giving her exercises based on her goals.	4 + 5
P2S5	Using counting as it works well for her.	5
P2S5	Using AI to create a specific phrase for us.	5
P2S5	Letting her know she does not have to rush.	1
P2S5	Creating an exercise based on her song, that also works for her goals.	4 + 5
P2S5	Giving her the opportunity to guide what we’ll be working on.	1 + 4

When	Code	Candidate theme #
P2S5	Giving her the opportunity to think about what can be useful.	1 + 4
P2S5	Making sure voice is ready.	1
P2S5	She expresses what is hard: it becomes a goal.	2 + 4
P2S5	Trying to understand what is beautiful or weird for her.	2
P2S5	Trying to understand what is beautiful or weird for her.	2
P2S5	Trying to understand her beliefs.	2
P2S5	Creating an exercise to overcome the “weird voice” issue.	5
P2S5	Making sure I understand her.	2
P2S5	Creating an exercise to overcome the “weird voice” issue.	5
P2S5	Creating an exercise to overcome the “weird voice” issue.	5
P2S5	Creating an exercise to overcome the “weird voice” issue.	5
P2S5	Trying to understand her beliefs.	2
P2S5	She states what helps.	2
P2S5	Adapting the exercise to be in line with what she just said helps.	2 + 5
P2S5	Creating an exercise based on what can be reproduced in a real context, based on what helps her.	4 + 5
P2S5	Giving her choice.	1
P2S5	Making sure I am not monopolising her time.	1
P2S5	Stating she can use this in real settings.	4 + 5
P2S5	Trusting her abilities.	1
P2S5	She states what she now knows helps.	2
P2 - In-between and Post	I wanted her to experience more of “her” voice when it sounded free.	1
P2 - In-between and Post	Using imagery that worked for her in session.	5
P2 - In-between and Post	Six-day challenges adapted to her professional speaking voice goals.	4 + 5
P2 - In-between and Post	Interactive tool on my website.	5
P2 - In-between and Post	I knew she was quite busy.	5

When	Code	Candidate theme #
P2 - In-between and Post	Imagining a plane landing on the note worked.	5
P2 - In-between and Post	Using technical and creative tools that worked for her in session.	5
P2 - In-between and Post	Using a song by an artist she loves.	3 + 5
P2 - In-between and Post	Reminding her of the tool we used in real time that worked for singing harmonies in an easier manner.	5
P2 - In-between and Post	Sending worksheets based on her goals.	4 + 5
P2 - In-between and Post	Recorded exercises for her.	5
P2 - In-between and Post	Recorded a video of how to use this tool as a real-time visual aid for harmonies, her specific purpose.	5
P3S1	Trying to understand her better.	2
P3S1	She states her goals.	4
P3S1	Trying to understand the concepts she blends with "it factor" so I can be more efficient when helping.	2
P3S1	Letting her know it's okay to tell me when I'm not clear, so it does not create embarrassment to ask me to repeat.	1
P3S1	Giving her space to not overwhelm her.	1
P3S1	Making sure she's ready to start.	1
P3S1	Making sure she's comfortable.	1
P3S1	Trying to understand her expectations.	2
P3S1	Challenging her voice.	1 + 4
P3S1	Using her vocabulary to understand better how she learns.	2
P3S1	Challenging her voice.	1 + 4
P3S1	Asking for her opinion.	1 + 2
P3S1	Making sure jaw is not tense.	1
P3S1	Trying to understand her goals better.	4
P3S1	Using a meme video as a reference.	5
P3S1	Using her song's melody as an exercise.	3 + 5
P3S1	Making sure she is still comfortable.	1

When	Code	Candidate theme #
P3S1	Making sure we're on the same page.	2
P3S1	Trying to understand where she thinks she's at to see if it matches my perception.	2
P3S1	Reassuring.	1
P3S1	Trying other ways of moving.	5
P3S1	Naming that it sounded like "her" based on what she shared before: "it factor".	1 + 4
P3S1	Encouraging when it sounds like "her", based on subjective perception.	1
P3S1	Encouraging when it sounds like "her", based on subjective perception.	1
P3S1	Seems like she needs help with breathing habits; I'll intervene.	1
P3S1	Making sure what I suggested doesn't overwhelm.	1
P3S1	Trying to understand her sensations.	2
P3S1	Asking her to sit down, as I have a hunch it will help.	5
P3S1	Letting her know she does not have to.	1
P3S1	Trying to understand her daily habits.	2
P3S1	Learning about her focus style.	2
P3S1	Giving her the opportunity to name what's helpful for her.	1 + 2
P3S2	Suggesting some in-between session work.	5
P3S2	Giving the opportunity to state today's goals.	1 + 4
P3S2	Using what worked last time: chair.	5
P3S2	Restating goals: it factor.	4
P3S2	Warming up to the needed note.	4
P3S2	Giving the opportunity to draw her own conclusions.	1
P3S2	Trusting her abilities.	1
P3S2	Trying to understand how she thinks.	2
P3S2	Trying to understand how she thinks.	2
P3S2	Using what she described as an immediate tool.	5
P3S2	Trying to understand how she thinks.	2

When	Code	Candidate theme #
P3S2	Trying audiation as a tool.	5
P3S2	Using what we just learned that works, audiation, on another song.	5
P3S2	Imagining different context.	4
P3S2	Making sure we're on the same page.	2
P3S2	Giving her the choice for her song.	1 + 4
P3S2	Using what we learned works, audiation, on a song.	5
P3S2	Being clear about my own emotions so I can feel okay if I cry.	
P3S2	Letting her know I'm okay with her taking the call.	1
P3S2	Adapting in real time.	5
P3S2	Making sure we're on the same page.	2
P3S2	Not assuming I know more.	1
P3S2	Creating a plan she'll need technique-wise.	4
P3S2	Repeating over and over, as repetition seems to work for her.	5
P3S2	Giving her the opportunity to ask directly for a tool.	1
P3S3	Using visual aid.	5
P3S3	Using an idea that worked last time.	5
P3S3	Trying to understand where she's at.	2
P3S3	Using a sound that worked last time.	5
P3S3	Aiming for her to be more connected to her body.	4
P3S3	Letting her know she can take her time.	1
P3S3	Using a scarf to work on ribs.	5
P3S3	Aiming for her to be more connected to her body.	4
P3S3	Using a visual aid in the moment.	5
P3S3	Hand movements for ribs and trying a new exercise to feel intercostal muscles working.	5
P3S3	Keeping what works.	5
P3S3	Making sure we're on the same page.	2
P3S3	Using the pedal to accompany her type of sound.	5

When	Code	Candidate theme #
P3S3	Reassuring.	1
P3S3	Mimicking seems to help, so I sing too.	5
P3S3	Image.	5
P3S3	Connecting to the body and linking movements, as it seems to be working.	5
P3S3	Sharing stuff.	1
P3S3	Sharing stuff.	1
P3S3	Using a song she likes in the exercise.	3 + 5
P3S3	Trying to understand how she thinks/anticipates.	2
P3S3	Using whatever image she has in her mind for our goal.	2 + 4
P3S3	Using a song she likes in the exercise.	3 + 5
P3S3	Letting her know what is desirable so she has a model.	5
P3S4	Letting her lead the class's goals.	4
P3S4	Explaining that my movements will be different for my own wellbeing.	
P3S4	Using less common modes.	5
P3S4	Wanting her to have a slightly more precise pitch.	4
P3S4	Adjusting the way I play the scale so I don't feel pain.	
P3S4	Using the voice instead of the piano.	
P3S4	Trying another tool where we count, opening this door.	2 + 5
P3S4	Reassuring.	1
P3S4	Suggesting a way of working she likes better.	1 + 5
P3S4	Changing the phonemes and letting her choose them later in the class.	5
P3S4	Trying to induce a feeling for Lydian's fourth note.	5
P3S4	Challenging.	1 + 4
P3S4	Suggesting multiple next paths.	1 + 4
P3S4	Reminding her of her goals and matching songs.	4
P3S4	Trusting her abilities.	1
P3S4	Adapting to what she needs: higher key.	4

When	Code	Candidate theme #
P3S4	Making sure it’s comfortable to read.	1
P3S4	Trying a visual tool to see the height of the pitch.	2 + 5
P3S4	It did not work.	
P3S4	Trying to understand how she learns and what is useful and when.	2
P3S4	Taking her goals into account.	4
P3S4	Using her goal as an exercise/new idea to try.	4 + 5
P3S4	Trusting her.	1
P3S4	Her voice was sounding like “her”.	1
P3S4	Trying to understand what she likes and what authenticity means to her.	2
P3S4	Finding ways for her to have a better idea of her “it” factor.	1 + 5
P3S4	Using her own words to map the feelings.	5
P3S4	Using her own sensations and trying to find them again.	5
P3S5	Letting her choose our agenda.	4
P3S5	Reminding us of a goal she shared last time.	4
P3S5	Counting has worked before, so using it again.	5
P3S5	I’d like for her to develop artistry.	1 + 4
P3S5	Letting her analyse why this worked.	1
P3S5	Letting her analyse why this worked.	1
P3S5	Making sure we’re on a healthy path.	1
P3S5	Exploring her preferred choices.	4
P3S5	Trying a game to highlight her voice.	5
P3S5	Letting her pick this song’s goal.	4
P3S5	Wanting her to find “her” voice.	1
P3S5	Trusting her abilities.	1
P3S5	Giving her notes to start with while she sings.	5
P3S5	Asking her to directly name what she wants to do.	1 + 4
P3S5	Coming up with simultaneous help.	5

When	Code	Candidate theme #
P3S5	Mimicry helps her, so I play the melody right before she sings.	5
P3S5	Asking her to name her possibilities.	5
P3S5	Letting her name what can be helpful.	1
P3 - In-between and Post	Creating a warm-up as per her request.	4
P3 - In-between and Post	Trying ideas that she can try during upcoming shows, as she asked for stage presence tools.	4 + 5
P3 - In-between and Post	This would also benefit her overall singing posture.	4
P3 - In-between and Post	During class, she mentioned needing help with this specific part.	4
P3 - In-between and Post	This specific part of the song worked when broken down, so creating a clean version of the exercise.	4
P3 - In-between and Post	She was busy that week: respecting her time with optional and easy work.	1
P3 - In-between and Post	She wanted to work on intentional choices.	4
P3 - In-between and Post	She wanted to find her “it” factor and I wanted to hear more of “her”.	4 + 1
P3 - In-between and Post	She did not seem to use the exercises I sent out, so, to avoid overwhelming her or me, I gave the basic info on an exercise that worked for her instead of recording a full audio version.	5
P3 - In-between and Post	She said recordings would be useful.	4
P4S1	Trying to understand his wishes better.	2
P4S1	Trying not to overwhelm him.	1
P4S1	Reassuring.	1
P4S1	Making sure I understand his non-specific goals.	4
P4S1	Trying to get rid of the nervousness first.	1
P4S1	Reassuring.	1
P4S1	Seems like brr is making him nervous, so changing that.	1 + 5
P4S1	Letting him know he sounds great.	1
P4S1	Trying to understand how he perceives pitch.	2

When	Code	Candidate theme #
P4S1	Trying to understand what makes him nervous or not.	2
P4S1	Letting him know we can follow his rhythm.	1
P4S1	Doing it together, as it seems to help.	5
P4S1	Taking a break that seems needed.	1
P4S1	Drawing a chest-head-mix voice chart.	5
P4S1	Reassuring.	1
P4S1	Adding movement.	5
P4S1	Doing it higher to see if it works.	5
P4S1	Challenging him.	1 + 5
P4S1	Doing it higher, as it seems to work better for his ear.	5
P4S1	Trying to understand what tenses him.	2
P4S1	Reassuring.	1
P4S1	Using drawn chart.	5
P4S1	Giving him the opportunity to make a choice.	1
P4S1	Giving him the opportunity to make a choice.	1
P4S1	Reassuring/encouraging about his level.	1
P4S1	Using visual aid.	5
P4S1	Making it harder because he can.	1 + 4
P4S1	Reassuring.	1
P4S1	Trying to understand how he functions.	2
P4S1	Singing with him so it’s less intimidating.	1 + 5
P4S1	Singing with him an octave higher so it sounds more like a head voice and is easier to mimic.	5
P4S1	Changing so it doesn’t affect health.	5
P4S1	Letting him know to get comfortable.	1
P4S1	Trusting he can do it alone at the end.	1
P4S1	Changing from asking a question to going for action, as it seems to help better.	5
P4S1	Trying to understand what gives him confidence.	2
P4S1	Using this concept as he mentioned it before.	2 + 5
P4S1	Using what worked earlier: thinking higher.	5

When	Code	Candidate theme #
P4S1	Using AI to identify a drawing of a chord I could not identify.	5
P4S2	Trying to understand how he learns.	2
P4S2	Trying to understand how he thinks.	2
P4S2	Giving him the opportunity to choose today’s agenda.	1 + 4
P4S2	Piggy-backing on something he’d like to do by adding an activity to today’s plan.	4
P4S2	Using another tool made on the spot.	5
P4S2	Reassuring.	1
P4S2	Trying to understand how he hears.	2
P4S2	Demonstrating.	5
P4S2	Trying another tool on the spot.	5
P4S2	Letting him know he sounds really good.	1
P4S2	Analogy.	5
P4S2	Trying to adapt the instrumental: piano.	5
P4S2	Enriching the chords so the note we’re aiming for is in each chord, as this seems to help.	5
P4S2	Letting him take a bit more control.	1
P4S2	Making sure he’s okay with the plan.	1
P4S2	Changing tools.	5
P4S2	Opening the door for him to experience his own voice.	1
P4S2	Opening the door for him to experience his own voice.	1
P4S2	Using a list on the spot.	5
P4S2	Making sure we’re not making him late.	1
P4S2	De-overwhelming the list, as it may be too much for him.	1
P4S3	Choosing for him, as picking songs is overwhelming for him.	1
P4S3	Creating a game for me/us to reduce the number of questions I ask, so I don’t overwhelm him.	1 + 5
P4S3	Explaining why.	1 + 5

When	Code	Candidate theme #
P4S3	Trying to understand what type of questions trigger the freeze.	2
P4S3	He was sick.	
P4S3	Changing key to protect voice.	5
P4S3	Taking care of voice, as his voice is not 100% better.	1 + 5
P4S3	Letting him know to take his time if needed.	1
P4S3	Caring.	1
P4S3	Suggesting he chew for real to make it more engaging/ easier.	5
P4S3	For comfort, as he was sick before.	5
P4S3	Hijacking the session's plan, as I am making the choices now.	1 + 5
P4S3	Demonstrating.	5
P4S3	Challenging.	1 + 4
P4S3	Trying to understand how he experiences two voices.	2
P4S3	Challenging.	1 + 4
P4S3	Reassuring.	1
P4S3	Trusting his abilities.	1
P4S3	Reintroducing a little bit of agency for this session that I lead.	1
P4S4	Letting him know what will make me comfortable.	
P4S4	Singing with him helps.	5
P4S4	Challenging.	1 + 4
P4S4	Using something that worked: mapping sensations.	5
P4S4	Trying to understand what is happening when he breathes.	2
P4S4	Using something that worked: remembering sensations.	5
P4S4	Suggesting a pause after dizziness.	1
P4S4	Trying to find an instrumental that matches the way he plays.	3 + 5
P4S4	Breaking down the melodies, as it helped last time.	5

When	Code	Candidate theme #
P4S4	Giving him the opportunity to see if he has a preference.	1
P4S4	Not forcing it because it overwhelms him sometimes.	1
P4S4	Listening together for mimicry and self-efficacy.	5
P4S4	Reassuring.	1
P4S4	Using something that worked: thinking sensations.	5
P4S4	Using something that worked: singing together.	5
P4S4	Reassuring.	1
P4S4	Giving him the opportunity for a tiny agency moment before we finish.	1
P4S5	Making the choice for him not to overwhelm him.	1
P4S5	Choosing to go right into the action, not to overthink.	1 + 5
P4S5	Giving him the opportunity to find the solution.	1
P4S5	Using what works with him: thinking of higher notes.	5
P4S5	Using what works with him: feeling the higher notes.	5
P4S5	Suggesting doing it together for an easier, less scary transition.	5
P4S5	Reassuring.	1
P4S5	Coming up with a tool on the spot.	5
P4S5	Wanting to hear his voice only because it is beautiful and I'd like him to notice it.	1
P4S5	Using vibrations, as it seems this would work.	2 + 5
P4S5	Using what works with him: feeling the vibrations.	5
P4S5	Using what works with him: feeling the vibrations.	5
P4S5	Using what works with him: feeling the vibrations.	5
P4S5	Making sure he's got time.	1
P4 - In-between and Post	Not to overwhelm him, as he seems to have issues with music-related decision-making.	1
P4 - In-between and Post	Respecting neurodevelopmental profile.	1 + 2 + 5
P4 - In-between and Post	My goal for him was to develop agency.	4

When	Code	Candidate theme #
P4 - In-between and Post	I wanted him to experience singing, as he "does not sing much".	4
P4 - In-between and Post	I also wanted him to experience how beautiful his voice sounds.	1
P4 - In-between and Post	It should help with agency.	5
P4 - In-between and Post	To develop agency.	4 + 5
P4 - In-between and Post	I picked songs for him as an answer to his discomfort about choosing songs that came up in class.	5
P4 - In-between and Post	To take care of his voice, as he was still a bit hoarse from a cold.	1
P4 - In-between and Post	Giving some leeway; he seemed busy and mentioned that he had a lot to do with the previous support I sent out.	1
P4 - In-between and Post	Using what worked in class.	5
P4 - In-between and Post	Sending some songs he'd be good at, as per his request.	4 + 5
P5S1	She states her goals.	4
P5S1	Trying to understand how she maps/links concepts.	2
P5S1	Trying to understand who she aspires to be like, speech-wise.	2 + 4
P5S1	Letting her know it's okay to interrupt me if I'm not clear.	1
P5S1	She states her goals.	4
P5S1	Giving her the opportunity to structure her sessions.	1 + 4
P5S1	Using the song as an excuse to talk.	3
P5S1	Using her interests as an excuse to talk.	3
P5S1	Linking her dance values to voice: comparison.	3
P5S1	Asking about her opinion on her voice.	2
P5S1	Using the words she used for her voice.	2 + 5
P5S1	Moving those towards her role models.	3
P5S1	Moving on the spectrum towards her role models.	3
P5S1	Letting her know it's okay to tell me if it's overwhelming.	1
P5S1	Using her interests as an excuse to talk.	3

When	Code	Candidate theme #
P5S1	Using her values and role models as a stepping stone.	3 + 5
P5S1	Integrating her beliefs and body/movement philosophy into voice learning.	5
P5S1	Reassuring.	1
P5S1	Inviting self-efficacy.	1
P5S1	Using post-sessions as a learning tool.	5
P5S1	Analogy/parallel.	5
P5S1	Using her body/movement philosophy in voice learning.	3 + 5
P5S1	Using visual aid.	5
P5S1	Using visual aid.	5
P5S1	Using her body/movement philosophy in voice learning.	3 + 5
P5S1	Changing on the spot.	5
P5S1	Reassuring.	1
P5S1	Relaxing some intrinsic muscles.	5
P5S1	Making sure I understand her sensations when I like the sound, so I can use them later.	2 + 5
P5S1	Using her body/movement philosophy in voice learning.	3 + 5
P5S1	Using an image that worked before.	5
P5S1	Asking her to be an actor in her learning: creating a movement based on her movement philosophy.	1 + 2 + 5
P5S1	Asking about length for focus.	2
P5S2	Trying to understand her beliefs.	2
P5S2	Trying to understand her beliefs.	2
P5S2	Using her goals as directions for the session.	4
P5S2	Using her interests for a speech.	3
P5S2	Using her goals and beliefs as directions for the session.	4
P5S2	Checking in.	1
P5S2	Trying to understand her thinking habits.	2
P5S2	Using a tool to help with clarity.	5
P5S2	Changing the tool on the spot.	5

When	Code	Candidate theme #
P5S2	Using authenticity as a goal.	1 + 4
P5S2	Letting her find her solution.	1 + 2
P5S2	Reassuring.	1
P5S2	Reassuring.	1
P5S2	Using her field of specialisation as a tool towards her vocal goals.	2 + 4 + 5
P5S2	Praising the authenticity she already seems to show.	1
P5S2	Using her work life as a tool.	4
P5S2	Letting her find her solution.	1 + 2
P5S2	Helping me understand how she thinks too.	2
P5S2	Praising her voice and personality as it already helps her goals.	1
P5S2	Creating exercise.	5
P5S2	Letting her find her own solutions.	1 + 2
P5S2	Working on her goals.	4
P5S2	Using an image that worked last time.	5
P5S2	Vocal fatigue prevention.	1 + 5
P5S2	Using the topic of the day in a speech.	3
P5S2	Using visual aid.	5
P5S3	Letting her organise our time.	1 + 4
P5S3	Reassuring.	1
P5S3	Adapting to real-life context and goals.	4
P5S3	Using AI to pick relatable questions.	5
P5S3	Asking her to come up with a plan.	1 + 4
P5S3	Adapting to real-life context.	4
P5S3	Using role models as it worked before.	3 + 5
P5S3	Using her interests to encompass the concepts we talked about.	3
P5S3	She responded to this.	5
P5S3	Making sure the trick would work in a real-life setting.	4 + 5

When	Code	Candidate theme #
P5S3	Creating exercises and anchors on the spot.	5
P5S3	Using what worked before.	5
P5S3	Using movements as anchors.	3 + 5
P5S3	Organising her own practice time and our time together.	5
P5S3	Using a specific video of voice/sound as a demonstration.	5
P5S3	Using a specific video of voice/sound as a concept.	5
P5S3	Using a specific video of voice/sound as a way of thinking that could match her description of flow.	5
P5S3	Letting her reflect on this in her own time.	1 + 5
P5S3	Making the sound concept about flow and movement.	3 + 5
P5S3	I'd like her to connect with the words.	1
P5S3	Trying to understand how she makes sense of the lyrics.	2
P5S3	Using her concept of flow and movement in the song.	3 + 5
P5S3	Letting her come up with her own solutions.	1
P5S3	Using movement as a way of learning.	3 + 5
P5S3	Letting her choose what to work on.	1 + 4
P5S3	Changing the approach on the spot with an imaginary task.	5
P5S3	Using her concept of flow to try something new.	3 + 5
P5S3	Reassuring.	1
P5S3	Checking if her plan to work between sessions is still the same.	4 + 5
P5S4	Leaving some space if needed.	1
P5S4	Using the tool created in between sessions.	5
P5S4	Creating a second tool based on what came up.	5
P5S4	Using anchors as they worked.	5
P5S4	Adapting them to what is wanted based on our slider idea.	5
P5S4	Letting her create our plan.	1 + 4
P5S4	Making sure unwanted tension is addressed or resolved.	1 + 4
P5S4	Using visual aid.	5

When	Code	Candidate theme #
P5S4	Using visual aid.	5
P5S4	Creating and talking about an image.	5
P5S4	Transferring it to the body and movement, which is her language.	3 + 5
P5S4	Addressing vocal tension.	1 + 5
P5S4	Reassuring and accompanying.	1
P5S4	Using visual aid.	5
P5S4	Using body connection as it works for her.	3 + 5
P5S4	Congratulating.	1
P5S4	Working according to her preferences.	4 + 5
P5S4	Using visual aid.	5
P5S4	Not assuming my answer is the right one even though I am the teacher.	1
P5S4	Being genuinely curious about her perspective.	1 + 2
P5S4	Picking an exercise based on her listed goals.	4
P5S4	Using a concept that works for her.	3 + 5
P5S4	Letting her decide how to work in between sessions.	1 + 4
P5S5	I needed the hot pocket for my wellbeing.	
P5S5	Letting her know to tell me if the noise it can make is annoying.	1
P5S5	She states her goals for this class.	4
P5S5	Clarifying a point.	4
P5S5	Suggesting exercises that directly respond to her goals.	4
P5S5	Suggesting a conversation to reach her goals.	4
P5S5	Letting her know she can reroute the class.	1 + 4
P5S5	Trying to understand more about the behaviour she is describing.	2
P5S5	Using movement analogy so it’s more relatable.	3 + 5
P5S5	Letting her find solutions.	1
P5S5	Letting her find solutions.	1
P5S5	She states her needs.	4

When	Code	Candidate theme #
P5S5	Coming up with a solution on the spot that I think would work for her, as anchors worked.	5
P5S5	Making an exercise out of the solution we came up with.	5
P5S5	Analogy.	5
P5S5	Going further with the analogy and turning it into a method.	5
P5S5	Using her interests.	3
P5S5	Going further with the analogy and turning it into a method.	5
P5S5	Using her interests that are more relevant.	3 + 5
P5S5	Suggesting a method with poems and haikus as more relevant.	5
P5S5	Making sure I respect her time.	1
P5S5	Using her interests: movement.	3 + 5
P5S5	Using the body as a tool, as it has worked before.	3 + 5
P5S5	Analogy.	5
P5S5	Writing the lyrics differently.	5
P5S5	Blending disciplines so she can make her own connections.	1 + 3 + 5
P5S5	Giving her the opportunity to ask for specific help.	1
P5S5	Suggesting exercises that should work well with her based on previous observation.	5
P5 - In-between and Post	Summary of what works.	5
P5 - In-between and Post	Authenticity seemed important to her.	1 + 3
P5 - In-between and Post	Exercise that respects her schedule.	5
P5 - In-between and Post	Exercise that utilises her dancing.	3 + 5
P5 - In-between and Post	Questions that hopefully will prompt reflection as a learning tool.	1 + 5
P5 - In-between and Post	Session summaries seem useful to her.	5
P5 - In-between and Post	Aligning exercises with her goals.	4

When	Code	Candidate theme #
P5 - In-between and Post	Visualisation seemed to help, so trying further.	2 + 5
P5 - In-between and Post	Using her role model as an example.	3
P5 - In-between and Post	My goal for her voice.	4
P5 - In-between and Post	Using the idea of movement as something to reflect on.	3 + 5
P5 - In-between and Post	Summary of the session, as it seems useful for her.	5
P5 - In-between and Post	Working more on her singing voice.	4
P5 - In-between and Post	Using a prompt with the idea of movement that she seems inspired by.	3 + 5
P5 - In-between and Post	Listing her daily life goals as in-between sessions application.	4 + 5
P5 - In-between and Post	Summarising the session, as it seems useful for her.	5
P5 - In-between and Post	Adapting in-between sessions exercises to her learning profile and what worked during the class.	5
P5 - In-between and Post	Hands-on tools for post-session work.	5
P5 - In-between and Post	The tools tackle what seemed important: authenticity, professional aims, using her learning profile and interests for motivation.	3

Phase 3: Candidate themes

Provisional candidate themes developed from the coded data. They are working groupings to be reviewed and refined during the next stage of analysis. They are numbered for use in the table above.

1 - Reassurance / “mama bird” / safe space

This possible theme relates to reassurance, emotional safety, and a kind of “mama bird” stance. It is about wanting students to feel safe, encouraged, and accepted as they are. There is also an educational or nurturing dimension, almost like “raising my children” in

the sense of helping them grow, encouraging them, and wanting them to become more independent over time.

This includes creating a consistently safe space, welcoming students with their own life philosophy, and embracing that philosophy rather than trying to replace it. It also includes seeing them as more beautiful, capable, or vocally interesting than they may see themselves. In some moments, I seem to hold the belief that they already have part of the solution within them, even if they cannot yet see it. My role then becomes to hold their hand while they recognise this for themselves.

2 - Understanding the learner's internal "machinery"

This possible theme relates to the work of trying to understand how each learner thinks, feels, processes information, and makes sense of the world and more specifically, their voice. It is also about understanding what they truly want. It is almost like wanting to understand the machinery of their mind/body: how their brain works, how their thoughts are organised, what they feel, and what makes them feel certain things.

This includes analysing their thoughts, emotional responses, ambitions, blocks, preferences, and learning processes. There is a sense of wanting to "merge into" the person for a moment, not in a literal sense, but in order to understand their perspective, their brain, their ambitions, and the internal logic behind their reactions.

3 - Using fun, interest, and engagement as a way into the work

This possible theme relates to using fun, playfulness, personal interests, and enjoyment as pedagogical tools. The idea is that the work can be shaped around things the learner already likes. If they seem bored, disengaged, overwhelmed, or stuck, there may be a way to make the task easier, less boring, more playful, or more engaging.

This can include changing the exercise, surprising them, redirecting their focus, using songs or topics they enjoy, or building tasks around their interests. Fun is not separate from the work here; it becomes one of the ways the work can happen.

4 - Goals and direction

This possible theme relates to what the learners want, whether their goals are personal, professional, vocal, expressive, or practical. Their goals, and to some extent my own pedagogical goals for them, seem to act as the main direction of the work.

However, this is not always straightforward. In one case, the learner's goals were not completely clear, so the exploratory phase was longer. This may suggest that personalisation is not always about the learner clearly directing everything. Sometimes it also involves the teacher interpreting unclear goals, making provisional choices, and adjusting the direction. Goals can include creation of context-specific exercises, or exercises that are shaped around a goal.

5 - Adaptation as the overall result

All of this may lead to another possible theme: adapting exercises, explanations, practice tasks, goals, and schedules to what works for each learner, either in real time or between sessions, using a range of creative strategies.

This process seems to rely a lot on intuition. However, that intuition may not be random. It probably comes from everything mentioned in the other possible themes: the emotional safety, the attempt to understand the learner's internal world, their interests, their goals, and the ongoing information gathered during the sessions. These elements may give me information unconsciously and shape my pedagogical decisions.

One thing that may not be immediately visible in the codes is that these adaptations are also rooted in underlying technical knowledge. The adjustments may look intuitive or creative on the surface, but they are supported by voice-related, pedagogical, and technical understanding.

Theme 5 = possible umbrella / possible final theme. To review after sorting codes.

Phase 5: Defining and naming themes

Braun and Clarke, 2006, p. 87: “Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme.”

Table S.2.
Final themes and their definitions

Theme #	Name	Definition and scope
1	Nurturing	This theme captures moments of reassurance, encouragement, emotional safety, and belief in the learner’s capacity. It includes creating a safe space, accepting learners as they are, recognising the value of their voice and personhood before they may be able to recognise it themselves, and supporting them towards greater confidence, independence, and self-realisation.
2	Understanding the student’s internal experience	This theme captures attempts to understand the learner “from the inside”: how they think, feel, hear, imagine, process information, experience sensations, construct meaning, and relate to their voice and to the world. It includes trying to understand the learner’s internal logic, emotional responses, beliefs, ambitions, preferences, and learning processes in order to shape the pedagogical work around them.
3	Using interests, play, and relevance as routes into learning	This theme captures moments where the learner’s interests, enjoyment, preferred songs, personal references, playful tasks, or familiar contexts were used to make the work more engaging, accessible, and meaningful. In this theme, fun is not separate from learning, but becomes one of the ways learning is made possible, easier or more engaging.
4	Goals as pedagogical direction	This theme captures moments showing that the sessions were almost always guided by the learner’s personal, professional, vocal, expressive, or contextual goals, as well as by my own pedagogical goals for the learner. These goals could be explicit, emerging, unclear, or partly held by me as the teacher. The theme includes moments that show how goals helped shape the direction of a session, a task, post-session support, or a longer learning trajectory.

Theme #	Name	Definition and scope
5	Creative adaptive strategies in real time and between sessions	This theme captures the concrete adaptive strategies through which personalisation became visible in practice: the creative adaptation or creation of exercises, songs, explanations, tools, practice tasks, pacing, keys, schedules, goals, and post-session supports in response to what seemed to work for each learner. These adaptations were often intuitive, although not random; they were informed by observation, learner feedback, technical knowledge, previous sessions, and ongoing pedagogical judgement.

Appendix T. Thematic Analysis 2: Coding and theme-development audit trail

The process follows Braun and Clarke's (2006) guidelines.

Phase 1: Familiarisation with questionnaire responses.

Phase 2: Assign initial descriptive codes.

Phase 3: Review codes and group them into provisional candidate themes (see section following the table).

Phase 4: Review themes.

Phase 5: Define and name themes (see section following the table).

Table T1.
Initial codes for responses to the post-intervention open-ended questionnaire

Participant	Question	Content	Code in relation to RQ2
P1	1) How would you describe your experience of the sessions?	During the sessions I found them primarily very informative and confidence boosting. During the first session I was very unsure of what to expect and was nervous. However as we talked I got a better idea of what to do and felt more comfortable. I enjoyed the sessions where you would go into the biological details and mechanisms/theories behind different techniques and found them very useful in contextualizing myself. I always felt a little out of my comfort zone (which I view as a positive) and enjoyed the little moments where we would just chat as a time to collect myself. I feel like while the speaking sessions were definitely useful the singing ones were more interesting because that is an activity that is much more beyond my comfort. You were a very patient instructor	- Experiencing sessions as informative - Increased confidence - Initial uncertainty / nervousness followed by growing comfort - Valuing technical explanations - Using explanations for self-contextualising - Productive discomfort / positive challenge - Informal chats as regulation/ reset - Speaking work experienced as useful - Singing as meaningful challenge - Valuing teacher patience

Participant	Question	Content	Code in relation to RQ2
P1	2) Were there moments when the sessions felt particularly adapted to you? If so, please describe.	The moments where I felt the sessions were most adapted was when you would reference and callback notes from previous sessions and my expressed interests, it showed your attention and adaptability. It was also very appreciated when at the beginning you were willing to work with me on R's and general speech even though that wasn't exactly your area of specialization. The amount of control and input you took from me on the direction of the sessions also made it feel very adapted. You were also able to help expand and explain the trains of thought I had and gave them more grounding which was very personalized. The songs as well when you would pitch shift them so that I could hear what they would sound like in my range really felt above and beyond (as well as the exercises on the website and how they directly related to what we were working on).	- Feeling sessions adapted through personal interests - Valuing references to previous sessions - Callbacks to previous notes as evidence of attention - Valuing teacher's adaptability - Appreciating teacher flexibility beyond usual specialism - Appreciating having input into session direction - Expanding student's own thinking - Grounding abstract thoughts / making ideas more concrete - Valuing repitched songs as personalised adaptation - Valuing personalised exercises
P1	3) Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?	I feel more confident; even the small validating remarks you would make had a positive effect. I think knowing more about the biology of vocal control and breath control has helped me feel more in control and confident. When singing I am able to be more aware of chest vs head and still working on control. Even though I am not great at it yet being aware has given me confidence in where I am comfortable or where I need to practice. I feel overall I feel more confident and my mental image of what I want my voice to be has shifted closer to what my actual voice is.	- Increased confidence - Valuing validating remarks - Valuing technical aspects supporting sense of control - Increased awareness of chest/head voice - Awareness clarifying current skills and future practice - Increased voice congruence
P1	4) Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.	I didn't really know what to expect going into this. Ended up learning more about biology than expected but I appreciated the willingness to dig into the details and mechanisms.	- Entering sessions with unclear expectations - Unexpected focus on vocal biology - Valuing detailed explanations / mechanisms

Participant	Question	Content	Code in relation to RQ2
P1	5) Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.	I discovered how it feels to have more control over the physiology behind speaking/singing. You also helped put into words some of what I was feeling and the root causes of them. I never realized the resonance of my voice and I think recognizing it is the first step into reconciling my mental voice with my actual voice.	- Discovering felt sense of voice control - Putting sensations into words - Understanding possible causes of sensations - Realising voice resonance - Recognising resonance as first step toward reconciling mental and actual voice
P1	6) Is there anything else you would like to add about your experience?	- I found the whole experience very personalized, I think a lot of it was seeing you engaging and adapting.	- Experiencing the process as personalised - Valuing teacher engagement / adaptability
P2	1) How would you describe your experience of the sessions?	The sessions were fun and relaxed	- Experiencing sessions as fun - Experiencing sessions as relaxed
P2	2) Were there moments when the sessions felt particularly adapted to you? If so, please describe.	All the sessions felt very personalised	- Experiencing all sessions as personalised
P2	3) Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?	I feel more confident in my range and have some vocal tools to lean on	- Increased confidence in range - Having vocal tools to rely on
P2	4) Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.	Yes it was more relaxed and enjoyable than I expected	- Unexpectedly relaxed environment - Unexpected enjoyment
P2	5) Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.	I found I can work with notes and pitch more easily when there is a visual cue	- Discovering visual cues support pitch work
P2	6) Is there anything else you would like to add about your experience?	It was a really great experience and I always looked forward to the sessions	- Describing the process as a positive experience - Looking forward to sessions

Participant	Question	Content	Code in relation to RQ2
P3	1) How would you describe your experience of the sessions?	Very organic; reactive and responsive; encouraging and supportive	- Sessions experienced as organic - Sessions experienced as reactive and responsive - Sessions experienced as encouraging and supportive
P3	2) Were there moments when the sessions felt particularly adapted to you? If so, please describe.	N/A	
P3	3) Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?	N/A	
P3	4) Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.	They were somewhat less technical than voice lessons I've taken in the past, but very supported and a natural flow to what I was working to achieve.	- Experienced sessions as less technical than previous voice lessons - Experienced sessions as supported - Experienced learning as naturally flowing towards goals
P3	5) Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.	N/A	
P3	6) Is there anything else you would like to add about your experience?	N/A	
P4	1) How would you describe your experience of the sessions?	I was pleased with the experience. I was worried that I would feel embarassed or shy attempting to sing in front of someone else, but I generally did not. I think the attitude and welcoming feeling I received from the instructor really helped me feel at ease. This, in turn, allowed me to fully explore and participate in the lessons. I think the instructor putting myself at ease is what truly allowed me to get the most out of it.	- Pleasing experience - Initial worry of embarrassment / shyness - Feeling welcomed by the teacher - Teacher attitude helping participant feel at ease - Ease enabling fuller participation / vocal exploration - Appreciated teacher’s attitude and felt more at ease - Feeling teacher’s attitude is what helped overcome the initial worry

Participant	Question	Content	Code in relation to RQ2
P4	2) Were there moments when the sessions felt particularly adapted to you? If so, please describe.	The instructor consistently asked what would work for me and generally seemed to vary the approach, lessons, or songs based on the feedback I gave.	- Experiencing responsiveness to feedback - Feeling learner input shaped the sessions - Experiencing flexibility in lesson approach - Feeling the process responded to what worked for them
P4	3) Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?	I have become more confident in exploring singing on my own. I noticed I have started to practice and sing when by myself far more often. I think it's a gain in confidence that has allowed me to do this. I have now more regularly started to sing along when playing my guitar, which was one of my goals in this.	- Increased confidence in exploring singing independently - Increased singing when alone - Increased self-practice - Confidence enabling independent singing - Moving toward personal goal
P4	4) Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.	I don't think so.	- No perceived difference from expectations
P4	5) Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.	I learned that singing is something that can be improved with attention and practice. I think I prehaps believed that we are stuck with the "voice" we have, but after these sessions, i realized it's something that can be improved on and worked on.	- Shifting from fixed view of voice to improvable voice - Recognising role of attention and practice - Increased sense of vocal developability
P4	6) Is there anything else you would like to add about your experience?	I was very happy with the lessons, thank you.	- Expressing satisfaction with the sessions
P5	1) How would you describe your experience of the sessions?	they felt relaxed and attentive to needs.	- Experiencing sessions as relaxed - Experiencing sessions as attentive to needs

Participant	Question	Content	Code in relation to RQ2
P5	2) Were there moments when the sessions felt particularly adapted to you? If so, please describe.	when we practiced some interview responses + sung a song I chose. Also, when we reviewed the structure of the way I gave feedback for work purposes.	- Experiencing adaptation through personally / professionally relevant tasks - Experiencing sessions as connected to work/life context - Valuing use of chosen song
P5	3) Since the beginning of the sessions, what has changed in the way you experience or perceive your voice?	I feel less fatigued using it.	- Decreased voice fatigue
P5	4) Did anything about the sessions feel different from what you expected a voice lesson to be like? If so, please describe.	I appreciated how I was actively shaping the focus and approach, this has not been past experience.	- Valuing active role in shaping sessions - Experiencing learner input as central - Contrasting current experience with previous lessons
P5	5) Did you discover anything new about your voice or about how you learn during the sessions? If so, please describe.	I can sing more comfortably. Movement helps my speaking	- Increased comfort in singing - Discovered how movement supports speaking
P5	6) Is there anything else you would like to add about your experience?	Florie's approach felt inclusive and progressive. Thank you.	- Describing approach as inclusive - Describing approach as progressive

Table T2.
Initial codes and their allocation to candidate themes

Participant	Code	Candidate theme #
P1	Experiencing sessions as informative	3
P1	Increased confidence	5
P1	Initial uncertainty / nervousness followed by growing comfort	1
P1	Valuing technical explanations	3
P1	Using explanations for self-contextualising	3
P1	Productive discomfort / positive challenge	1 - 5
P1	Informal chats as regulation/reset	1
P1	Speaking work experienced as useful	3
P1	Singing as meaningful challenge	3 - 5
P1	Valuing teacher patience	1
P1	Feeling sessions adapted through personal interests	2
P1	Valuing references to previous sessions	2
P1	Callbacks to previous notes as evidence of attention	1
P1	Valuing teacher’s adaptability	2
P1	Appreciating teacher flexibility beyond usual specialism	2
P1	Appreciating having input into session direction	4
P1	Expanding student’s own thinking	3
P1	Grounding abstract thoughts / making ideas more concrete	3
P1	Valuing repitched songs as personalised adaptation	2
P1	Valuing personalised exercises	3
P1	Increased confidence	5
P1	Valuing validating remarks	1
P1	Valuing technical aspects supporting sense of control	3
P1	Increased awareness of chest/head voice	3 - 5
P1	Awareness clarifying current skills and future practice	3 - 5
P1	Increased voice congruence	5
P1	Entering sessions with unclear expectations	
P1	Unexpected focus on vocal biology	3
P1	Valuing detailed explanations / mechanisms	3
P1	Discovering felt sense of voice control	5
P1	Putting sensations into words	3

Participant	Code	Candidate theme #
P1	Understanding possible causes of sensations	3
P1	Realising voice resonance	3
P1	Recognising resonance as first step toward reconciling mental and actual voice	5
P1	Experiencing the process as personalised	2 ?
P1	Valuing teacher engagement / adaptability	2
P2	Experiencing sessions as fun	1
P2	Experiencing sessions as relaxed	1
P2	Experiencing all sessions as personalised	2 ?
P2	Increased confidence in range	5
P2	Having vocal tools to rely on	3
P2	Unexpectedly relaxed environment	1
P2	Unexpected enjoyment	1
P2	Discovering visual cues support pitch work	3
P2	Describing the process as a positive experience	1
P2	Looking forward to sessions	1
P3	Sessions experienced as organic	2
P3	Sessions experienced as reactive and responsive	2
P3	Sessions experienced as encouraging and supportive	1
P3	Experienced sessions as less technical than previous voice lessons	
P3	Experienced sessions as supported	1
P3	Experienced learning as naturally flowing towards goals	2
P4	Pleasing experience	
P4	Initial worry of embarrassment / shyness	1
P4	Feeling welcomed by the teacher	1
P4	Teacher attitude helping participant feel at ease	1
P4	Ease enabling fuller participation / vocal exploration	1 - 5
P4	Appreciated teacher’s attitude and felt more at ease	1
P4	Feeling teacher’s attitude is what helped overcome the initial worry	1
P4	Experiencing responsiveness to feedback	2
P4	Feeling learner input shaped the sessions	4

Participant	Code	Candidate theme #
P4	Experiencing flexibility in lesson approach	2
P4	Feeling the process responded to what worked for them	2
P4	Increased confidence in exploring singing independently	5
P4	Increased singing when alone	5
P4	Increased self-practice	5
P4	Confidence enabling independent singing	5
P4	Moving toward personal goal	3 - 5
P4	No perceived difference from expectations	
P4	Shifting from fixed view of voice to improvable voice	5
P4	Recognising role of attention and practice	3 - 5
P4	Increased sense of vocal developability	5
P4	Expressing satisfaction with the sessions	
P5	Experiencing sessions as relaxed	1
P5	Experiencing sessions as attentive to needs	1
P5	Experiencing adaptation through personally / professionally relevant tasks	2
P5	Experiencing sessions as connected to work/life context	3
P5	Valuing use of chosen song	3
P5	Decreased voice fatigue	5
P5	Valuing active role in shaping sessions	4
P5	Experiencing learner input as central	4
P5	Contrasting current experience with previous lessons	4
P5	Increased comfort in singing	5
P5	Discovered how movement supports speaking	3
P5	Describing approach as inclusive	1
P5	Describing approach as progressive	2

Phase 3: Candidate themes

1 - “Mama bird”

This candidate theme includes codes where the process / the learning experience / personalisation was experienced or described as feeling safe, supported, at ease, welcome. It includes moments when the environment was felt as supportive or nurturing. It also includes when the sessions were felt as an emotionally positive environment (e.g. fun).

2 - Adaptability

This candidate theme includes codes where the process / the learning experience / personalisation was experienced or described as responsive, naturally flowing or adaptable.

3 - Making learning concrete / relevant

This candidate theme includes codes where the process / the learning experience / personalisation was experienced through concrete tools, technical aspects, relevant tasks or choices.

4 - Agency / Learner as co-creator

This candidate theme includes codes where the process / the learning experience / personalisation was experienced with the student’s or their input taken into account in shaping the class or goals, through the active role of the student.

5 - Experiencing the voice as more workable / accessible

This candidate theme includes codes where participants described changes in how they perceived, trusted, used, or understood their voice, including increased confidence, greater comfort, independent practice, reduced fatigue…

Phase 5: Defining and naming themes

“Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme.” (Braun and Clarke, 2006, p. 87)

Table T3.
Final themes and their definitions

Theme #	Name	Specifics and definition
1	Feeling safe, supported, and at ease	This theme captures descriptions of the learning environment as relaxed, welcoming, supportive, encouraging, attentive, or patient. It also includes moments where feeling at ease appeared to help participants move beyond initial nervousness or uncertainty.
2	Experiencing learning as responsive and adaptable	This theme captures descriptions of the learning process as adaptable, flexible, responsive, or naturally flowing. It includes moments where participants experienced the sessions as responding to their goals, feedback, comfort levels, interests, or emerging needs.
3	Experiencing the process as concrete and relevant	This theme captures moments where participants described learning as practical, understandable, or personally relevant. It includes concrete tools, technical explanations, personalised exercises, visual cues, chosen songs, and tasks connected to participants’ interests, goals, or life/work context.
4	Learner as co-creator	This theme captures moments where participants described having an active role in shaping the learning process. It includes experiences of giving input, influencing the focus or direction of sessions, and feeling involved in how the work unfolded.

Theme #	Name	Specifics and definition
5	Experiencing the voice as more accessible and developable	This theme captures descriptions of changes in how participants experienced, perceived, or used their voice during the process. It includes increased confidence, reduced fatigue, increased awareness, more independent exploration, and a shift toward seeing the voice as something that can be worked with or developed.

Appendix U. Participants' between-session support

Below is the content of my website's private pages for participant support between sessions, including the PDFs shown on these pages.

Participant 1

March 20th.

Reflection:
You come across as confident, and your voice already fills the space when you speak!
It might be helpful to become more aware of this: simply noticing it and making mental notes.
You also seem very willing to reach toward the person you're speaking to (this is how it felt during our session), which creates a sense of openness that is really valuable.
Let's try to see how it feels when the body also feels open (to the exchange/conversation).
This is a surprise tool that will help us later. (It will support your breathing and help your voice feel more supported and present.)



Exercise:

Start with a soft inhale (keeping the shoulders relaxed), followed by a soft “hmmm” sound, almost like a sigh, moving from a slightly higher pitch down to a lower one. Below, you can hear an example.



After that, you can read the text below. There are 6 versions (one for each day between 2 sessions), if you feel like doing it daily. Each version focuses on something slightly different to support clarity.
If you choose to do this regularly, it might help to keep a sense of surprise from one day to the next, and focus on just one element at a time.

Text:
A lone researcher sailed along the Red Sea, recording deep data from the rolling waves.
During a long, silent night, he developed a reliable model linking real-world signals to digital learning systems.
Later, he released the results, revealing how large streams of Red Sea data could reshape modern computer science.



Scroll down the cards to see days 1 to 6.

March 27th.



April 2nd.

Some exercises to work on visualisation (if it works it can be a useful too. If not, it's okay!), body perception and mindset. (Between 10 and 20 min a day depending on how you feel. You can adapt!)

VISUALISATION - 1
Goal: move from far 2D object → almost touching your space

Step 1 - Simple image

Imagine a wooden barrel in front of you. Imagine its colors, shape, size. Be as specific as possible. It can look flat or a bit wobbly, that's fine!

Step 2 - Fix the distance

Place it about one arm's length away. Just let it stay there for a moment.

Step 3 - First small movement

Now bring it slightly closer.
Just a tiny shift forward.
Same image, just closer. Take your time.

Step 4 - Repeat micro-movements

Again, it gets a little closer.
Keep the steps very small each time.
No need to make it clearer.

Step 5 - Near the body

Continue until the front curve of the barrel feels close to your chest.
Not touching, just very near.
Stay there for a bit and look at its details.
Read less

VISUALISATION 2
Goal: introduce the idea that the image can enter your space (just the front)

Step 1 - Restart from scratch

Imagine the same barrel again in front of you, and its details, shape, color... It can be flat!

Step 2 - Bring it closer (as VISUALISATION 1)

Move it gradually closer in small steps, until it's very near your chest.

Step 3 - Pause at "almost touching"

Let it stay there for a moment.
No rush!

Step 4 - First overlap

Now imagine the very front edge of the barrel just slightly entering your chest space.
Not around you, just the front curve overlapping a little.

Step 5 - Stabilize overlap

Keep that small overlap.

The rest of the barrel is still in front. only the very front part crosses into your space.

If needed:

You can imagine the wood becoming a bit softer or transparent where it overlaps, so it's easier to accept.

Read less

VISUALISATION 3
Goal: move from front overlap → sense of sides
Step 1 - Restart again

Imagine the same barrel in front of you. Same color, same simple shape.

Step 2 - Bring it close

Move it gradually closer, until it's very near your chest.

Step 3 - Recreate overlap

Let the front edge slightly overlap your chest space again.
Just like before, small and easy.

Step 4 - Add a tiny bit of sides

Now imagine the barrel extends just a little to the left and right.
Not wrapping yet but just slightly wider than before.
Like the curve is starting to reach your sides.

Step 5 - Increase side presence (small)

Add a bit more on each side.
You don't need to see full curves,just a sense that it's no longer only in front.

Step 6 - Stabilize "almost around"

At this point:

front = overlapping
sides = lightly present

The back is still not there, and that's fine.

Step 7 - Around

If you can, try to add a bit more wood around your chest, little by little, until it is fully surrounding you, and stay there.
Read less

VISUALISATION 4
Goal: become a bird!

Step 1 -

Just notice your body in its space, no need to change anything. Stay just where you are.

Step 2 - One feather (very local)

Now imagine a single small feather on your upper arm.
Pick its color.
Very soft, very light. Try to feel it.
It doesn't do anything yet, it's just resting there.

Step 3 - Add a few feathers

Add a few more feathers in the same area, just a small patch.
They're soft, slightly layered, pointing outward.

Step 4 - Texture before expansion

Notice the quality of the feathers:
soft… light… not tight…
They don't press into you and they sit lightly on the surface.

Step 5 - Spread gradually

Now let the feathers extend a bit:
from the arm toward the shoulder, then a little onto the neck, etc., until it covers the body.

(pause between each area)

Step 6 - First “lifting” (very small)

Now imagine that the feathers lift slightly away from the body.
Like a very gentle fluffing in all directions:

sides… back… a bit in front.

Step 7 - Stabilize the “fluffy shape”

Now instead of focusing on individual feathers,
notice the overall shape:

a bit rounder… a bit wider…
soft in every direction.

Stay there! What color is the bird overall?
Read less

FEELING THE RIBS

In different sitting and standing positions, try to activate your intercostal muscles so they would lift the ribs to the sides, in small movements. You can count "1, 2, 3" and lift the ribs for each number. If it's too hard to activate, put your hands on the free ribs and try to push the hands away with the ribs, to find the muscles.
Read less

A PROMPT TO THINK ABOUT

What prevents you from treating a speech like a conversation?
What would change if a speech were actually a conversation (with you talking more than the audience!)?
Read less

A PROMPT TO THINK ABOUT

We've seen that your breathing feels very natural in a conversation.
Aside from the performance aspect that you mentioned, is there something else that changes when you speak in an informal setting compared to a speech or presentation?
Read less

April 10th.

Useful exercises based on today's session





To go from head voice to chest voice, or the opposite, you can also sing gentle sirens.

Your throat will definitely feel more relaxed if you try the higher notes in an environment where you are not wary of being heard.

Country Roads, lyrics annotated for the C# version (-8 semitones)



Country roads (mapping feelings).pdf





April 17th.

A little blob about the reflection you had during class.
We discovered that the feeling of having a monotonous voice may come from the fact that your voice, when singing a song sung by a woman, does not match her pitch (her frequency, her number of vibrations per second, her Hertz) exactly, because you may be singing a full octave lower.
These lower notes you are singing are plain and beautiful, and they are anything but monotonous.
Below is Marilyn Manson's version which we talked about (in case you like it). He is singing the exact same frequencies you are when you are singing Sweet Dreams (the original version).



And here are the harmonies you started to do automatically on the original version. I said I'd record those for you.



Below is the instrumental for What a Wonderful World in the key you found comfortable.



Wrap-up

[redacted] I am incredibly grateful for your time and participation. I hope you got some of what you were looking for out of it.

Below are two short blurbs summarizing what we covered. You will also find a link to download your recordings. The recordings will remain in the drive for **one month** (up to **May 23rd**).

🗣️ Speaking voice

You built tools to help your speaking voice stay clear without becoming stiff or overcorrected. What seemed most useful was learning how to notice what is happening in real time: when you are drifting into "performance mode," when the breath is running low, when a word becomes less clear, or when the body starts to close. From there, we developed simple tools you can actually use: switching back into connection, taking your time, using silence and comma-pauses, letting the next inhale happen lower and wider, and keeping the message more important than sounding perfect. The goal was to make you see how you already communicate clearly and help you communicate even more clearly, while still sounding like yourself.
Even though we deviated from our original plan to work on your Rs, I still find your communication style very clear, direct, and easy to understand. And this comes from someone who doesn't speak English fluently, who still understood everything you said.

🎵 Singing voice

For singing, we developed tools to help you stop judging the voice only by whether it feels like your usual low "foundations." One important discovery was that higher notes may need a different route and a different sensation, and that this is not a sign that something is wrong. We worked on checking key and octave, noticing when you might be comparing yourself too closely to the original singer, and finding easier access to higher notes through head voice or mix rather than pushing from what feels familiar. We also built tools around reducing force, allowing more airflow, and changing one variable at a time. Altogether, these tools seemed, from my listener's perspective, to help make singing feel effortful, and more adapted to your own voice.

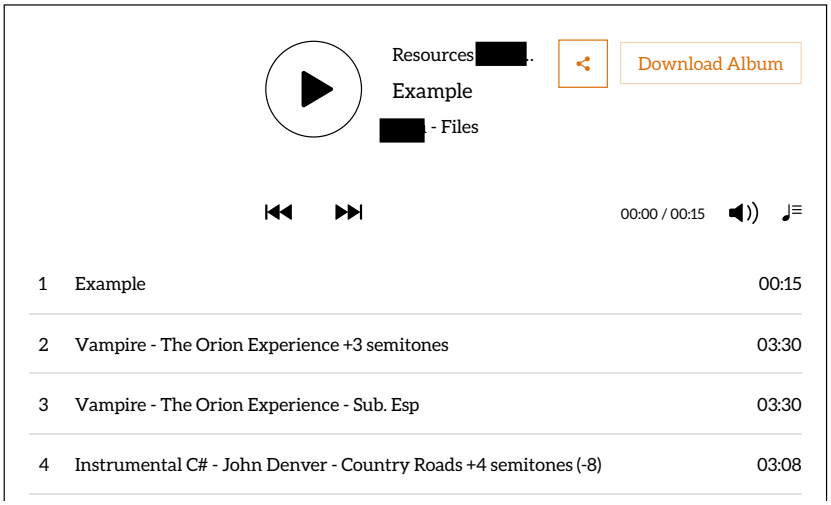
🚴 Additional notes

You mentioned that your bike commute can become a small voice lab. You do not need a full practice session: even a few minutes can be useful. For speaking, you can talk through an idea out loud, explain something to an imaginary listener, or notice whether you are rushing or tightening. For singing, you can try a short phrase, explore easy keys, hum lightly, or test how a melody feels without forcing, and access the sensations of chest, mix, and head voice (you can work top down (head-chest)). The momentum you experience on your bike is a good analogy for the inertia and never-ending flow we are looking for in your airflow.

⬇️ Sessions download link - Accessible from April 23rd to May 23rd (tell me if you need more time :))

https://drive.google.com/file/d/1zRIUn8_TJTD8MX1A1oDUSyCFfKc7rn6K/view

💿 All the recordings uploaded on this page under one album, if needed ⬇️



🖥️ And a last thing that can be useful that sums everything up

FlowCharts[redacted].pdf

Thank you for trusting me 😊.

COUNTRY ROADS

Green = You can stay in the realm of chest voice sensations
Blue = Let go of the “foundations” of your voice / let the switch towards a higher voice happen

Almost heaven, West Virginia
Blue Ridge Mountains, Shenandoah River
Life is old there, older than the trees
Younger than the mountains, growin' like a breeze

Country roads, take me home
To the place I belong
West Virginia, mountain mama
Take me home, country roads

All my memories gather 'round her
Miner's lady, stranger to blue water
Dark and dusty, painted on the sky
Misty taste of moonshine, teardrops in my eye

Country roads, take me home
To the place I belong
West Virginia, mountain mama
Take me home, country roads

I hear her voice in the mornin' hour, she calls me
The radio reminds me of my home far away
Drivin' down the road, I get a feelin' that I should've been home
Yesterday, yesterday

Country roads, take me home
To the place I belong
West Virginia, mountain mama
Take me home, country roads

Country roads, take me home
To the place I belong
West Virginia, mountain mama
Take me home, country roads

Take me home, down country roads
Take me home, down country roads

SYS://VOICE_OS STATUS: READY

VOICE_OS

— v1.0 —

'S VOICE OPERATING SYSTEM

Version 1.0 - built from Sessions 1-5

MAIN PROGRAMS

[Speaking Runtime]	for presentations / real-time speaking
[Speaking Debug]	for practice / exercises
[Singing Practice]	for practice / troubleshooting

Core rule:

Stay connected to yourself or your audience,
clear, and recognisably yourself.

singing
v1.0
singer:
mode: practice

SINGING VOICE PRACTICE MODE

for trying, repeating, and finding the easiest version of the song

[START]
I am practising a song

< Am I trying to copy the original singer exactly? >
yes | no

yes

[Check octave]
If the singer is much higher,
I may be singing one octave lower.
Lower frequency ≠ monotonous voice.
Same song, different register.

no

< Does the key feel uncomfortable? >
yes | no

yes

[Change key]
Transpose the song.
Choose the key where the voice feels easiest.
Comfort first.
Style can come after.

no

< Are high notes feeling pushed? >
yes | no

yes

[Find another route]
Use head voice first.
Try "woo woo" or a gentle siren.
Then slide back toward chest voice.
Do not drag chest voice upward.

no

< Does it feel wrong because it does not feel like my usual low-voice foundations? >
yes | no

yes

[Accept new sensations]
It is okay if it feels different.
Mix / head voice may not feel like the usual foundations.
A different sensation does not mean it is wrong.
That different feeling is often what helps with higher notes.

no

< Does my throat feel tight? >
yes | no

yes

[Reduce force]
Sing a little quieter.
Use more airflow.
Let the note happen.
No need to prove the note.

no

< Does the melody feel plain or confusing? >
yes | no

yes

[Check what I am hearing]
Am I singing the melody?
Am I finding a harmony?
Am I expecting my voice to sound like the original?
Lower notes can still be expressive.
If harmonies appear naturally, that is musical information.

no

< Am I trying to fix too many things? >
yes | no

yes

[Change one variable only]
Choose one:
key / octave / volume / airflow / register / melody
Then sing the phrase once.

no

[OUTPUT]
Comfortable key
Less throat effort
Clearer pitch map
More melodic confidence
Voice still feels like mine

NOTES

Lower does not mean boring.

Comfort is data.

Change one thing only.

OUTPUT STATUS

key: adjustable
effort: reduced
melody: mapped
confidence: growing

> keep singing!

debug
v1.0
speaker: [redacted]
mode: practice

[redacted]'S VOICE OPERATING SYSTEM

Speaking Voice Debug Mode

for practice, not performance

LEGEND
- system
- process

INPUT



You + Your Voice + Your Message

[START]
I am practising speech / reading aloud

1. Something feels unclear?
   - YES → [Pause]
     Find what can be corrected: breath / tongue / speed / performance mode
   - NO ↓
2. Breath issue?
   - YES →
     - Try smaller phrase chunks
     - Notice ribs / belly
     - Repeat once
   - NO ↓
3. Tongue / sound issue?
   - YES →
     - Slow the word down
     - Feel one clear tongue action
     - Repeat once
     - Then say the full phrase normally
   - NO ↓
4. Performance mode issue?
   - YES →
     - Turn it into a conversation
     - Who am I talking to?
     - What do they need to understand?
   - NO ↓

[OUTPUT]



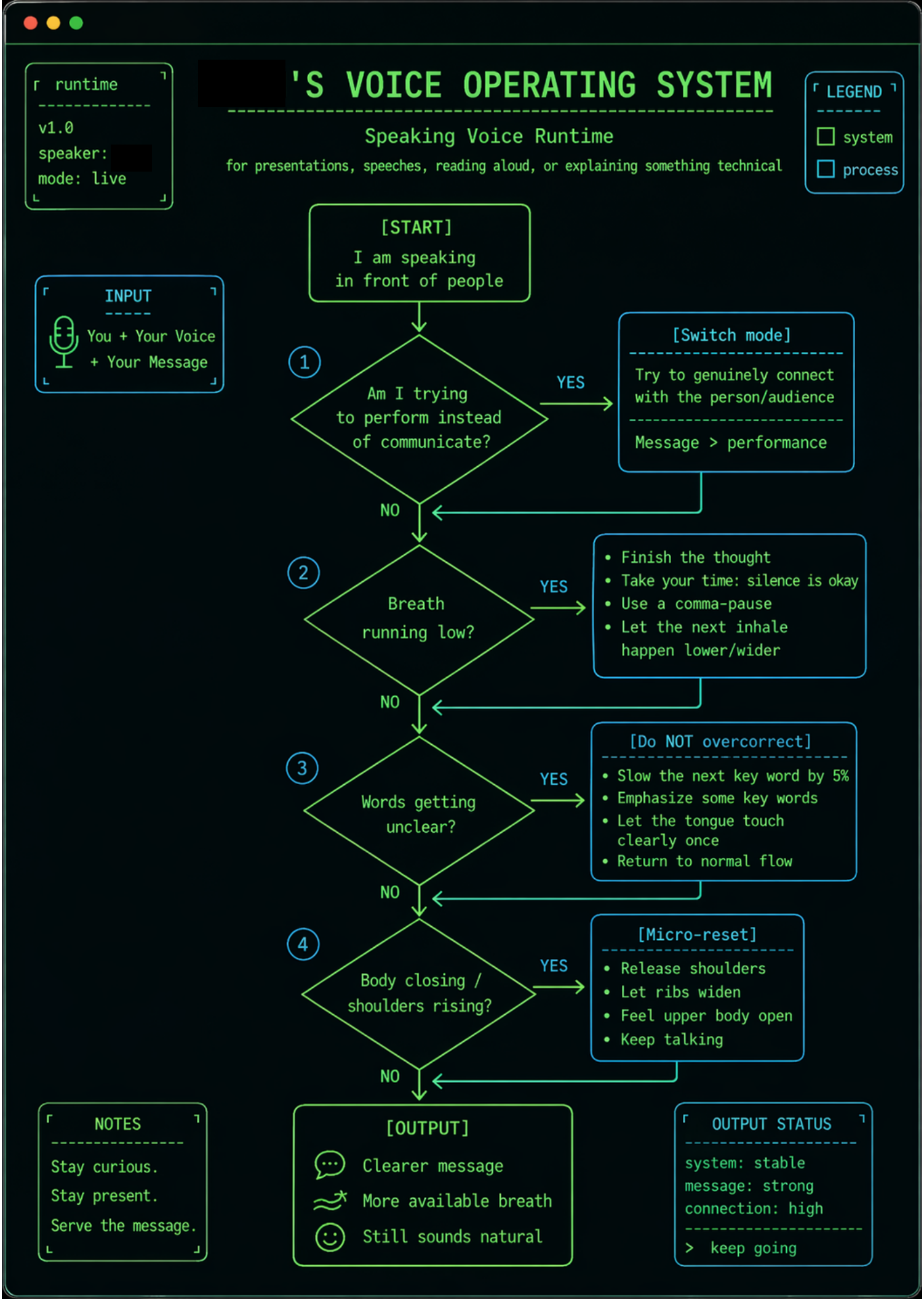
One useful adjustment found



Return to real speech

NOTES
Slow down to notice.
Change one thing only.
Then return to flow.

OUTPUT STATUS
system: ready
adjustment: found
speech: clearer
> run again if needed


runtime
v1.0
speaker:
mode: live
'S VOICE OPERATING SYSTEM
Speaking Voice Runtime
for presentations, speeches, reading aloud, or explaining something technical
LEGEND
system
process
[START]
I am speaking in front of people
INPUT
You + Your Voice + Your Message
1
Am I trying to perform instead of communicate?
YES
[Switch mode]
Try to genuinely connect with the person/audience
Message > performance
NO
2
Breath running low?
YES
Finish the thought
Take your time: silence is okay
Use a comma-pause
Let the next inhale happen lower/wider
NO
3
Words getting unclear?
YES
[Do NOT overcorrect]
Slow the next key word by 5%
Emphasize some key words
Let the tongue touch clearly once
Return to normal flow
NO
4
Body closing / shoulders rising?
YES
[Micro-reset]
Release shoulders
Let ribs widen
Feel upper body open
Keep talking
NO
NOTES
Stay curious.
Stay present.
Serve the message.
[OUTPUT]
Clearer message
More available breath
Still sounds natural
OUTPUT STATUS
system: stable
message: strong
connection: high
> keep going

April 1st

Mini challenges

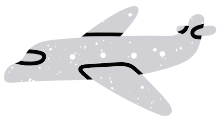
As soon as you read the prompt, do it immediately, no preparation!
(Except for one of the days)

Important: you absolutely don't have to do this.
Even trying one or two of them is already great.
And if anything feels uncomfortable or not right, please just skip it and let me know.

Day 1	Speak for 1 minute to an object in front of you. Describe it as if you were talking to it.
Day 2	Send a spontaneous voice note to someone expressing something positive. No preparation, just press record and speak :).
Day 3	If Max is around, improvise a short song for him. If not, create the song for whatever object is closest to you. It's okay if it feels silly. If you don't have ideas, you can just read something to Max in a sing-song voice.
Day 4	Click
Day 5	Click
Day 6	Click

Use this for Day 6 (no peeking 👀😊)

April 8th



If you'd like to continue exploring what we worked on today, here are a couple of simple things you can play with this week:

Range / ease
You can do some gentle sirens on a "whooooo" sound while raising your arms.
This was the most helpful thing for your range today, the arm movement seemed to help your body open up and support the voice more easily! Keep it easy, no forcing, just let the sound travel.

Jaw release + high notes
You can also play with Rolling in the Deep using the lyrics I uploaded here:
It uses syllables like yum, yummy, and codswallop (my autocorrect insists on that spelling 😭). I chose where the syllables fall so they sit naturally with the song.





Rolling in the deep - [redacted].pdf

Same idea, more freedom!
Here's another song you can try this with: Deanna (Nick Cave).
This time, you choose instinctively where to use yum, yummy, or codswallop.
There is no need to think too much, you can just folow what feels right in the moment.

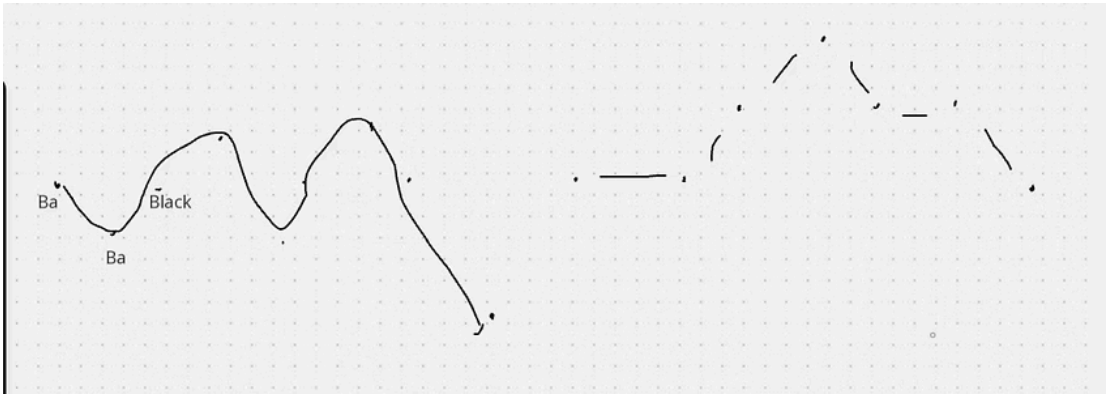




As always, all of this is optional 🙂

April 15th

As you mentioned that you'd like to work on what is already on the page, I did not add any new singing exercises here. I will think about how to use visual aids to help you "stay in your lane" / on your melody while singing harmonies.



I prepared an exercise for performance anxiety (speaking voice) that we did not try today. You can find it below, in case it comes in handy.

Exercise: "Message over performance" (Public speaking)

Imagine you have a panel coming. Imagine the setting and context.

Goal: reduce performance anxiety before a panel by shifting attention away from self-consciousness and toward helping the audience.

Step 1

Ask yourself: "What is the one main thing I want people to leave with?"

Answer in one simple sentence.

Example: "I want them to understand that this project is realistic and worth supporting"

Step 2

Ask yourself: "Who in the room most needs to hear this?"

(Not "the whole audience", just one imagined person.)

Example: "Someone in the audience who is still unsure or skeptical."

Step 3

Finish this sentence: "I'm not here to impress people. I'm here to…"

Examples: "…help them understand." "…make this clear", "…give something useful" "…start an honest conversation"...

Step 4

Stand or sit as you would during the panel.

Put both feet on the floor.

Let your shoulders drop.

Exhale slowly for about 6 seconds.

Step 5

Then, say your first 2–3 sentences to that one imagined person from step 2.
You can talk for longer if you want to try it out further.

Step 6

Did your message come across?
Did it feel more like helping than performing?
What changed when you focused on one person?

Step 7

Repeat it immediately.

Same opening, same message, same imagined person.

Don't try to perform it well, just help that person understand.

If you start spiraling and getting nervous, interrupt the spiral with "What are you giving? (not "how are you appearing?")

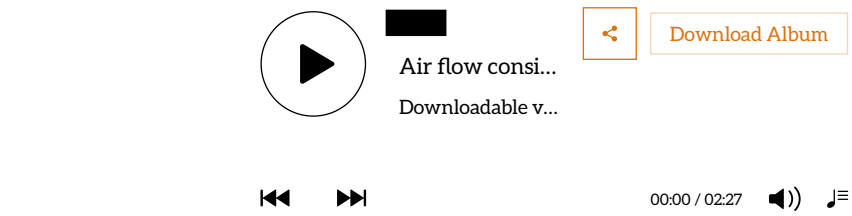
Very short version for right before a panel:
1. What do I want them to leave with?
2. Who most needs to hear it?
3. I'm here to help, not impress.
4. Long exhale.

Also, as counterintuitive as it sounds, **give permission to people not to like you.** I am extremely self-conscious and a people pleaser, but this helped me a lot because it shifts the focus to the other person (even the one who may not like you). Maybe this idea will help you too!

May 8th

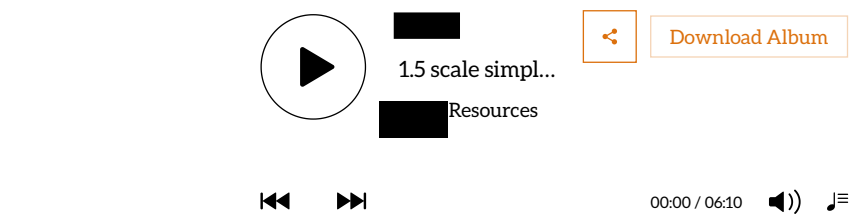
Thank you so much for your time and participation in the study :).

Here is a downloadable version of all the files we've used for your post-sessions support. ⬇️



1	Air flow consistency - Exercise	02:27
2	Take your Mama out - Exercise	05:24

Below are more exercises for you to continue your **singing** journey. ⬇️



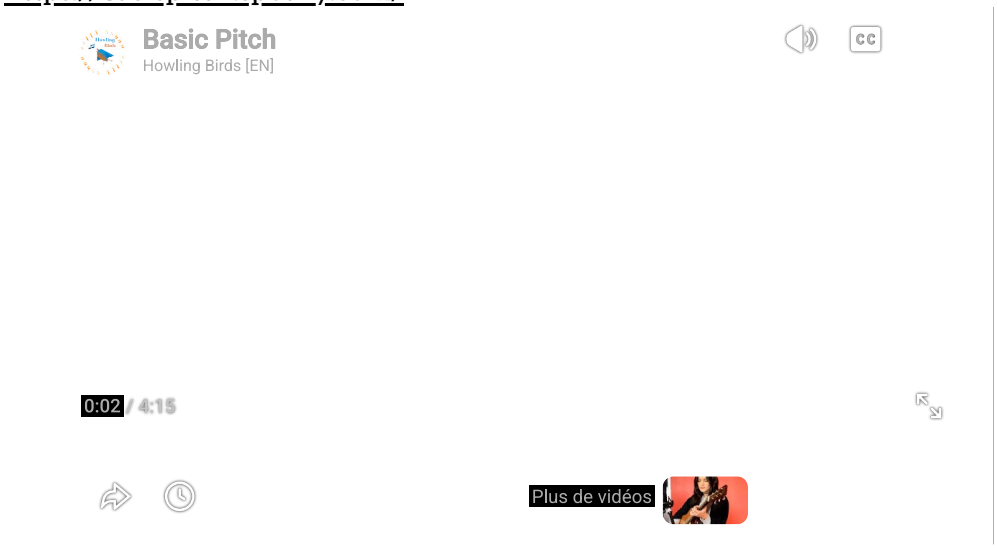
1	1.5 scale simple version (improve range and flow)	06:10
2	1.5 scale (improve range and flow)	07:18
3	154535251 (accuracy and flow)	03:50
4	Bzzz (pitch, relax)	03:12
5	Lower notes	04:47

For your **speaking voice**, you can use the same exercises listed above on this page; let me know if you'd like more ressources.

We explored visual aids to help you keep the melody of your assigned voice when singing harmonies.
I found the website below, and I think it may help. I explain in the video how you can use it.
You could either practise with it, which might help you remember how the melody goes up or down and stay focused on your own line when singing with the rest of the group, or copy the melody's ups and downs on a piece of paper that you can take with you to choir. This is the simplest version of a

"responsive visual aid" that I have found so far.
I hope it helps!

https://basicpitch.spotify.com/



I am truly grateful that I got to spend some time with you and your voice.
Thank you!

Let me know if you have any questions, and have fun playing with singing and speaking 🙂!

Rolling in the Deep

[Verse]
Yum, yum, yummy yum, yum yummy codswaaaalop
Yum, yummy yummy yum, codswallop, yummy yum yum
Yum, yum, yum, yum-yum, yummy yum yum yum yum
Codswallop, codswallop, yum, yummy yum yum yum

Yum, yum, yummy yum, yum yummy codswaaaalop
Yum, yummy yummy yum, codswallop, yummy yum yum
Yum, yum, yum, yum-yum, yummy yum yum yum
Codswallop, codswallop, yum, yummy yum yum yum

[Pre-chorus]
Codswaaallop, yummy yum, codswaaallop yum yum
Yummyyy yum yum, codswallop yummy yum yum yum
Codswaaallop, yummy yum, codswaaallop yum yum
Yummyyy, yum, yum yum

[Chorus]
Yummy Yum codswallooooop, yum-yum!
Codswallop Yum Yuuuuuuum, yummy!
Yum codswallop yummyyyyyy, yum-yum!
Codswallop-yum, codswallop yummy-yum.

[Verse]
Yum, yum, yummy yum, yum yummy codswaaaalop
Yum, yummy yummy yum, codswallop, yummy yum yum
Yum, yum, yum, yum-yum, yummy yum yum yum
Codswallop, codswallop, yum, yummy yum yum yum

[Pre-chorus]
Codswaaallop, yummy yum, codswaaallop yum yum
Yummyyy yum yum, codswallop yummy yum yum yum
Codswaaallop, yummy yum, codswaaallop yum yum
Yummyyy, yum, yum yum

[Chorus]
Yummy Yum codswallooooop, yum-yum!
Codswallop Yum Yuuuuuuum, yummy!
Yum codswallop yummyyyyyy, yum-yum!
Codswallop-yum, codswallop yummy-yum.

[Chorus]
Yummy Yum codswallooooop, yum-yum!
Codswallop Yum Yuuuuuuum, yummy!
Yum codswallop yummyyyyyyy, yum-yum!
Codswallop-yum, codswallop-yum!

[Verse/bridge]
Yum, yum, yummy yum, yum yummy codswaaaalop
Yum, yummy yummy yum, codswallop, yummy yum
Yum, yum, yum, yum-yum, yummy yum yum yum
Codswallop, codswallop, yum, yummy yum yum yum

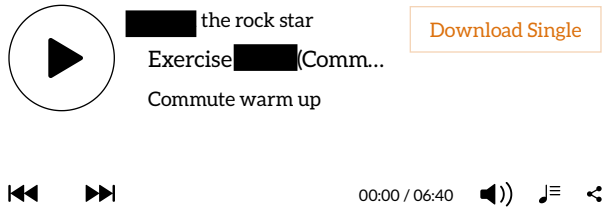
[Bridge]
Codswallop yummy-yuuuuuum, yum yum
Codswallop yummy-yuuuuuum, yum-yum-yum-yum
Yum-yum, yummy!
Yum-yum, yummy!
Yum-yum, yummy!

[Chorus]
Yummy Yum codswallooooop, yum-yum!
Codswallop Yum Yuuuuuuum, yummy!
Yum codswallop yummyyyyyy, yum-yum!
Codswallop-yum, codswallop yummy-yum.

[Chorus]
Yummy Yum codswallooooop, yum-yum!
Codswallop Yum Yuuuuuuum, yummy!
Yum codswallop yummyyyyyyy, yum-yum!
Yum yummy, yum, yummy yum, yummy yum, yummy yum
Codswallop,

March 31st

I've put together a short warm-up you can use during your commute. I'm not sure how you usually get around, so feel free to let me know if this is something that could be useful for you, or if we should adapt it. This is just a first idea for what might help.



May 1st

We said we could try a couple of different stage presence tools for your upcoming shows, so you can notice what feels natural and useful for you.

For the next one, here are two small things you can try :) :

1. Before going on stage: the open posture reset

A few minutes before singing, take 30 seconds to stand in an open, grounded posture: feet steady, spine tall, chest open, shoulders easy, and eyes forward.
This is inspired by "power posing," but I would treat it as a body reset rather than a magic confidence trick. Research around power posing is mixed: it seems more reliable for how

people feel than for changing hormones or guaranteeing stronger performance.
So the goal is simple: give your body a clear physical cue before you go on stage: I am here, I can take space, and I don't need to shrink.
If your body naturally tends to collapse or slouch, you can also exaggerate the contrast a little: move from a very slouched position to a very open, spacious posture, and repeat that three times. Then settle into something more natural and comfortable (open, but not tense)/

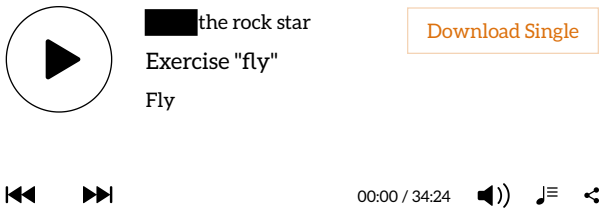
2. On stage: sing to one clear point

For the first few lines, choose one person, one area, or one point in the room and sing towards it.
You do not need to stare intensely; it is more like giving your attention a destination. Later in the song, you can gently move your focus to another point, and even go back to this first point from time to time.
This can help the performance feel more connected.
This may be a bit different if you are singing *with* a group, because there is also the energy between you and your mates at play, so I am curious to know your thoughts on this one.

Let me know if you have any questions and have fun 😊!

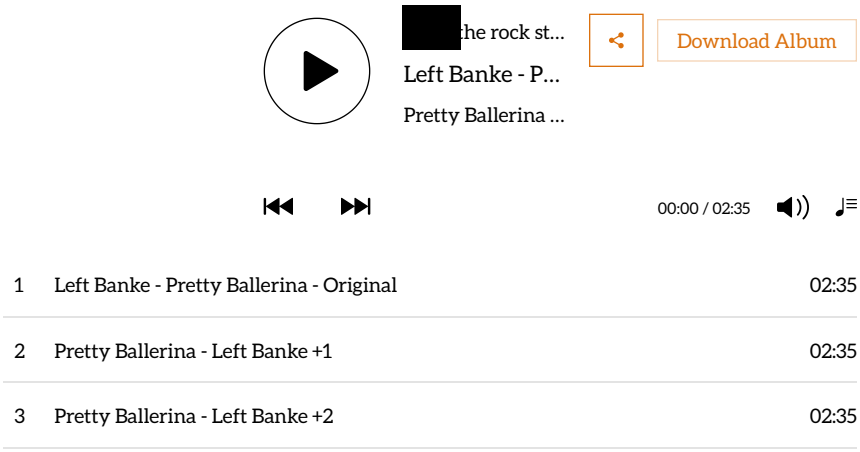
May 12th

Exercise for the word "fly" in the line "I would teach my feet to fly" in *River.*
The exercise is progressive and extremely long, so if you don't have time, you can just sing the word "fly" right away, without all the shenanigans that come before.



May 19th

Below are:
- The original Pretty Ballerina song
- The +1 semi step version, as well as the +2, +3 and +4
- A couple of prompts, if needed, to think about that may help chose intentions for the song



- **Is the ballerina someone I'm speaking to directly, or someone I'm watching from a distance?**
  This can change the whole feeling of the song: more intimate and present if you're singing to her, more dreamy or nostalgic if you're singing about her.

- **In each section, am I trying to sound more grounded and sincere, or more light, fragile, and dream-like?**
  This can help you choose vocal colors, for example, whether a phrase wants to stay more connected, or whether flipping into head voice makes sense because the moment feels softer, more distant, or more magical.

June 2nd

- We played around the Ballerina song to strengthen your creative voice.

- There was an exercise we did that would be pretty useful if you want to strengthen your mix voice. You can find it in the warm up part of "Session 5" recording and it goes like so:

MEE - YUMMY - YUMMY - YUMMY

The melody is *1 2 3 4+ 4+ 4+ 4+* following the major scale, or *1 2 3 4 4 4 4* following the lydian scale. If you were to play it on the piano starting on C, you would play *C D E F# F# F# F#*

Thank you so much for your time and participation 😊. It has been so helpful to me!
If you have any questions, please feel free to drop me a line.
Happy singing!
Below is a link to download your sessions in high-quality audio. It will remain active until June 30th.

Link here

April 7th

If you'd like to explore a bit between sessions, here are a few very specific exercises you can try.
You can choose whichever ones you feel like doing.
If deciding feels overwhelming, you can simply do one per day, and repeat each one twice over the next 6 days.
They are intentionally short, so you can stay focused and not overthink.

1. Head voice / ease / breathing

This exercise is to help you access your head voice and allow the breath to stay easy. The arpeggios are very short, so you don't need much air, almost none. Let it happen naturally rather than trying to control it. If you feel uncomfortable or dizzy at any point, just stop. Feel free to message me if anything feels unclear!

Post Session 1, exercise 1

00:00 / 01:20

2. Mix (strengthening the sound you found)

This is close to what we explored during the session.
Same idea with the breath, keep it light, don't overfill :).
The goal is to let the voice connect rather than push.

Post Session 1, exercise 2

00:00 / 01:44

3. Agency / choice

For this one, you'll choose a 3-syllable word and sing it on the exercise.
It can be any word, the important part is that you choose it.
I've added a few small "traps" in the notes, but your ear will naturally guide you through them.
I'm curious to hear how this one feels for you. I have a sense that building agency might help build confidence in your voice overall; please tell me if this idea does not resonate.

Post Session 1, exercise 3



00:00 / 01:17

You're also very welcome to mix and match exercises within the same day if you feel like it. Everything here is optional, just tools if you want them 🙂!

April 14th

The plan (very simple!)

The goal for the next 20 days is just to get you singing regularly, without overthinking. Since you don't sing that much, let's get you to SING!
It will help in 1) discovering your voice and how nice it sounds and 2) give your agency over it. I added a simple start for music theory on Day 1 and 2.
All of this is optional.

DAY 1 - 2

Simple way to start:

If you know the first chord (for example, Am), very often the song is in that key (Am). Not always, but it's a good starting point.

Then, if the song is in Am, I'd like you to play the note A on the guitar or on an online piano (you can see the note names on the keys) and sing that note.

If the first chord is E, there is a good chance the key is E. Find the note E and sing it as you go through the other chords.

Pick songs that you play without a capo.

That's enough for now.

If this is not clear enough, let me know and I'll create another step by step.

DAY 3-8

SING! Anything!

At least one song per day. It can be the same song every day.

It can be in the car if it feels more comfortable. It can be just humming in an elevator.

But let's aim for one full song per day.

No need to be "good". Just sing.

→ Embrace not knowing→ embrace confusion→ embrace wrong notes!

We're just trying to get the machine started.

DAY 9–12

Still: sing one song per day (but this time, it has to be a different song each day).

Something important from our session:

You have a really beautiful voice. Even when the pitch isn't always exact, the quality of your voice is already there.

So this time, try to:→ listen to your voice a little more→ stay aware while you sing. Not analyzing, just noticing.

Optional:
You can record yourself once and listen back once if you feel like it. If you feel a bit cringy, that's normal.

DAY 13

Sing Scarborough Fair

If the lyrics feel confusing, just repeat the same verse.

DAY 14

Sing Roxanne

Get ready for confusion and just sing along. It's completely okay if the notes aren't right.

DAY 15

Sing Roxanne again, but with this version:

https://www.youtube.com/watch?v=_KLko9LkMXQ

DAY 16

Sing More Than a Feeling

DAY 17

Sing a song by Mark Knopfler!

DAY 18

Sing another song by Mark Knopfler

DAY 19

Make a choice for our next session:

Option A→ exercises + song (about 50/50)
Option B→ very short warm-up + mostly songs

We've tried both, just choose what you preferred. Both paths are good.If you're not sure, toss a coin 🙂

DAY 20

Choose the song(s) we'll work on together:
one song if you picked Option A on Day 19, or two if you pick Option B

Final note

In case it's helpful, here is the list we used to describe your voice.

You chose MELLOW, LOW and THIN and I chose SMOOTH, DRONING and MELLOW.

If this resonates, great. If it feels confusing, let's just let it go.

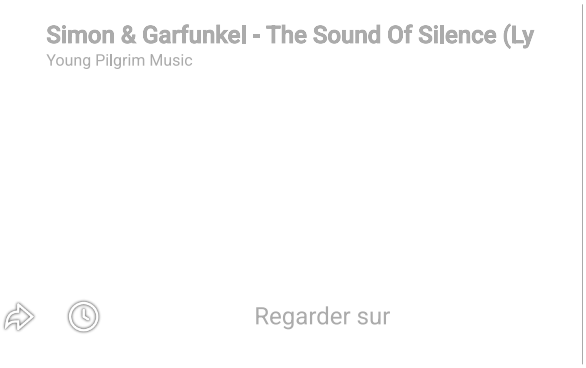


Let me know if you have any questions :).
Happy singing!

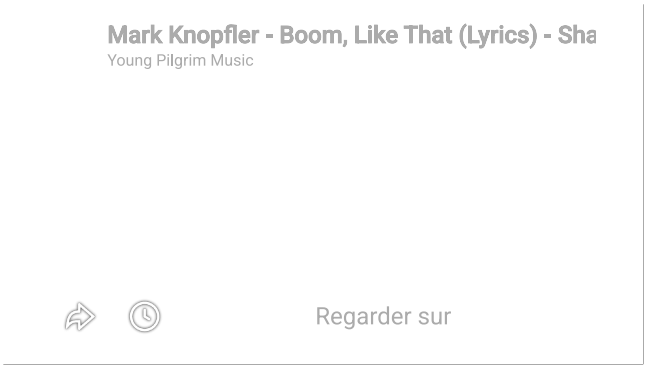
May 12th

1) Next time, if you are up for it, we could do a very quick warm-up and work on two songs:

- The Sound of Silence by Simon and Garfunkel, to work on harmonies because I think it will help your musical ear



Boom, Like that by Mark Knopfler



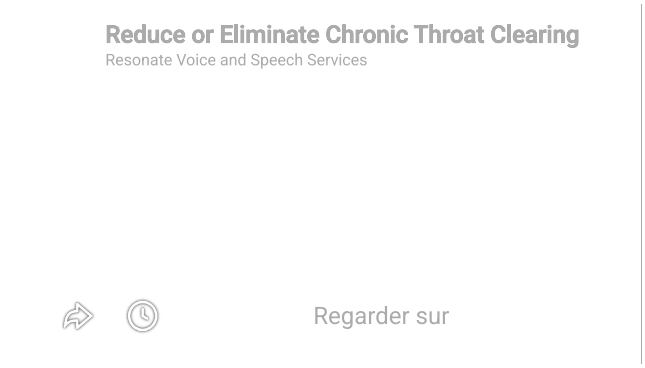
You don't have to know the lyrics by heart.

2) Here are some resources for your throat:

- Hydration: It takes about 4-6 hours for the water you drink to affect the hydration of your vocal folds (apparently they're less important than other parts of the body? I can't believe it!). Consistency is more important than volume.

- Vocal naps: IF you are talking a lot, aim for 10 minutes of silence for every 60 minutes of talking.

- **Instead of coughing** (which doesn't help), you can do what is suggested here:



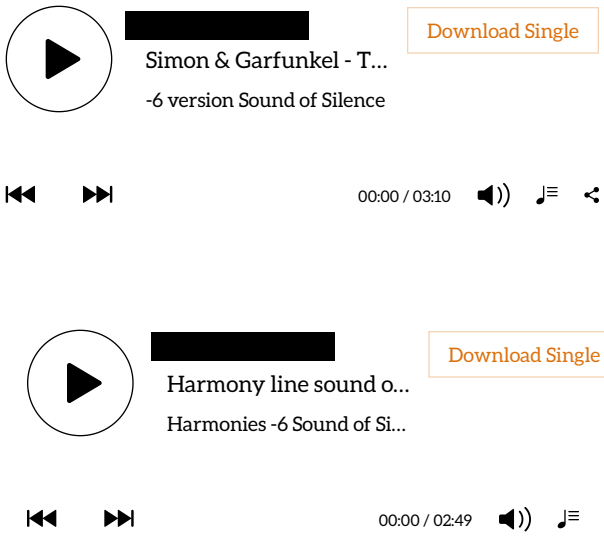
- **An exercise you can try** with either a straw or puffy cheeks (it's just me talking with my accent):

- **Some honey:** if you feel like your throat is a bit swollen, honey can help if used correctly: it **a) coats the pharynx** (your throat), which reduces the urge to cough or clear your throat. This prevents the violent "slamming" of the vocal folds that happens during a cough and **b) hydrates**. By soothing the sensory nerves in your throat, it can help reduce the irritation that leads to secondary muscle tension.
Take a small spoonful and let it dissolve slowly on the back of your tongue, allowing it to coat your throat like a protective film rather than swallowing it all at once.

Let me know if anything is unclear or if you have any questions 😊.
Take care!

May 19th

Two recordings that may help if you need them:
- The -6 repitched version for Sound of Silence
- The -6 version for the harmony lines



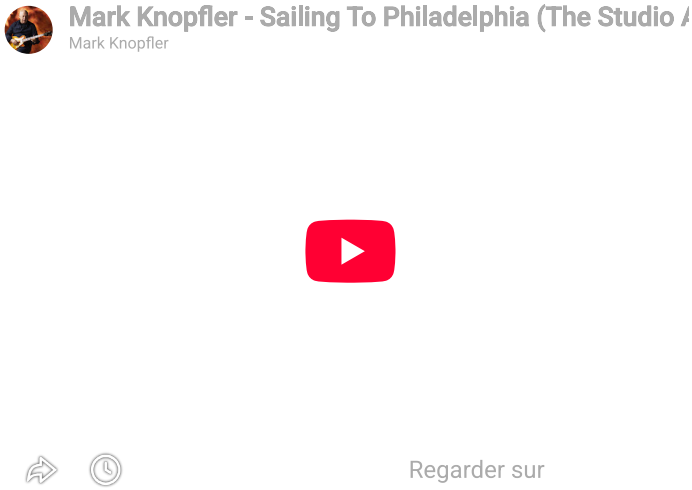
June 2nd

We played around with 2 songs: Sound of Silence for the harmonies and Brothers in Arms to feel how "more" or "less" voice feels.

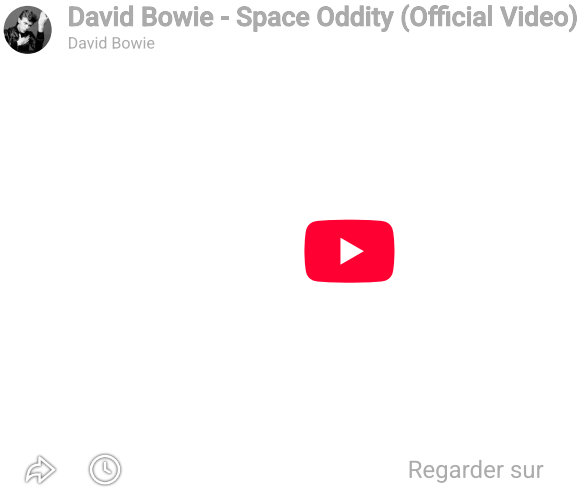
Post-sessions

Here are a couple of playlists of songs that would suit your voice. If you ever feel like you are a bit under pitch-wise, summon the head voice!

Playlist 1: Just sing! (easy / confidence building) (link here)



Playlist 2: Slightly more challenging (link here)



April 10th

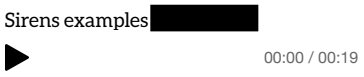
What we know works well for you (things to keep in mind):

- Opening the posture and anchoring the feet
- Thinking of how the belly expands and fills the whole space when you use your voice
- Your voice radiates
- The higher the note, the lower the jaw (for now :))

Some thoughts:
In your own voice, you're drawn to its peaceful, calming, and connecting qualities.
You like Jacinda Ardern's use of emphasis, rhythm, and pausing.
You can have both.

Things you can explore before Tuesday (optional):

- While driving
  You can do gentle sirens (the notes don't matter).
  Here is an example (I was quite close to the mic, so I wasn't using my full voice; you can let it flow more freely):



- While dancing
  You can hum while moving.
  The idea is to notice how this connects to your breathing:
  Which movements make you take a breath? Which ones make you hum?

- If you have time, a few prompts to reflect on (in this order):

1. What makes you say that every human is born with the ability to dance?
2. What gives you confidence in your dancing?
3. Which elements of that confidence could transfer/spread/get diffused into your voice?

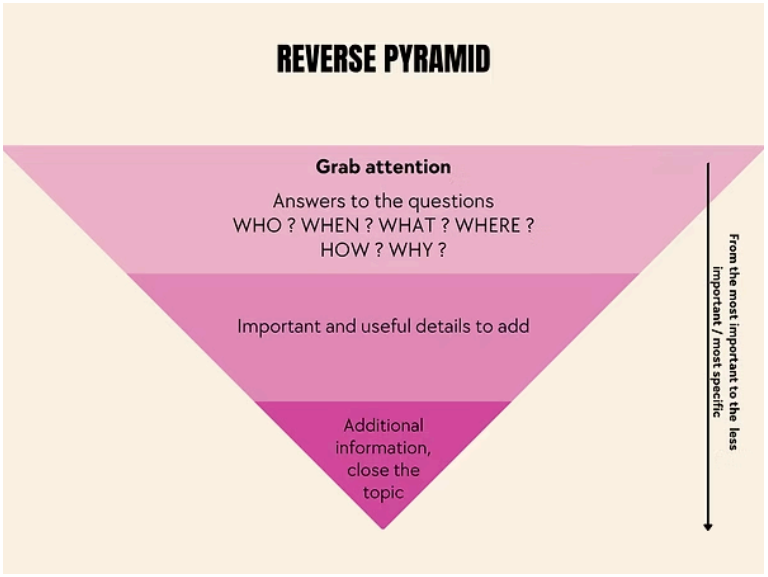
Feel free to send me recordings (speech, singing, or even just thoughts) if you'd like feedback. I'm available Monday to Friday, less so on weekends.

Happy speaking and singing 😊!

April 14th

Session's notes:

- This session was for speaking voice only.
- We defined what being credible means: someone who is honest, assertive and clear in their message. Their voice fills up the space and is unapologetic.
- We used the reverse pyramid model used in journalism as a tool for clarity in speech, trying it out on a self-pitch:



- You delivered feedback to hypothetical colleagues, resisting the urge to add unnecessary information at the end to reassure the person, since you mentioned it dilutes the message. Reassurance was provided at the beginning of the interaction.
- We explored a trick against vocal fatigue: speak in a higher voice than what we are used to. To find a natural higher voice, we can go "hmm-hmm", "hmm-hmm".

Things you can explore:

Speaking voice

Based on this session:
- Fight the habit of adding information that dilutes clarity.
- Test how it feels to have a pitch slightly higher than usual in different contexts.
- Relax the body and exhale if you feel stuck on a sentence or messages.

For further work:
- Visualisation: can you think of an image that will make you feel extra big?
A student of mine recently said they could imagine themselves in a wooden barrel: this makes them feel bigger, filling the space.
Another image I like to use is imagining you are a giant bird fluffing its feathers, like birds do when they want to stay warm.



It can be any image as long as it helps you see yourself as extremely big.
When you have picked the image/idea you want to go with, practice it when you enter a room or when you have to voice feedback or an opinion.

If this works, this can be a great tool to fill the space, and your confidence and voice will follow.

Singing voice

- Airflow: in the Jacinda Ardern's speech we watched last time, we can hear how consistent her flow is. Each word connects with the previous and next one. To work on this airflow consistency (which will also be useful for speaking voice), here is an exercise you can work on.
This exercise can easily be done on any song too, if you want to try it out on songs!

00:00 / 06:18

Let me know if you have any questions 😊. I am available to listen to recordings until Wednesday night your time, if needed.

May 6th

To follow up on your question on flow in the voice, here is the video I mentioned. I think it is a good example of how movement/flow is inherent to sound 🙂.

Sum up of today's session :

- We focused on helping you build more ease and confidence in your spoken and sung voice.
- The most important part was creating an anchor move for the start of a speech: a small movement linked to clarity, confidence, competence, openness, authenticity, and reflection (open palms, palm down, and hand on heart).
- You practised using this physical anchor before answering interview-style questions, so the body can support the voice and message.
- In singing, we worked on keeping flow and momentum through the phrase, with less effort after the initial start.

Don't hesitate to send me some recordings throughout the week so we can keep the momentum going :).

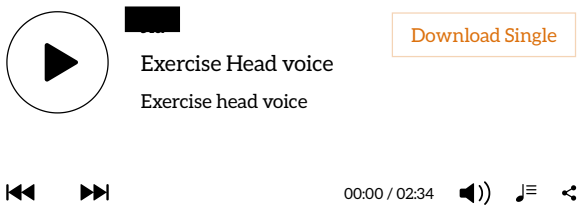
May 14th

Singing voice

Here is a little recording about ways to work on head voice in your daily life ⬇️.

[redacted]
Talking about head vo...
Talking about head voice
Download Single
00:00 / 01:47

Here is a more structured exercise ⬇️.



Speaking voice

We talked about musicality in pitch. You can try this exercise to see what changes in the music of your voice:

Here is a sentence:

“I let the movements come to me, and as I thought about dancing, I realized there is nothing that I can't do. My whole body is dancing in its own way at every single point of my life.”

Say it several times, each time with a different emotional colour:

1. Calm / grounded
2. Excited
3. Curious
4. Motivated
5. Warm / caring
6. Amused
7. Confident / clear

Each time, notice what changes in the “music” of your speech:

- Does your pitch go higher or lower?
- Do you use more variation, or does the voice become flatter?
- Do some words become longer or shorter?
- Where do you pause?
- Does the rhythm become faster, slower, more even, or more unpredictable?
- Does the sentence feel more like a private thought, a conversation, or a presentation?

Then, you can think about the version that feels most useful for each context:

- Meditation / calming guidance: probably slower, warmer, more spacious, with softer pitch changes and more pauses (this is what I'd bet on, but let me know if this is not what came up for you)
- Group presentation: probably clearer, more energised, with stronger rhythm, slightly bigger pitch movement, and intentional pauses.

- One-to-one interview: probably more natural and conversational, with enough variation to sound engaged but not overly performed.

The goal is not to “act” the emotions, just to notice how intention changes prosody: pitch, rhythm, pauses, emphasis, and vocal presence.

Like last time, if you wish, don't hesitate to send me some recordings throughout the week so we can keep the momentum going :).

May 22nd

Session 5 summary

In our final session, we continued exploring how your speaking voice can support more clarity, agency, and assertiveness. We worked on how to communicate expectations while staying aligned with your kindness and values.

In particular, we explored how assertiveness does not have to mean becoming harsh or less caring. According to your definition, it can simply mean being clearer about what is needed, what is respectful, and what your intention is.
Some of the key words that came up were: expectations, respect, intention.
These words can be useful anchors when you need to communicate something clearly, especially if you notice a tendency to soften, over-explain, or add extra information that may dilute the message.

We also worked on structuring professional stories more clearly before speaking. We used the image of a book, with chapters, to help clarify which part of the story you are actually telling.

We also sang a little bit and came up with three things that can stay in your mind for the next steps of your singing journey:
- Think higher, think lower, take the space with the voice
- Keep the momentum going, with just one effort at the beginning of a line. This resets when you breathe in
- Singing along with the singer is a good idea for now and will help develop the first two ideas

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Post-sessions tools

This post-session support gathers a few tools from that work so you can keep exploring them on your own.

Thank you for your time and for trusting me. I truly enjoyed working with you and learning about your perspectives.

Please let me know if you have any questions !



[redacted] - Post-sessions document.pdf

Link to the ebook I mention in the doc.

As asked, here are a few tools you can continue exploring after our sessions, especially for speaking situations such as interviews, presentations, teaching, or any moment when you want to feel clear before you start.

1. Before launching into speaking

a) Anchor moves

Because movement is already part of your language, you can use the anchor move we explored together as a way to prepare your voice before speaking.

You can use what you already deciphered during our time together:

- open palms,
- palm down,
- hand on heart,

or your own version of that sequence.

The idea is to give your body a cue, such as "*I am here*," or "*I can take space before I speak.*"

b) Optional: mental prompt

Once the body has landed, you may add a mental prompt. The prompt depends on what you want to convey in this moment.

For example, you mentioned:

- clarity,
- confidence,
- competence,
- openness,
- authenticity,
- reflection.

You do not need to hold all of these at once. You can choose the one or two that matter most in that specific situation.

You could also create your own little acronym from the qualities you want to bring into your speaking voice. I think it will work better if you choose the words yourself, because they need to mean something very specific to you.

For example, if the situation requires assertiveness, your words were:

- expectations,
- respect,
- intention.

When preparing before speaking, you can take a few seconds to think:

What does this actually mean here?
What is the spirit of what I want to say?

c) Vivid images

You mentioned needing vivid images before speaking and asked about which images can be useful to think about. This can work well only if the image has already been prepared before the actual speaking moment.

For example, you could visualise someone whose presence, rhythm, warmth, clarity, or authority matches something you want to convey. It could be someone like Jacinda Ardern, or a dancer / speaker whose energy feels meaningful to you.

But I would suggest watching or revisiting that person consciously beforehand, so the image is already clear in your mind. Then, before speaking, you are not trying to invent an image from scratch. You are simply returning to one that already exists.

d) Summing up

A possible prompt could be:

1- Anchor move.
2- Optional: what do I want to convey?
3- Mental image.

And you speak from there.

Or, even shorter:

Body. Image. Intention. Speak.

2. Distilling the key themes:

a) The book idea

We talked about the idea of imagining your professional journey, or one of your stories, as a book.

This can be useful when you feel that there is too much information in your mind and you are not sure what is essential.

You can ask yourself:

If this were a book, what would the chapters be?

The chapters could be professional roles, chronological themes, important moments, challenges, or turning points. It does not have to be chronological if that does not help. The point is simply to create a structure that works with your goal: if it's a series of interviews, maybe the best structure is themes (*I* don't know, but *you* do). If it's a work presentation at the end of a year, maybe a monthly chronology in the chapters can help.

Then, before answering a question, ask:

Which chapter am I actually talking about right now?

Because you do not need to tell the whole book every time.

If someone asks you about leadership, you may only need one chapter.
If someone asks you about conflict, you may need a different one.
If someone asks you about creativity, you may choose another part of the story.

Going further:
If you want to take the exercise further and work on succinctness, you can make the exercise even clearer:

If this book had to become a movie, what would I keep?

A movie cannot keep every detail from a book. It has to keep the moments that carry the story.

So you can ask:

What does the audience need to understand the story?
What is beautiful or interesting, but not necessary right now?
What details make the message less clear?
What is the next scene?

Choose what serves the message in this specific moment.

You can also make a very short version:

What are the three sentences that tell the core of this story?

For example:

1. What was happening?
2. What did I do?
3. What changed, or why does it matter?

Once the spine is clear, you can always add more colour again.

b) The dance performance version

Another way to think about it is like a dance performance.

You are the expert, but I suppose that a dance piece can have many movements, without every movement belonging in the final version. Some movements carry the story, and some movements may be beautiful, but can blur the message for the audience.

You can use the same idea when preparing to speak.

Ask yourself:

What is the story of this answer?

Then:

Which movements do I keep?

In speaking, the “movements” are the key moments, images, examples, or ideas that help the listener follow you.

Then ask:

Which movements blur the message?

These may be details that are true, interesting, or emotionally important, but that make the listener lose the main thread. If I am dancing in *Romeo and Juliet* and the audience does not know the story, which movements should I keep to convey the force of Romeo's torment without blurring the message?

You can also ask:

What do I want the audience to feel or understand by the end?

That question can help you decide what to keep.

3. If the images are not clear

You mentioned that if the spirit of the images is not clear in your mind, it can feel uncomfortable.

If that happens, let's come back to something concrete:

a) The 5 senses exercise:

- Name 5 things you can see.
- Name 4 things you can hear.
- Name 3 things you can feel physically.
- Name 2 things you can smell.
- Name 1 thing you can taste, or one thing you notice in your breath.

The goal is to come back to the room, the body, and the present moment.

From there, you may be able to access the image again more easily, or you may no longer need it.

b) Two-minute focus exercise

You can also try this as a concentration exercise.

Look at a clock, watch, timer, or stopwatch for 120 seconds.

For those 120 seconds, your only task is to watch the time pass.

Your mind will probably wander. That is normal.

Each time you notice that your mind has wandered, simply come back to the clock and practice the return.

That can be useful before speaking, because you do not need perfect focus but you need to be able to come back.

4. Visualisation for taking up more space

We did not have much time to explore this in our sessions, but I think this could be useful for you.

Before speaking, look at the room and notice its corners.

If you can, imagine taking the corners of the room and placing them in your pockets.

The idea is:

I do not shrink into one small point.
I allow myself to belong to the whole room.

The body takes up more internal space, and most of the time, the voice follows.

5. Singing voice

Because we focused more on speaking voice than singing voice during our sessions, I am also linking my singing ebook as an extra resource.

It is designed to work as weekly check-ups, but you can also take only what feels useful. It may give you a few more ideas for exploring your singing voice alongside your speaking work :).

* * * * * * *

Please let me know if you have any questions.

It was a pleasure working with you. I think your authenticity comes through more than you may realise. Your voice, as a calming presence, is a real strength, and I hope you will keep owning it more and more :).