

Exploration of Energy Engagement for Vocal Athletic Training

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Portfolio:

Introduction:

For a vocal athlete (VA) to perform at the highest capacity, their mind, body and vocal mechanism must be coordinated, balanced and efficiently energised (Friedlander, 2006). VAs, as defined by LeBorgne & Rosenberg (2019), are vocalists who experience intense vocal and physical demands of various roles within the industry. These vocalists “must incorporate multiple levels of fitness...in order to effectively meet industry demands and performance expectations within a competitive arena” (p.88). These demands arise from the competitive nature of the field, where vocalists are required to continuously push their boundaries and deliver exceptional performances (Chandler, 2022). In order to meet these demands and ensure longevity, it is vital to explore means of bodily, vocal and mental energy creation.

Energy, in basic terms, is known as the capacity to perform work (Encyclopedia Britannica, 2023), however, for the means of this study, energy engagement (EE) focuses on how to become “physically [and vocally] energised, emotionally connected, mentally focused, and...aligned with a purpose” (Loehr & Schwartz, 2003). As a VA, certified personal trainer, and now voice coach, I've navigated the challenging divide between the voice and exercise fields. Addressing the challenging juxtaposition of vocal performance and physical fitness is crucial for VAs (Friedlander, 2018). Some pedagogues (Doscher, 1993; Lawther, 1977) within the field have suggested that excessive physical exercise may lead to potential tension or strain in the vocal mechanism, which can be detrimental to vocal performance. Tension, for the purpose of this study, refers to the unnecessary muscle strain or effort exerted beyond what is essential for a particular movement or vocal task (Obert, 2019). Conversely, there is a compelling recognition of the undeniable need for energy, stamina, endurance, and heightened bodily awareness that physical training offers, particularly in demanding vocal roles (Friedlander, 2018; LeBorgne & Rosenberg, 2019; Chandler, 2022).

It became evident through previous research conducted throughout this course on VAs' and vocal coaches' thoughts on physical exercise in the voice studio (Holden, 2023), that there existed a gap in teaching methods and literature addressing how to effectively engage the body, voice and mind to harness the necessary energy for peak performance, vocal health and longevity. This raises the question of how to ethically develop dynamic energy for VA training without creating unnecessary tension that may hinder execution (Doscher, 1993; Lawther, 1977). This equilibrium necessitates a holistic approach to energy management, encompassing physical, emotional, and mental aspects (Friedlander, 2018). Consequently, addressing these

multifaceted demands is essential for VA seeking to thrive in a competitive arena while safeguarding their vocal health and longevity (Chandler, 2022). This desktop-based literature review and artefact creation will focus on compiling existing knowledge from diverse fields to produce productive, holistic EE protocols to refine teaching methods for VAs. An intended outcome of amalgamating this knowledge is a dynamic and balanced regimen that can be tailored to VAs individual needs, allowing them to prepare their bodies and voices optimally for high performance scenarios without sacrificing one for the other. The upcoming section introduces the crafted artefact of this study (Appendix 1, pp.32), aimed at reshaping the training and EE practices of VA.

Description of Artefact:

Developing a tailored regimen for VAs and coaches is crucial due to the multifaceted nature of vocal performance, where maintaining a balance among physical, vocal, and mental energies is essential (Chandler, 2022). This regimen, based on the understanding of the specific occupational demands placed upon them, aims to enhance their dynamic EE and peak vocal training (Steenstrup et al., 2021). Grounded in scientific principles and tailored to address individual needs, such as physical ability, genre, experience, and time constraints, this approach recognizes that vocal mastery is intricately linked to physical fitness and overall well-being (Stemple, 2005).

The curated EE exercises are designed to provide a holistic approach that enhances VAs' capabilities in terms of balanced vocal, physical, and mental EE, drawing inspiration from established techniques, practices and traditions (Spivey & Barton, 2018; Saxon & Berry, 2009; Stemple 2005). This framework highlights the interconnectedness of physical, vocal, and emotional elements, encouraging VAs to explore their physicality, vocal control, emotional range, and energy management in tandem. By integrating concepts from various techniques and disciplines, VAs will gain a profound understanding of the synergy between their mind, body, and voice (Pecen et al., 2016; Linklater, 2006).

One of the primary objectives of this framework is to bridge the often observed divide between the physicality required in vocal athletics and the vocal finesse demanded in artistic expression. VAs have frequently encountered conflicting advice regarding exercise and its potential impact on their vocal mechanism (Holden, 2023). These exercises seek to address this divide by incorporating various elements from vocal training methods and traditional martial arts to create a balanced and individualised approach that nurtures mental, physical and vocal prowess (Stemple, 2005; Sataloff, 2017; Roher, 2018). Furthermore, this framework reflects a

conscientious effort to acknowledge ethical considerations and potential issues related to cultural appropriation. Drawing from non-Western practices like martial arts, the framework strives to ensure that these elements are incorporated in a culturally sensitive and respectful manner. Ethical research standards are upheld throughout, promoting transparency and cultural inclusivity (Israel, 2014). More considerations are made later in the ethics section.

The outcomes of this framework are anticipated to be transformative for VA training. Its scalable and adaptable nature means that it can be tailored to the specific needs and goals of each athlete (Tarr, 2008), making it suitable for a broad range of individuals in the field (Nelson & Blades, 2002). Ultimately, the impact of this framework on VAs lies in its potential to unlock their fullest potential. By fostering a dynamic balance of physical, vocal, and mental energy, it equips VAs to develop technical proficiency and emotional resonance. It encourages a sense of bodily and vocal awareness, promoting holistic well-being and a sustainable career in the demanding field of vocal athletics (Lawrence, 2022; Dayme, 2006).

The proposed EE procedure is highly adaptable and can be individualised, ensuring the user can cater to their specific needs and abilities (Tarr, 2008). The core framework covers the physical, vocal, and mental aspects of EE. Scalability allows VAs of all proficiency levels to benefit, from beginners to professionals in various genres (Tarr, 2008). Adaptability ensures that the regimen can evolve with changing physical abilities, vocal demands, and career shifts (Nelson & Blades, 2021). Crucially, individualization takes into account factors like vocal genre, health history, experience, and goals (LeBorgne & Rosenberg, 2019). Continuous assessment and personalised guidance will ultimately fine-tune the regimen, optimising results while minimising the risk of misuse or injury (Friedlander, 2005).

The proposed EE regimen can offer a robust and adaptable approach to vocal performance enhancement. It hopes to provide a foundational framework that can be scaled, customised, and personalised, empowering VAs to reach their peak EE potential while safeguarding their vocal and physical well-being. The following sections will delineate the decisions made and influences used in the creation of the EE exercise framework (Appendix 1, pp.32).

Planned Programme of Study:

Theoretical influences

In the development of a comprehensive EE and activation protocol for VAs, the incorporation of various theoretical influences is crucial to its effectiveness and ethicality (Cranton, 2006; Israel, 2014). The influences chosen draw from multiple disciplines, including

vocal physiology and pedagogy, holistic health and teaching methods, and non-Western traditions, each contributing significantly to the fulfilment of the rigorous demands VAs experience. Vocal physiology and pedagogy have been integrated because they form the foundational knowledge base for understanding the intricacies of vocal production and health, which are paramount for VAs (Lee et al., 2020; Leigh-Post, 2014; Malde et al., 2020; Moore, 2003; Saxon & Berry, 2009; Steenstrup et al., 2021). Holistic health and teaching methods were included due to their emphasis on promoting overall well-being, which is essential for VAs facing the physical and mental challenges of their profession (Stemple, 2005). Additionally, non-Western traditions were incorporated to bring a diverse range of techniques for body awareness and energy flow, recognizing that such practices can significantly contribute to the VA's holistic development and energy management (Zhang et al., 2020; Yeung et al., 2018; Wayne & Kaptchuck, 2008). These choices were made to create a well-rounded and adaptable regimen that caters to the various needs of diverse VAs while maintaining a strong ethical foundation.

Vocal physiology forms the foundational basis for any EE and activation protocol for VAs. Understanding the intricate mechanisms of the voice, including the functioning of the vocal folds, resonators, and airflow, is essential for optimising vocal performance (Titze, 2000; Hirano, 1981; Miller & Schutte, 2019). Vocal pedagogy, on the other hand, provides the knowledge and techniques necessary for vocalists to use their instrument effectively and safely (Titze, 2000). Voice pedagogy principles address various topics such as, alignment, posture, respiration, phonation, articulation, and resonance, all of which are critical for sustaining energy and vocal stamina during performances (Titze, 2000, Sataloff, 2017; Bunch, 2010).

In practice, these principles inform exercises designed to coordinate and condition the voice, ensuring that VAs can generate and sustain vocal energy throughout their performances without unnecessary tension (Obert, 2019). In essence, vocal physiology and pedagogy lay the groundwork for vocal health and longevity, as well as the capacity to harness and channel energy effectively. Drawing from theories of vocal physiology and pedagogy ensures that the regimen addresses the specific needs of the vocal mechanism and the VA as a whole, ensuring a holistic scope that addresses their multifaceted demands.

The integration of holistic teaching methods and health focus is pivotal in addressing the broader needs and wellbeing of VAs. This approach recognizes that vocal performance is not solely about the voice but also about the whole person (Myers & Sweeney, 2008). Holistic health practices consider physical, emotional, and mental dimensions to optimise EE (Sataloff, 2017).

Techniques like breathing, meditation, mindfulness, and stress management contribute to mental clarity and emotional balance, reducing the negative impacts of performance anxiety and enhancing energy resilience (Kenny, 2011).

Additionally, holistic teaching methods often emphasise the importance of self-awareness. VAs are encouraged to cultivate mindfulness about their bodies and emotions, to prevent injuries and maintain long-term vocal health. These practices also promote an understanding of one's unique vocal instrument and how to tailor EE to individual needs (Tarr, 2008). Therefore, the integration of holistic health and teaching methods fosters a well-rounded approach to EE, considering not just the vocal instrument but the entire person (Stemple, 2005; Dayme, 2006).

Building upon the foundations of vocal physiology, pedagogy, and holistic health, the inclusion of non-Western practices enriches the regimen, introducing elements from diverse traditions that contribute to a well-rounded approach for VAs. The incorporation of non-Western practices with martial arts and flow techniques further enrich the EE protocol. Martial arts practices enhance physical and mental discipline, body awareness, and breath control (Yeung et al., 2018; Woodward, 2009). VAs can draw from these practices to strengthen their focus, cultivate energy flow, and achieve a balanced state of mind and within the body. Insights from martial arts literature can help inform VAs of bodily awareness, balance, and energy control components of the protocol (Yeung et al., 2018; Zhang et al., 2020; Goldbeck et al., 2021). Non-Western methods offer effective ways for VAs to reduce physical and emotional tension, release stress and achieve a calm and centred state (Jahnke, 2002).

The creation of an EE and activation protocol for VAs is a complex and multidisciplinary process. Vocal physiology and pedagogy provide the fundamental knowledge and techniques for vocal health and energy optimization. Holistic health and teaching methods encompass the broader well-being of VAs and help manage stress and emotional factors. The integration of non-Western practices adds depth to the protocol, offering additional tools for vocal and physical conditioning. By integrating these theoretical influences, a comprehensive and effective protocol can be developed to meet the energy demands of VA careers (Cranton, 2006; Leigh-Post, 2014; Loehr & Schwartz, 2003).

Best Practice Influences:

The development of the EE protocol for VAs is underpinned by evidence-based methodology, incorporating the pertinent research findings and practices from related disciplines (Briggs et al., 2008). It recognizes the significance of amalgamating a broad spectrum of

well-established vocal techniques, training methods, and non-Western traditions. By synthesising this wealth of influences, the regimen aspires to establish a comprehensive and flexible toolkit to elevate VA training (Cranton, 2006; Dayme, 2006). The choice of these influences reflects a commitment to staying current with the most recent developments in the field, while also respecting the rich traditions that have contributed to the art of vocal production, as well as physical health and wellbeing.

Vocal training practices form the cornerstone of EE protocols for VAs, encompassing essential elements such as breath control, vocal resonance, and robust vocal support (Barnett, 2017; Hirano 1981); however, they lack the ability to engage the entire body (Bunch, 2010; Lawrence, 2022; Leigh-Post, 2014; Rohrer, 2018). These techniques are crucial for optimising energy utilisation during performances, aiding VAs in acquiring the technical proficiency necessary to channel energy efficiently while maintaining vocal health. Moreover, these practices underscore the importance of bodily awareness in supporting vocal endeavours.

Specifically, the Alexander Technique, Linklater Technique, Somatic Voicework LoVetri Method, and the Michael Chekhov Technique play a pivotal role in shaping EE protocols by enhancing body awareness and alignment, as well as VA's emotional demands (Tarr, 2008; Weiss, 2005; Nilsson et al., 2022; LoVetri, 2013; Rushe, 2019). I selected these methods for the EE protocol because of their possible efficacy in dynamically enhancing alignment, body awareness, vocal control, relaxation, body movement efficacy, tension alleviation and holistic aspects (appendix 4, pp.39). These methods align with the integrated approach I sought to adopt, emphasising the interconnectedness of the body and voice. The decision to exclude other methods was based on the need to maintain a streamlined, dynamic, and focused protocol to prevent overwhelming VAs with an excessive array of techniques, ensuring a more effective and manageable training regimen. By incorporating principles from these techniques, VAs can harness their physical energy more effectively, minimising unnecessary strain and maximising vocal stamina. These techniques underscore the necessity of aligning the body to bolster vocal, physical and emotional expression, constituting a vital component of the regimen's holistic approach (Stemple, 2005; Dayme, 2006).

The awareness of the vocal-body connection is invaluable in the development of EE exercises tailored to VAs. These exercises, influenced by vocal principles and body awareness, optimise vocal performance while safeguarding vocal health, contributing to an artist's overall well-being and long-term success (Malde et al., 2020). The best practices in vocal technique underscore the importance of proper engagement to protect and prepare the vocal folds and

body to take on work (Titze, 2000). Incorporating established vocal physiology knowledge and vocal pedagogy methods ensures that the vocal aspect of the training regimen is firmly rooted in well-established principles of vocal health.

The consideration of ethical, physical conditioning provides a substantial advantage for VA training. These principles contribute to overall stamina, respiratory strength, and body map creation (LeBorgne & Rosenberg, 2019; Chandler, 2022; Saxon & Berry, 2009) and consequently, foster a heightened sense of vocal-body awareness, promoting improved posture, breath control, vocal projection and presentation (Malde et al., 2020). Integrating physicality into EE exercises for VAs enables them to engage their bodies dynamically, enhancing both endurance and control. The synergy between physicality and vocal training within the regimen offers a holistic approach to health and comprehensive vocal development, safeguarding vocal well-being while elevating training standards (Chandler, 2022). The significance of strength, flexibility, and conditioning for VAs is further emphasised in sports science literature (Baechle & Earle, 2008).

Borrowing from non-Western martial arts practices presents valuable insights into balance, energy control, relaxation, and physical conditioning. Martial arts are shown to contribute to discipline and focus, relaxation, flexibility, strength, and mental clarity (Woodward, 2009). Additionally, relaxation techniques derived from practices like tai chi and flow meditation (Jahnke, 2002) prove invaluable in stress reduction and the maintenance of VAs' mental and emotional well-being. The results of these techniques can equip VAs with the tools to release tension and attain a calm, centred "flow" state to give longevity and ease to their training (Juncos & De Paiva E Pona, 2018), thus allowing them to manage performance anxiety and maintain optimal energy balance. This multifaceted approach intertwining physical conditioning and non-Western practices is designed to enrich VAs' performance capabilities and safeguard their holistic well-being.

Holistic training methods and interdisciplinary collaboration are paramount in the comprehensive training of VAs, given the multifaceted nature of their discipline. Vocal performance necessitates the seamless integration of physical, vocal, and mental elements, emphasising the need for a well-rounded approach that encompasses physical fitness, vocal techniques, psychological well-being, and overall health (Sataloff, 2017).

Interfield scope assumes a critical role in addressing the diverse needs of VAs, capitalising on expertise from various disciplines and perspectives. This comprehensive approach merges principles from the domains of vocal pedagogy, physical exercise via martial

arts, and holistic health (Sataloff, 2017) in a collaborative effort to ensure a balanced regimen that not only enhances vocal performance but also safeguards vocal health. The effectiveness of pulling from multiple fields in this context is significant in promoting the holistic development of VAs (Stemple, 2005; Dayme, 2006; Repko, 2011).

The incorporation of these practices in the development of an EE regimen tailored for VAs results in an approach that aligns with their multifaceted demands. This approach fosters ethics, holism, dynamism, and accessibility, thus promoting the long-term well-being and peak performance of VAs (Cranton, 2006; Israel, 2014). Holistic well-being, as emphasised by Kenny (2011), encompasses the overall health of VAs, directly impacting their energy levels and performance. Integrating these practices ensures that VAs are in optimal vocal, physical and mental condition, while fostering EE during VA training.

The development of EE exercise protocols for VAs is significantly enriched by the inclusion of best-known practices from the realms of vocal training, movement and body awareness, martial arts, and holistic well-being. This integration provides VAs with a holistic regimen that optimises their vocal training and supports their overall physical and mental vitality to meet the demands of the industry (Chandler, 2022). By uniting traditional and non-Western practices, this regimen offers a well-rounded toolkit to empower VAs in enhancing their vocal performance effectively and ethically (Fancourt et al., 2020).

Methodological Influences:

Creating an EE and activation protocol for VAs is a complex undertaking that necessitates a methodological approach that merges theory and practice methodologies for the most ethical and holistic scope. This protocol aims to enhance vocal performance and the well-being of VAs through narrative review and thematic review methodologies (Lim, Kumar & Ali, 2022). These elements are integral to the development of an ethical, robust and comprehensive protocol that caters to the unique demands of VAs.

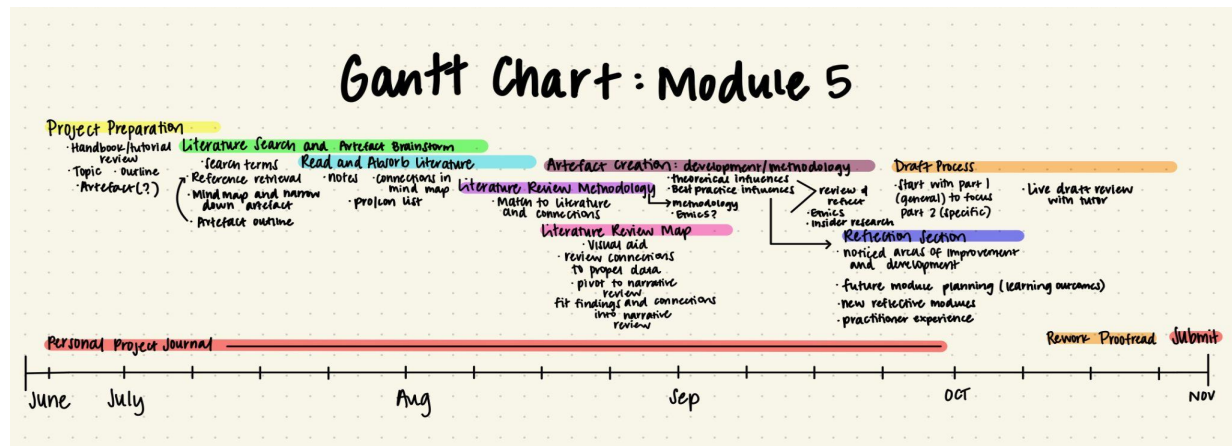
A narrative review is the most appropriate choice to start this project due to its inherent capacity to facilitate the comprehensive summarization and synthesis of existing literature, thereby enabling the creation of an effective EE protocol for VAs (Green, Johnson, & Adams, 2006; Pautasso, 2019) driven by evidence-based information. This methodology aligns seamlessly with the project's objectives as it harmoniously combines document analysis, theme extraction, and comprehensive synthesis (Ferrari, 2015) to support the development of a robust EE protocol tailored to the specific demands of VAs. It provides the flexibility and depth required

to explore a wide range of relevant literature, laying the groundwork for a well-informed and effective protocol (Patton, 2002).

By opting for a narrative review, the project benefits from its flexible and holistic approach to summarising and synthesising the diverse body of literature on EE in vocal performance (Grant & Booth, 2009). This method allows for a detailed examination of various aspects, theories, and practices related to VAs' energy management. Document analysis is central to this approach (Pautasso, 2019), ensuring a thorough review of pertinent literature and providing a solid foundation for the subsequent protocol development (Hart, 2018). The narrative review's emphasis on identifying and noting recurring themes and patterns in the literature is of particular significance (Braun & Clarke, 2006). This process sets the stage for the organisation and categorization of the information, since the themes extracted from the literature serve as building blocks for designing exercises and practices that cater to the multifaceted needs of VAs (Friedlander, 2005).

Finally, a thematic review is an appropriate choice for the last portion of this project, since it offers a structured and focused approach using extracted themes and patterns identified in the existing literature, particularly those revealed during the narrative review. This involves identifying, analysing, and synthesising key themes and patterns within the literature (Braun & Clarke, 2006). In this context, the themes previously extracted from the narrative review form the foundation for this approach. By taking these themes as a starting point, the thematic review enables a deeper exploration of their relevance, consistency, and applicability for the project.

Furthermore, the thematic review provides the ideal platform for translating these themes into a practical framework for the EE exercises (Grant & Booth, 2009). It offers a method for organising and categorising the evidence-based information, ensuring that the resulting protocol is coherent and well-structured. By leveraging the insights gained from the narrative and thematic review, it is hoped that an ethical, effective, and innovative protocol that meets the multifaceted needs of VAs can be created to push the boundaries of the field, with VA wellbeing and longevity, as well as ethical considerations at the pinnacle.



Ethical Considerations:

In my role as a practitioner, I've been acutely aware of the ethical considerations that underpin the development of this holistic, individualised, and comprehensive EE protocol for VAs. This endeavour involves the integration of various disciplines, including vocal pedagogy, physicality, holistic health, and non-Western traditions. Ensuring the ethical integrity of the protocol is paramount.

To mitigate this bias, rigorous self-reflection will be employed and external perspectives and diverse expertise will be actively sought. Connecting with various field experts and receiving feedback from VAs and coaches in the future will ensure that the protocol remains objective and evidence-based (Patton, 2002). Engaging in literature with a wide range of fields ensures a balanced and inclusive approach, minimising personal bias (Wall & Hall, 2017). Transparency in the research and development process further ensures the ethical integrity of the protocol.

Interdisciplinary scope is a fundamental component of the methodology. Vocal training is a multifaceted, whole-body discipline that draws from various fields (Dayme, 2006). This approach enables the protocol to integrate a broad spectrum of practices, resulting in a well-rounded and holistic regimen (Dayme, 2006). It promotes a cross-pollination of ideas and expertise, enriching the protocol with varied perspectives. With this in mind, ethical interdisciplinary collaboration is central to the creation of a comprehensive and inclusive EE protocol. Future collaboration with and guidance experts from these diverse disciplines will ensure that the protocol is implemented with the same ethical indications as its creation, with the importance of respecting the cultural traditions, expertise and perspectives of various fields while avoiding misappropriation (Israel, 2014).

These ethical considerations, when approached with sensitivity and transparency, lay the foundation for a holistic, accessible, individualised, and comprehensive EE protocol for VAs (McAllister-Viel, 2021). Integrating knowledge from various fields and traditions ensures a holistic approach that addresses not only the physical and vocal aspects of performance but also the mental and emotional well-being of VAs. The protocol takes into account the interconnectedness of these elements (appendix 3, pp.38) fostering a well-rounded approach to vocal athleticism (Bicknell, 2009).

The protocol is designed to be accessible to VAs at different levels of expertise and from diverse backgrounds (McAllister-Viel, 2021). It provides options for customization based on an individual's unique needs and requirements, promoting inclusivity and equity (Dayme, 2006). VAs have unique requirements and challenges. Ethical practice necessitates an individualised approach that tailors the protocol to each athlete's specific needs and goals. By offering flexibility and personalised options, the regimen respects the individuality of each athlete, promoting their well-being and training (Tarr, 2008). The ethical underpinning of this regimen means that it comprehensively addresses the needs of VAs. It not only optimises VA training but also safeguards vocal health and overall well-being. By considering the physical, vocal, mental, and emotional aspects of performance, the regimen provides a comprehensive solution that aligns with ethical standards (Israel, 2014; Bicknell, 2009; Dayme, 2006; Cranton, 2006).

Overall, the ethical considerations with practitioner insider research, and interdisciplinary collaboration with cultural sensitivity are the cornerstones of the creation of an ethical, comprehensive EE protocol for VAs. This approach ensures that the protocol respects cultural traditions, engages with diverse expertise, and provides a well-rounded and customised solution for VAs, ultimately contributing to their holistic well-being and peak EE. Further ethical implications are necessary in order for this EE framework to be implemented in training of VAs and I hope to expand on this in future research endeavours.

Intended Outcomes

This comprehensive literature review is expected to yield valuable learning outcomes that will impact both my personal and academic growth, as well as the broader field of vocal performance. It will encompass research and academic development, professional practice enhancement, and contributions to the field.

Engaging in this literature review will significantly enhance my research skills, requiring a rigorous and systematic approach to identify, analyse, and synthesise a wide range of literature (Randolph, 2009). It will help me develop a discerning eye for relevant sources and the ability to

critically assess their contributions. Additionally, I will gain insights into synthesis techniques, learning how to effectively connect different themes within the literature (Popay et al., 2006).

Ethical interdisciplinary engagement is of great importance, as this project delves into diverse fields. This interdisciplinary approach will help me navigate multiple disciplines and understand their intersections (Repko, 2011). I will also gain proficiency in handling ethical considerations, especially in the context of non-Western practices, contributing to my ethical research acumen (Israel, 2014). This literature review's ethical considerations will lead to the formulation of practice guidelines that respect cultural traditions and promote ethical engagement (Repko, 2011).

The culmination of this literature review and the resulting EE exercises will lay the foundation for holistic, individualised, and comprehensive physical exercise protocols for VAs. These protocols will offer a dynamic approach that harmonises various disciplines and traditions, enhancing EE, as well as vocal, physical and mental health (Dayme, 2006).

By emphasising the importance of interdisciplinary collaboration and the integration of diverse practices, this literature review and EE protocol is aimed to contribute to the advancement of the vocal performance field. The outcomes of this literature review are targeted to extend beyond personal growth and professional practice to positively influence vocal training domain, offering a brighter future for VAs and the field.

Critical Review:

Undertaking a multifaceted literature review is an intricate process that I eagerly anticipated to elevate my academic and instructional prowess. In this critical reflection, I will explore my struggles and their inherent involvement with Kolb's learning cycle (1984) (appendix 5, pp.40) and Johns' Model of Structured Reflection (1995) (appendix 5, pp.41). This critical review aims to provide an insight into the experiential and personal journey of conducting a complex, insider-research based literature review. By delving into my emotions and experiences, I hope to gain insights that will guide me in future endeavours (Cranton, 2006; Moon, 2004).

Throughout the course of this research, a myriad of challenges emerged, all contributing to the concrete experience of the undertaking. The vast expanse of literature proved to be particularly daunting, creating a sense of trepidation and unease that led to imposter syndrome, perfectionism and procrastination, particularly in the initial stages of the literature review (Clance & Imes, 1978; Ocampo et al., 2019). This apprehension is a common emotional response to a

monumental task, increasing overwhelm, and its impact on productivity cannot be underestimated.

Imposter syndrome was a persistent challenge. I noticed feelings of inadequacy and began to believe that my work and perspective was not valid. Acknowledging the influence of imposter syndrome on my self-assurance and drive, I sought insight from academic sources. I know from previous research that imposter syndrome is prevalent among high achievers (Clance & Imes, 1987), which eased my mind, but did not have an affect on my output. To overcome this, sought support from mentors, and acknowledged that at times, anything was better than nothing. I still felt as though that whatever mess I could conjure would not have any validity or hold any statute against the preexisting literature within the field, which led to further challenges with perfectionism.

Perfectionism, which was heavily driven by the imposter syndrome (Ocampo et al., 2019). This perfectionist mindset hindered my progress as I frequently set unrealistically high standards, making it challenging to move forward without excessive scrutiny. Reflecting on this struggle, I applied both the Kolb's (1984) and John's (1995) reflective practices to challenge and reframe these tendencies, while attempting to embrace the concept of "good enough" and acknowledge that imperfection can still yield valuable outcomes.

My imposter syndrome and perfectionistic lens led to procrastination (Ocampo et al., 2019), as I believed my work would not meet my high standards. I engaged in productive procrastination by focusing on trivial tasks rather than addressing significant challenges. I realised that procrastination allowed me to avoid the uncomfortable feeling of fear of failure and overall self doubt. To address this issue, I broke the project into smaller tasks and set realistic deadlines (Grant, 2012), reducing procrastination and helping manage perfectionistic tendencies.

It was clear that the ability to address imposter syndrome, manage perfectionism, and confront procrastination, through reflection and emotional management, was indispensable in navigating through the complexity of this literature review. Practising self-reflection, self-compassion, and seeking external support emerged as critical strategies for maintaining momentum and motivation during the challenging phases of the research (Moon, 2004). These examples illustrate the practical implications of dealing with emotional challenges during the research process and the importance of incorporating coping strategies based on reflective observation and self-awareness to enhance productivity and overcome obstacles.

In the course of this project, it became evident that traditional time management practices, such as the Pomodoro Technique (Cirillo, 2018) and task prioritisation (Murphy et al., 2022), proved insufficient in addressing the underlying challenges. Initially, it was presumed that issues related to time management were impeding progress. To mitigate these concerns, structured time management practices were employed. The Pomodoro Technique (Cirillo, 2018), with its time intervals and focused work periods, seemed like a promising solution. Task prioritisation and goal setting were also implemented to ensure that crucial tasks were addressed first (Grant, 2012). However, it quickly became apparent that these time management strategies did not effectively address the root causes of procrastination and perfectionism that were impeding progress.

Instead of resolving the issue, these strategies seemed to mask the problem temporarily. It became clear that the struggle with procrastination and perfectionism was not merely a matter of time management. Instead, they were deeply rooted in the avoidance of uncomfortable feelings and fear of failure. The Pomodoro Technique and task prioritisation failed to address these emotional and psychological aspects. This realisation led to a shift in approach, emphasising self-awareness and reflection strategies to manage discomfort and fear rather than strict time management (Kolb, 1984; Johns, 1995; appendix 5, pp.40-41). Reflecting on these challenges, it became evident that personal growth and emotional regulation (Cranton, 2006; Mezirow, 2003) were critical to overcoming procrastination and perfectionism. The project shifted towards implementing strategies to foster self-compassion, positive self-talk, and acknowledging the value of imperfection as part of the learning process.

My initial reliance on traditional time management practices highlighted the importance of recognizing the underlying psychological barriers that hinder progress. The inefficacy of the Pomodoro Technique and task prioritisation emphasised the need to address procrastination and perfectionism from a psychological and emotional perspective. This realisation ultimately led to a more effective approach to overcoming these challenges while allowing progress on the tasks at hand.

Written Assignment:

Introduction and Context:

This assignment is a comprehensive endeavour aimed at creating an EE framework tailored for VAs, seeking to optimise their physical, vocal, and mental energies during performances. VAs rely on intricate energy coordination to excel in their craft, which necessitates an approach that goes beyond traditional vocal techniques (LeBorgne &

Rosenberg, 2019; Friedlander, 2018). The context for this project arises from the multifaceted demands of the performing arts world, where artists must harmonise their physical, vocal, and mental energies seamlessly (Chandler, 2022). Existing vocal training often lacks the holistic perspective required to address this intricate balance effectively (Sataloff, 2017; Holden, 2023). The project's foundation lies in the recognition that VAs require a well-rounded regimen to maximise their performance potential while preserving their vocal and physical well-being. To this end, the framework integrates best practices from diverse disciplines, encompassing vocal physiology and training methods, non-western traditions, and holistic health practices, forging a versatile approach that accounts for the nuanced needs of VAs across various genres and proficiency levels.

Know How:

The creation of the EE framework for VAs involved the fusion of established theoretical frameworks and best practices. As a practitioner with a background in both the arts and athletics, I brought a unique perspective to this endeavour, which significantly influenced the development and ethical considerations of the framework (Wall & Hall, 2017). This synthesis of outsider knowledge, theoretical foundations, ethical considerations, and best practices has shaped a comprehensive approach to EE for VAs.

Incorporating best practices from various fields demanded interdisciplinary consideration, as it recognized the limitations of traditional vocal training methods and the potential benefits of integrating knowledge from sports science, holistic health, and non-Western practices. The synthesis of existing methods, literature, theoretical foundations, ethical considerations, and best practices has the potential to transform the field of vocal performance. The EE framework, inspired by this fusion, offers a well-rounded approach to training VAs, aligning with contemporary views on well-being of artists (Clift & Hancox, 2001). Its potential outcomes include enhanced vocal training, physical conditioning, mental resilience, and emotional expression. Furthermore, the framework has the potential to serve as a model for future research and practices, contributing to the development of a comprehensive and holistic approach to training VAs (Dayme, 2006).

The development of this EE framework for VAs is aimed to challenge traditional vocal training methods (Cranton, 2006; Sataloff, 2017), leading to the creation of a holistic approach that considers physical fitness, mental focus, and emotional well-being through an energy lens. The framework's integration of theoretical knowledge, ethical considerations, and best practices has the potential to transform the field of vocal performance by offering a comprehensive and

ethical approach to enhance vocal training while prioritising the holistic well-being of VAs. This framework represents a significant step towards a more comprehensive, inclusive, and ethical approach to VA training and the voice field.

The arrangement of methods and techniques within the framework (appendix 1, pp.32) has been meticulously structured to facilitate a progressive and comprehensive approach to EE for VAs (Loehr & Schwartz, 2003). The deliberate ordering of practices begins with an emphasis on postural alignment and bodily awareness. This foundation is crucial as it forms the basis for the efficient use of the vocal instrument (Titze, 2000; Weiss, 2005; Tarr, 2008). Gradually, the regimen transitions to breathing techniques, recognizing that a strong, controlled breath is essential for vocal projection and stamina (Loth & Pensalfini, 2021). The progression continues into phonation exercises (Linklater, 2006, Bunch, 2010) honing the VA's ability to utilise their instrument effectively. Mental and emotional exploration comes next, as the artist's state of mind significantly influences their performance (Kenny, 2011; Juncos & de Paiva e Pona, 2018). The final stage involves putting these practices into action while training for vocal performances or scenarios (Turvey, 2007; Rushe, 2019).

This carefully designed sequence ensures that each practice builds upon the previous one, creating a synergistic effect (Turvey, 2007). The framework utilises various elements of these methods, and these examples only scratch the surface of the wealth of options they provide for VAs. By utilising sections and exercises from various methods, the framework offers a versatile and tailored approach that can be customised to cater to the specific needs and preferences of individual VAs (McAllister-Viel, 2021). Since these exercises are simplified for general consumption, the framework at this stage of development is open to VAs and coaches without the need for certification (Tarr, 2008). The next section will delve into further detail of each method and technique.

Know What: (Appendix 1, pp.32)

Vocal

The Alexander Technique addresses postural habits and muscular tension to optimise body alignment and coordination through relaxation (Weiss, 2005). It teaches VAs to improve posture, release tension, and align their bodies more efficiently (Tarr, 2008). This enhanced body awareness is crucial for vocal relaxation and optimal vocal production (Titze, 2000). By incorporating Alexander technique principles into EE exercises, VAs can engage their bodies dynamically while reducing vocal and physical strain, enhancing breath control, and promoting a balanced physical foundation for vocal performance (Weiss, 2005).

The Alexander Technique, while valuable in its own right, distinguishes its emphasis on postural realignment, with a focus on reducing muscular tension and promoting efficient body movement (Weiss, 2005). It shares the goal of fostering bodily awareness with the other methods but leans more toward physical re-education and tension release, while others prioritise physical flexibility, vocal expression and emotional exploration, often incorporating elements of movement and mindfulness. The Alexander Technique's primary downside for VAs is its potential to overemphasise postural and structural alignment at the expense of the broader mental and vocal aspects crucial for performance (appendix 3, pp.40). It does not offer a fully integrated approach, as it does not sufficiently address the complex whole-body requirements of VAs, making it essential to explore complementary methods.

The Linklater technique for vocal performance is centred on freeing the natural voice through relaxation and heightened body awareness (Linklater, 2006). This technique encourages VAs to release physical tensions, allowing for a more resonant and authentic vocal expression. By focusing on breath control and eliminating muscular constraints, it promotes relaxation and overall vocal health (Loth & Pensalfini, 2021). This knowledge is crucial in developing energy exercises tailored for VAs, as a relaxed and aware body forms the basis for dynamic EE. Integrating the principles of the Linklater technique into these exercises can help optimise energy flow and enhance holistic health, contributing to a VA's peak performance and well-being (Sataloff, 2017; Linklater, 2006).

The Linklater Method places a significant emphasis on the vocal aspect, specialising in the development of vocal expression, authenticity, and emotional depth (Loth & Pensalfini, 2021). While it integrates elements of body and movement work, its primary focus is on the voice. In contrast, the Alexander Technique primarily concentrates on body awareness and tension reduction, while Somatic Voicework takes a holistic approach, encompassing vocal, physical, and mental dimensions. The Michael Chekhov Technique, on the other hand, emphasises emotional and physical expression through a variety of methods. The primary downside of the Linklater Method for VAs lies in its potential to emphasise vocal expression over holistic energy management and integration. While it excels in vocal training, Nilsson et al. (2022) found that it may not fully address the complex interplay of physical, mental, and vocal energy required in high-performance scenarios, making it necessary to supplement its principles with other methods for comprehensive training in the vocal athletic domain.

The Somatic Voicework LoVetri Method is a comprehensive and holistic approach to vocal training that emphasises the integration of physical, mental, and vocal elements (LoVetri,

2013). This method is instrumental in the framework of EE exercises for VAs due to its multifaceted benefits. Physically, it promotes proper alignment, breath support, and tension release, allowing VAs to develop a strong foundation for vocal control and endurance (White, 2017). Mentally, it encourages mindfulness, emotional expression, and stress reduction, equipping VAs with the mental resilience needed for high-pressure performances (LoVetri, 2013). In terms of vocal development, Somatic Voicework fosters improved vocal flexibility and expressiveness, ensuring that VAs can achieve their artistic goals with greater depth and authenticity. This integrative approach aligns with the growing recognition in the field of vocal performance that excellence is the result of harmonious collaboration between the body, mind, and voice (Stemple, 2005, Dayme, 2006; Leigh-Post, 2014).

The Somatic Voicework LoVetri Method offers a unique perspective in the realm of vocal training and EE, distinguishing itself with the integration of the voice with the entire body, emphasising the importance of somatic awareness and the synergy of physical, vocal, and mental elements (LoVetri, 2013). In contrast, the Alexander Technique primarily centres on tension reduction and body alignment, the Linklater Method emphasises vocal expression, and the Michael Chekhov Technique focuses on emotional and physical expression. A potential downside of the Somatic Voicework LoVetri Method for VAs could be the intricate nature of the practice, which might necessitate more time for comprehensive training (White, 2017). However, its holistic approach, when adequately integrated into an EE framework, can significantly benefit VAs by enhancing their physical, vocal, and mental energy coordination for optimal performance and vocal health.

The Michael Chekhov technique, rooted in acting, is invaluable for VA training as it accentuates dynamic body awareness. This method encourages performers to use imaginative and physical techniques to connect with their emotions (Rushe, 2019; Petit, 2010). By promoting a deep understanding of body and emotion, it serves as a foundation for VAs to access their inner selves and convey authenticity through their voice and body. Integrating these principles into energy exercises can empower VAs to train dynamically and holistically by addressing the physical and emotional demands (Spivey & Barton, 2009; Rohrer, 2018; Lawrence 2022; Chandler, 2022).

The Michael Chekhov technique offers a distinct approach to VA training and EE. Unlike the other techniques, the Michael Chekhov Technique delves into the psychological and emotional aspects of artistic well-being and success (Chekhov, 2013), thus providing VAs with tools for heightened expression and creativity. In contrast to the other vocal methods, Chekhov's

approach is acting based, aiming to unify the body and with an emphasis on inner emotional states, but does not blatantly include vocal technique. However, it can still be integrated into singing technique and significantly contribute to VAs' holistic and dynamic EE (Melton, 2001), providing them with a unique set of tools to foster, understand, and enhance their emotional energy in coordination with their physical body and atmosphere for optimal training (Petit, 2010; Rushe, 2019).

Non-Western

The selection of bodily energy flow meditation, Qi Gong, Tai Chi, Kalaripayattu, and Capoeira as non-western traditions to aid VAs in EE was a deliberate choice made for several compelling reasons (appendix 3, pp.38). First and foremost, these practices align with the holistic nature of VA training involving physical and mental well-being (Larkey et al., 2009; Jones, 2019). These traditions prioritise the connection between the body and the mind, a crucial element for VAs seeking to effectively harness and coordinate their energy during training (Jones, 2019). Furthermore, these practices are deeply rooted in the concept of energy flow (Larkey et al., 2009) within the body, providing VAs with valuable insights into sensing and manipulating energy to their advantage (Loehr & Schwartz, 2003).

Additionally, many of these practices involve physical conditioning and movement, contributing to improved physical fitness, structure and stamina, essential for optimal vocal training (LeBorgne & Rosenberg, 2019; Malde et al., 2020; Friedlander, 2018). Moreover, these traditions incorporate stress reduction techniques and mindfulness practices, assisting VAs in managing performance anxiety and stress, ultimately contributing to improved energy balance (Woodward, 2009; Yeung et al., 2018; Zhang et al., 2020).

Lastly, these traditions encourage creativity and self-expression, fostering innovative ways for vocal artists to express themselves (Woodward, 2009). By including these non-western traditions, the EE framework provides VAs with a diverse set of tools and practices to enhance their physical, vocal, and mental energy coordination. This diversity respects the individuality of VAs, offering them a range of practices to choose from based on their preferences and needs, ultimately promoting a more inclusive and effective approach to EE.

Incorporating bodily energy flow meditation techniques (Larkey et al., 2009), found in the following martial arts practices and recently in performance (Juncos & de Paiva e Pona, 2018), can be a valuable addition to the endeavour of EE for VAs. Such practices can enhance awareness of the subtle energy dynamics within the body, fostering a deeper connection between the physical and mental aspects of performance. By focusing on the flow of energy

throughout the body, VAs can develop heightened self-awareness, helping them to optimise EE during training (Larkey et al., 2009).

Qi Gong, an ancient Chinese practice, focuses on cultivating "qi" or life energy, offering VAs the opportunity to enhance their energy circulation, physical vitality, and mental clarity (Zhang et al, 2020; Yeung et al., 2018). Through gentle movements, synchronised breathing exercises, and mindful meditation, Qi Gong contributes to improved energy flow. This practice can enable VAs to effectively harness and channel their energy, positively impacting vocal performance and overall well-being. The mental and physical aspects of Qi Gong harmoniously support a holistic view of EE. (Jahnke, 2002).

In contrast, Tai Chi, with its slow and fluid movements, is specifically tailored to promote balance, relaxation, and energy flow within the body (Yeung et al., 2018). These principles align with the goals of the EE framework for VAs. Tai Chi enhances posture, breath control, and mental focus, thus nurturing body awareness, grounding, and mental calm (Wayne & Kaptchuk, 2008). While sharing some similarities with QiGong, the differences in its specific movements and emphasis contribute uniquely to the holistic development of VAs' energy management (Yeung et al., 2018).

Kalaripayattu, the ancient Indian martial art, is a wellspring of physical and mental benefits for VAs. This practice stands out for its emphasis on rigorous physical conditioning, cultivating strength, endurance, and flexibility (Vinodan & Meera, 2018). VAs integrating Kalaripayattu movements and stances into their training can enhance their physical prowess significantly. These movements, which include dynamic power, promote bodily awareness and control. Practitioners gain a deep understanding of their own physicality, which is vital for any VA.

Furthermore, Kalaripayattu is known for its emphasis on energy control and breath management (Kolanad, 2022). It involves precise techniques for channelling energy or "prana" within the body. This aspect of Kalaripayattu harmonises well with the EE framework. VAs can learn how to harness their internal energy reservoirs efficiently, providing them with a remarkable tool to optimise their energy levels during training and vocalising.

On the other hand, Capoeira, the Afro-Brazilian martial art, adds a unique and creative dimension to the VA's training. Beyond physical conditioning, Capoeira promotes a sense of rhythm, balance, and agility through its blend of dance, acrobatics, and martial arts (Downey, 2005). VAs who incorporate Capoeira movements into their routines can benefit from enhanced

physical fitness and coordination as well as freedom, expression and enjoyment (Jordan et al., 2018).

However, what sets Capoeira apart is its focus on emotional expression and community (Downey, 2005; Jordan et al., 2018). This practice encourages participants to express themselves through the art form and engage with fellow practitioners. VAs have the opportunity to gain not only physical agility but also a deeper connection to their emotions, enabling them to infuse their performances with genuine emotional depth and expression. Capoeira provides a unique avenue for VAs to explore their emotional range, promoting holistic well-being while ensuring they connect more deeply with their audiences.

Multidisciplinary

The incorporation of diverse practices into the EE regimen for VAs underscores the necessity for a multidisciplinary approach to cater to the multifaceted needs of these performers (Chandler, 2022; Rohrer, 2018; LeBorgne & Rosenberg, 2019; Friedlander, 2018). A VA's training is not limited to vocal techniques; it extends to the realms of physical fitness, emotional expression, and mental fortitude. Each discipline contributes unique perspectives and expertise to address these aspects effectively.

In this comprehensive approach, the vocal training methods play a vital role. Vocal techniques and pedagogy provide the foundation for vocal health and proficiency (Sataloff, 2017). The utilisation of these methods ensures that the regimen addresses the specific needs of the vocal mechanism and the VA as a whole. By drawing from established vocal techniques and training methods the project capitalises on a wealth of expertise to support VAs' vocal development with longevity and vocal health at the forefront.

The inclusion of non-Western practices like QiGong, Tai Chi, Kalaripayattu, and Capoeira ensures that physical awareness and conditioning are an integral part of the regimen. These traditions bring valuable physical attributes such as strength, flexibility, balance, flow and energy control. This is vital for VAs to achieve a state of peak physical performance and coordination, which directly impacts the quality of their vocal delivery.

Moreover, the emotional dimension is aptly covered through Capoeira (Downey, 2005), and also the Michael Chekhov technique (Petit, 2010). Such expression is a critical component of vocal training, as it allows VAs to connect with their emotions, character, performance and atmosphere on a deeper level (Lewis, 1992; Chekhov, 2013). The field of emotional expression, both mental and physical, is further bolstered by holistic practices like QiGong and Tai Chi, which promote mental clarity and emotional balance (Yeung et al., 2018).

Incorporating multiple perspectives and fields adds significant value and versatility to the project. Each discipline brings a unique set of techniques and philosophies to the table, enhancing the comprehensiveness of the regimen. The synthesis of traditional voice and non-Western physical practices facilitates a more holistic approach to VA training, with each discipline contributing its strengths and benefits to the well-being and vocal athletic training. The multidisciplinary cooperation reflects the complex nature of vocal athleticism and ensures that the project is ethically, intellectually, and practically robust.

Impact and Reflective Conclusion:

The completion of this extensive research project and the formulation of the EE regimen signify a transformative journey. This process has significantly bolstered my research skills, enhancing my academic prowess, and enabled myself to navigate a vast and diverse body of literature, synthesising complex ideas from various fields (Randolph, 2009). Moreover, the research has heightened the need for ethical awareness, particularly in the context of incorporating non-Western practices (Israel, 2014). These experiences align with the transformative learning theory, underscoring the profound changes in understanding and perspective that such in-depth research can evoke (Cranton, 2006).

The comprehensive framework developed in this project reflects a robust combination of best practices from different fields, offering VAs a well-rounded approach to enhancing their physical, vocal, and mental energies (Dayme, 2006). However, this framework is not without limitations. Its inherently subjective nature, tailored to individual VAs, introduces potential variability and necessitates continuous guidance and adaptation (Irwin, Jensen & Jones, 2013). This subjectivity, while providing flexibility, also implies that standardised assessments or generalizable outcomes may not be readily attainable.

In light of these limitations, future research should aim to collaborate with and gain perspectives from experts in diverse fields and possibly develop standardised assessment tools to measure the regimen's efficacy and explore potential generalizable outcomes. Additionally, in-depth investigations into the ethical implications of incorporating non-Western practices in vocal training are vital to ensure the preservation and respect of cultural traditions. This ongoing research will guarantee the regimen's adaptability to the evolving needs of VAs while adhering to ethical and effective practices. Thus, the limitations stemming from the individualization approach and the incorporation of non-Western practices must be balanced with the project's strength in offering a flexible and adaptable toolkit.

The impact of this project extends to multiple stakeholders. The practitioner's personal growth and understanding of benefits and risks of interdisciplinary coordination will significantly influence their teaching practice and academic prowess. A main impact of this and future work is to contribute to the development and training of VAs who understand the value of a comprehensive approach to their craft (Stemple, 2005; Dayme, 2006; Sataloff, 2017). For VAs, the EE regimen provides a significant opportunity for enhancement, offering a comprehensive approach to vocal performance that optimises their energy utilisation and safeguards their vocal and physical health. On a broader scale, the wider field of vocal athletic training and performance stands to benefit from the insights and practices developed in this project. The EE regimen has the potential to contribute to the development of a new standard in vocal athletic training, promoting holistic well-being and vocal excellence.

In conclusion, this extensive research project and the creation of the EE regimen have provided numerous opportunities for growth and reflection. It is clear that embracing transformative learning experiences is of paramount importance for research endeavours (Cranton, 2006). Looking ahead, I am eager to see the broader impact of this work on the training and performance of VAs and its influence on promoting an ethical and holistic approach in the field. The EE framework has the potential to revolutionise vocal training by offering a comprehensive, individualised, and dynamic approach that enhances VAs' overall well-being and performance capabilities, ensuring their success while safeguarding their vocal and physical health.

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Appendices

1: Energy Engagement Exercises for Vocal Athletic Training

Overall Goal:

Energy Engagement:

- Centre and mindfully prepare your body to perform energy engagement tasks
- Start with deep bodily awareness and alignment, then progress to diaphragmatic breathing, vocalising and emotional elements
- Gradually engage different muscle groups in the body, dynamically, starting from the feet and moving upwards
- Combine this with vocalisation exercises that require various degrees of energy and intensity
- Exercise progressively activates and coordinates energy throughout the body
- **Integration of voice, body, mind and performance:**
 - Create a routine that combines elements from these exercises
 - Flow through Qi Gong, Tai Chi movements, vocal methods, emotional resonance, and energy flow meditation.
 - Conclude by focusing your energy towards a specific song, performance demand or scene
 - These exercises prepare the body, voice, and mind for a comprehensive and energised performance

Suggested Exercises:

Alexander Technique Alignment: (Informed by Wiess, 2005; Michele Capalbo)

(semi-supine procedure w/ paperback books/yoga mats and direct thoughts with constructive rest)

- Allow neck to release into optimal length so head can balance on spine
- Allow torso to lengthen and widen
- Allow legs to unstiffen and knees/hips/ankles release and bend
- Notice ability to expand 360 degrees with breath and notice feedback (McAllister-Viel, 2021)
- Allows you to notice starting point to avoid unnecessary tension within breath

Stand (from monkey position→ foundation for better posture and to build tonus by strengthening deep extensor muscles to improve head/spine alignment) → Dynamic Efficient Balance

- Stand with awareness of your posture, paying attention to alignment and releasing tension in the body.
- 6 points of balance → compression model
 - Movement helps with body mapping (Malde et al., 2012) and overall athleticism (LeBorgne & Rosenberg, 2019)
- Notice how your head is balanced on your spine and engage where necessary
 - Notice balance of feet and where weight distribution is. Is anything locked?

- Tensegrity: compression and tension gives us movement, strength and flexibility.
This position/structure is not fixed (Turvey, 2007)
- As you maintain this aligned posture, perform vocal warm-ups and exercises.
- This exercise combines the principles of the Alexander Technique with vocal training, enhancing resonance and vocal projection.

Bodily Energy Flow Meditation: (Leigh-Post, 2014)

- Begin with a relaxed stance, in front of a mirror and take deep breaths
- Observe your posture, alignment and tensegrity
- Visualise energy flowing through your body from your centre
- As you exhale, imagine the energy radiating through your limbs.
- This exercise enhances overall body-mind connection and energy flow.

QiGong Breathing and Sound Flow:

- Begin with a relaxed stance and take deep diaphragmatic breaths while focusing on your lower abdomen.
- As you exhale, produce a sustained vocal tone, allowing your breath to shape the sound (Zhang et al., 2020).
- Visualise the energy flowing from your centre into your voice as you continue to vocalise.
- This exercise synchronises breath control, energy flow, and vocalisation, preparing the body and voice for performance.

Somatic Voicework LoVetri Method (LoVerti, 2013; White, 2017)

- Diaphragmatic Breathing and Vocalization
 - Inhale deeply through your nose, allowing your diaphragm to descend, causing your abdomen to expand.
 - Exhale slowly through your mouth while vocalising a sustained "ah" sound.
 - Pay attention to the sensation of your diaphragm supporting your vocalisation.
 - Repeat this exercise to enhance breath support, vocal resonance, and mental focus.

Tai Chi Flow and Vocalization: (Yeung et al., 2018; Wayne & Kaptchuck, 2008)

- Practise a series of Tai Chi movements while focusing on balance and fluidity.
 - Grasp the sparrow's tail, wave hands like clouds, single whip
 - Shift body weight, control breathing and continuous flow
- Incorporate vocalisation exercises between movements, matching vocal dynamics with your physical motions.
- This exercise enhances body-mind coordination, energy flow, and vocal control, providing a holistic warm-up routine.
- Focus on connecting your vocalisation with the fluidity of your movements.
- This exercise harmonises body movements with vocal expression, promoting physical and vocal integration.

Kalaripayattu: (Indian martial art) (Kolanad, 2022; Vinodan & Meera, 2018)

- Begin with Kalaripayattu-inspired stances and movements to improve body awareness, balance, and energy flow as well as concentration.
 - Maithari (stance for strength and stability)
 - Stand with your feet hip-width apart.

- Extend one leg forward, bending it at a 90-degree angle.
- The other leg remains behind you, with the foot turned slightly outward for balance.
- Keep your back straight and your torso upright.
- Maintain a firm but relaxed posture, distributing your weight evenly between both legs.
- The Maithri stance offers a strong base for various movements and strikes in Kalaripayattu, ensuring stability and control.
- Aayirakkala (agility stance → speed and precision)
 - Start with your feet shoulder-width apart.
 - Bend your knees slightly, keeping your back straight.
 - Extend one leg forward, positioning it at a 45-degree angle.
 - The other leg remains behind, with the knee slightly bent and the heel slightly lifted.
 - Raise your arms to chest height, keeping your elbows bent and close to your body.
 - Your fingers should be extended, resembling an elephant's trunk.
- Mei Payattu (footwork/coordination/spatial awareness)
 - Step lightly/accurately to move swiftly and maintain balance
 - Coordination of all limbs/torso
 - Synchronise breath with movement → promote energy flow/focus
- Chuvadu movements (flexibility/control)
 - Fluidity between movements/transitions (continuity)
 - High kicks, low spins/sweeps/changes in direction
 - Mimic nature/animalistic movements and connect breath to movement
- Integrate vocalisation into the movements, emphasising the connection between breath, energy, and sound.
- This exercise prepares vocal athletes for dynamic and energy-infused performances through flow of physical, mental and now vocal energy.

Capoeira + Vocalisation: (Brazilian) (Lewis, 1992; Downey, 2005)

- Practise Capoeira movements, which incorporate dance, acrobatics, and martial arts techniques.
 - Ginga: fundamental swaying movements → balance and body natural flow
 - Negativa: lower body stability → low centre of gravity for support
 - Low kicks → control
 - Balancing technique → transitioning and control
 - Fluidity → agility/coordination
- Combine rhythmic breathing and then vocalisation with the movements to sync voice, rhythm, and physicality.
- This exercise enhances energy activation, agility, and expressive vocal performance.

Linklater Emotional Resonance: (Loth & Pensalfini, 2021; Knipple, 2018; Linklater, 2006; 2018)

- Incorporate exercises from the Linklater method to release physical and emotional tension (Linklater, 2006).

- Use this emotional and physical release to infuse your vocalisation with authenticity and expression.
 - Emotional Release through Sound:
 - Think of an emotional state or memory you want to express through your voice.
 - Stand in a comfortable position and close your eyes.
 - Begin vocalising, allowing your voice to convey the chosen emotion without words.
 - Let go of any inhibitions and allow your voice to express the emotion freely, using a range of sounds, tones, and dynamics.
 - This exercise helps vocal athletes connect their emotional energy with vocal expression, promoting authenticity and emotional resonance in their performances.
 - Body Tension Release and Alignment:
 - Stand or sit in a relaxed posture.
 - Close your eyes and mentally scan your body for tension or areas of discomfort.
 - Release tension by consciously relaxing and letting go of any tightness in those areas.
 - As you release tension, take a deep breath and vocalise a sustained sound like "ssss" or "shhh" to facilitate the release of physical tension.
 - This exercise helps vocal athletes free their bodies from unnecessary tension and align their physicality with vocal energy, leading to a more relaxed and resonant voice.

Somatic Voicework LoVetri Method (White, 2017; LoVerti, 2013)

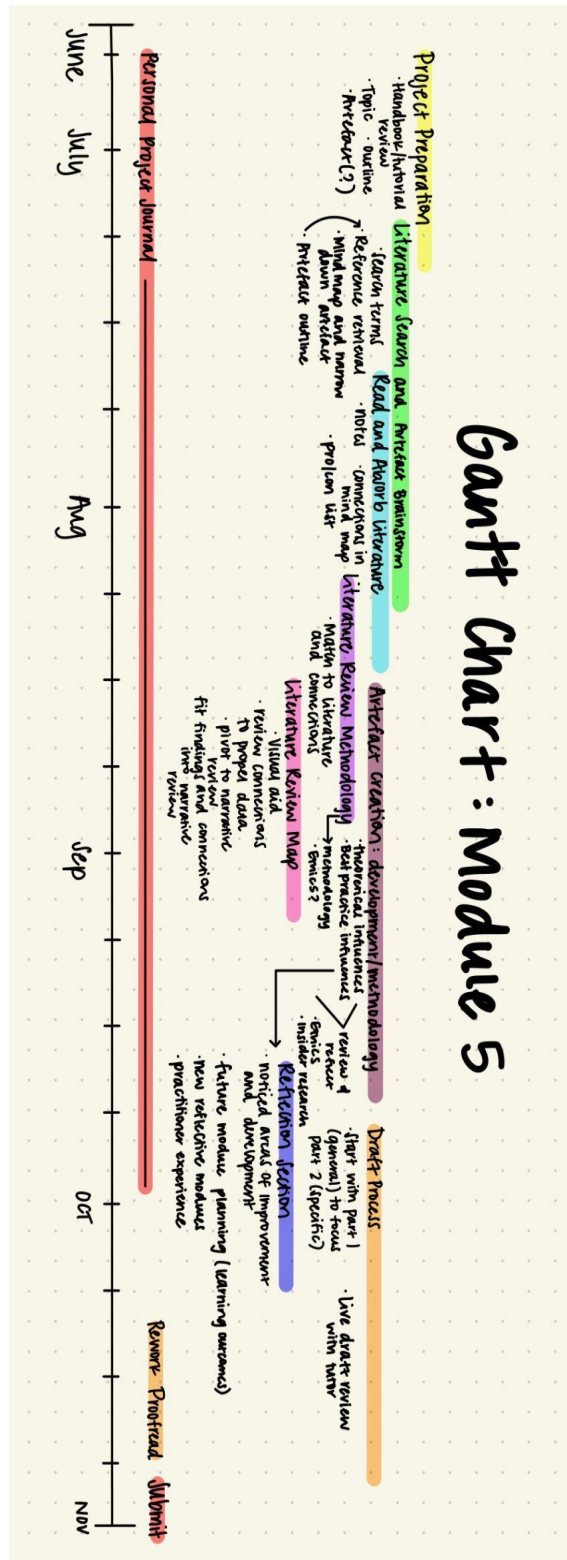
- Mindful Vocalization and Emotional expression
 - Begin vocalising different sounds or words to express a range of emotions
 - Specify and connect those emotions to a song or scene
 - Allow your body to respond and react naturally to each emotion with vocal and bodily expression
 - This helps mindfully release emotions to enhance mental and emotional clarity through natural body movement. This heightens energy on all three facets (White, 2017).

Chekhov's: (Rushe, 2019; Petit, 2009; Ashperger, 2008)

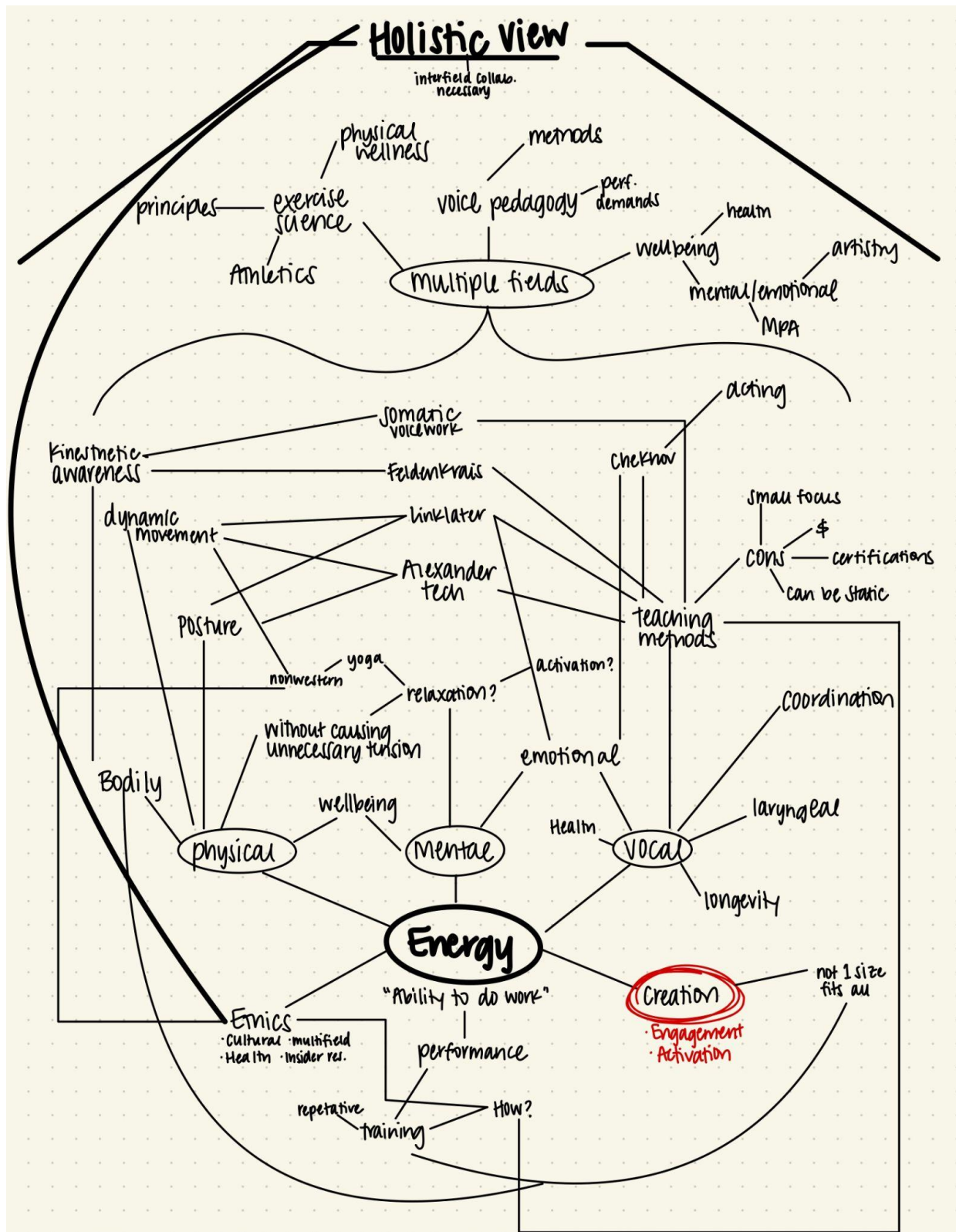
- Choose a monologue, scene or song that requires heightened emotional expression.
- Practise the emotional content of the scene using Chekhov's imaginative techniques (Chekhov, 2013).
- Engage your whole body in conveying the emotions through gestures, movements, and vocalisation.
 - Psychological Gesture with Vocalization:
 - Stand comfortably and choose a psychological gesture that embodies the emotion or energy you want to convey in your vocal performance.
 - Close your eyes, breathe deeply, and visualise the gesture.

- As you perform the gesture, simultaneously vocalise the intended vocal expression, such as a line or a sound, aligning your voice with the physical gesture.
- Focus on connecting your emotional and physical energies to create a unified expression.
- This exercise enhances vocal and physical expression by promoting emotional alignment and energy flow.
- Atmosphere Exploration:
 - Select an atmosphere or emotional quality (e.g., tension, tranquillity, excitement) that you want to convey in your performance.
 - Close your eyes and imagine yourself within an environment that represents that atmosphere.
 - Start vocalising sounds, words, or phrases that capture the essence of the atmosphere.
 - As you vocalise, allow your body to physically respond and adapt to the chosen atmosphere.
 - This exercise helps vocal athletes connect their vocal expression with their physicality, enabling a more authentic and holistic performance.
- Radiating and Receiving Energy:
 - Find a comfortable standing position and close your eyes.
 - Imagine energy radiating from your body outward, filling the space around you.
 - Simultaneously, visualise energy being drawn in from the external space and absorbed into your body.
 - While inhaling, imagine yourself receiving energy from the surroundings, and as you exhale, imagine projecting your energy outward.
 - This exercise helps vocal athletes balance and harmonise their energy flow, facilitating a grounded and vibrant vocal performance.
- This exercise helps connect emotional expression with physical and vocal energy.

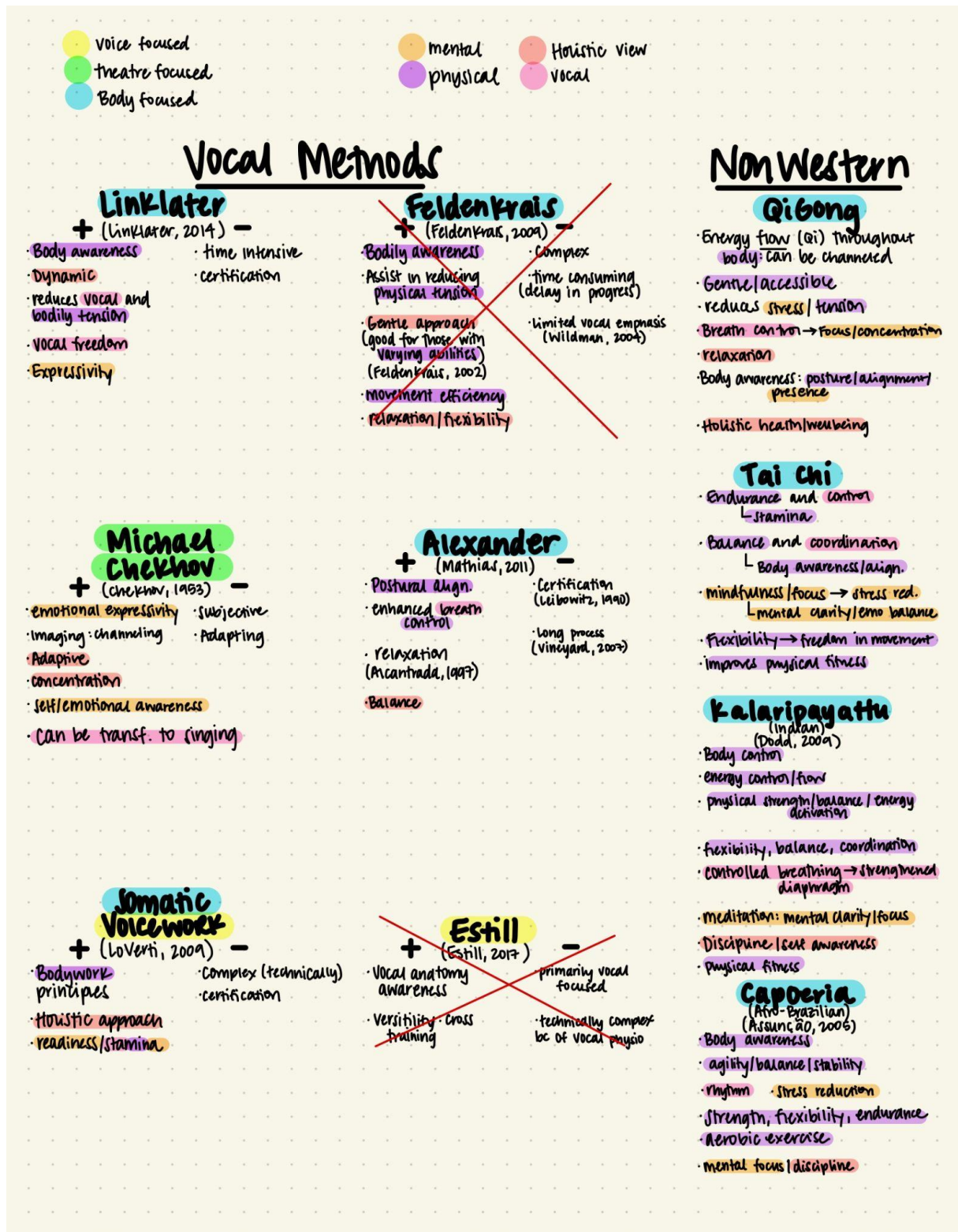
Gantt Chart: Module 5



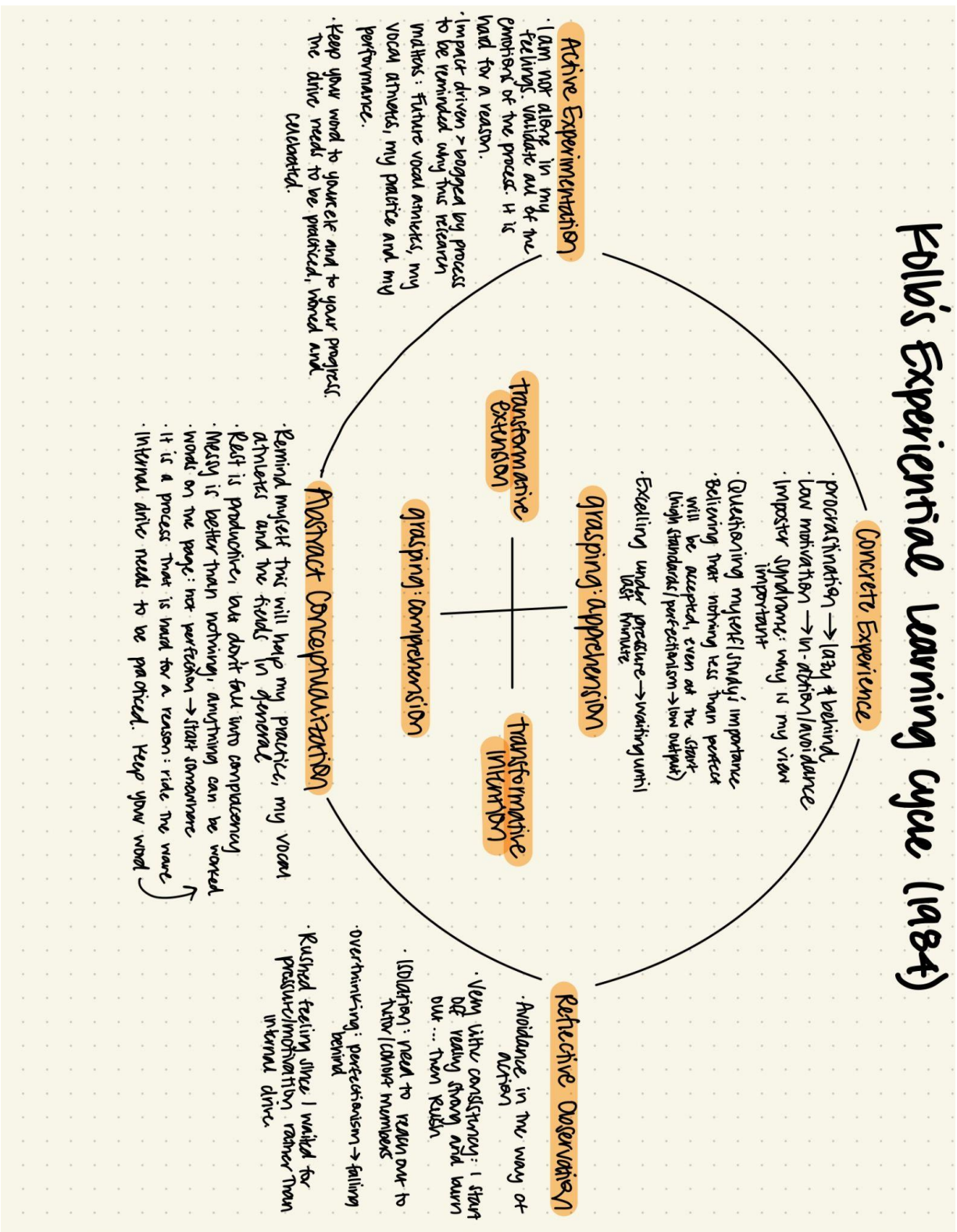
3. Mind Map



4. Method Comparisons



5. Reflective Frameworks



2) What was I trying to achieve? Reflection Consequences?

- I don't know if "achieve" is the right cue for this response, but I was trying to not feel uncomfortable and was avoiding the "Hard" or "messy." In reality most things worth doing will not be easy or clean at the start, but I let that hinder my process. Instead of focusing on the hard or messy aspects I tried to focus on the impact and ^{relevant} opportunity.

1) Description and significant factors

- I felt majorly behind due to perfection driven procrastination and imposter syndrome. I found that time management tips weren't helping because I was avoiding the discomfort of the tasks involved in high level academic endeavor.

John's Model of Structured Reflection (1995)

How did internal/external knowledge affect decisions?

3) Influencing factors

- Mainly internal discomfort, but also late of external motivators (not in person/ isolation/ only draft + final deadlines). I used my aptitude for excelling under pressure, especially with the draft, but it affected my work, as it was rushed and to no surprise, messy. Rather than experiencing the "mess" earlier in the process and having time to clean/clarify/organise, I wasted time and allowed the uncomfortable feelings to fester.

5) Learning What changes? Thoughts/Feelings Ethically/empirically/personally/Field

- Do it anyway: personal
- Messy earlier = cleaner later: Empirical/Field
- It is supposed to be uncomfortable/messy → learn in: personal
- I am not alone: ethical/personal
- If it were easy, everyone would do it
- Drive comes when you let go of the emotions holding you back
- I am doing this for a reason → think impact: Field
- Confronting/processing these factors (perfectionism/avoidance) will make the next steps/paths easier

4) What could I have done better? Other choices/patterns and their consequences

- Staged me to my plan within the Gantt chart and realized that something on the page or done, is better than nothing, even if it's not perfect. Committing to the process and reminding myself of the intended impact involved, rather than bogged down by perfection/doubt. As that does is true my project and standards down with it.
- (Or my sanity to rush and get it "perfect")