APPENDICES TABLE OF CONTENTS
For Module 3 BMPF7008 2133961

APPENDIX 1: GLOSSARY OF TERMS **2**

APPENDIX 2: UWTSD ETHICS FORM **3**

APPENDIX 3: CERTIFICATE OF ETHICAL APPROVAL ROYAL ACADEMY OF MUSIC **18**

APPENDIX 4: PARTICIPANT INFORMATION SHEET & CONSENT FORM **19**

APPENDIX 5: REDACTED SIGNED FORM **25**

APPENDIX 6: LUGERING WARM-UP SEQUENCE (LWU) **26**

APPENDIX 7: RESEARCH INSTRUMENTS **35**

APPENDIX 8: QUALITATIVE THEMES FROM TAGUETTE **36**

APPENDIX 1: GLOSSARY OF TERMS

MA Musical Theatre actors in training	MTAT
Warm up	WU
Lugering Warm up sequence	LGU
Pre-Research Questionnaire	PRQ
Participant Diaries and Questionnaire	PDQ
Post Research Questionnaire	PTRQ
Semi-occluded vocal tract exercises	SOVT's
Phonation Threshold Pressure	PTP
Evaluation of Ability to Sing Easily Scale	EASE
Estill Voice Technique	EVT

APPENDIX 2: 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:		Lloyd Elizabeth Wylde			
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:	Institute of Management and Health
4	Campus:	Online
5	E-mail address:	lloydewylde@gmail.com
6	Contact Telephone Number:	07889 559675
	For students:	

7	Student Number:	2133961
8	Programme of Study:	Postgraduate Diploma – Performance Coaching
9	Director of Studies/Supervisor:	Louise Emanuel/Julie Crossman/Debbie Winter

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 16.4.24	
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)		☒	Institute of Management and Health 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	*Royal Academy of Music Research Integrity and Ethics Handbook March 2025*	☒
4	*Risk Assessment Matrix – UK Research Integrity Office (RIO)*	☒

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:	Ways into Readiness: A mixed-methods research project to develop a preparatory practice routine for body and voice		
2	Proposed start date:	28/4/2025	Proposed end date:	16/09/2025
	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** Sports people will stretch physically before beginning their activity. What do actors do before they step on stage or onto the rehearsal floor? This research is to develop and deepen understanding of techniques to facilitate musical theatre trainee actors (MTTA), come to a state of physical and vocal readiness, with the specific focus on the speaking voice, when beginning performance or rehearsal. (this box should expand as you type)			
4	**Research Question** What physical, vocal and mindfulness exercises can be applied to MTTA student's warm-up that will prepare them for the somatic and vocal readiness and presence required to perform or rehearse, speaking fully "on voice"? Meaning using clear tone, resonances awoken, articulators (jaw, lips, tongue, soft palate) warmed up. (this box should expand as you type)			
5	**Aims of Research Activity**			

	To expand the literature on the preparation for vocalisation of trainee actors, which is a nascent area. Much literature exists for singers, but the specific area of what the actor requires to bring them to physical, mental and vocal readiness is still relatively unexplored. Musical theatre actors in training tend to focus on their singing voices, but musicals require spoken text too. What do MTTA need to do to ensure that their spoken voice is ready to work? What specific exercises relating to the body, breath and mind will ensure that readiness. The aim is to deepen my practice as a teacher and to develop a useful progression warm-up that can be adapted and expanded by students in future to facilitate readiness to work. (this box should expand as you type)
6	**Objectives of Research Activity** To develop a sequence of physical stretches, movements (i.e tai chi, Body Mind-Centreing (BMC), breathwork and mindfulness exercises to ensure that body, mind and voice are warmed up and present (physically and vocally engaged) to begin work in rehearsal or performance. (this box should expand as you type)
	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	**1. Literature review** Review of current research detailing preparation of actors' voices for speaking. In the Western tradition actor training is split into body and voice. Much focus on actor preparation is seen through the prism of An Actor Prepares *(Stanislavski,1936).* Later work such as Voice and the Actor (*Berry, 1973*), The Actor Speaks *(Rodenburg,1994),* bring together voice and text and make that a thematic focus. That Western tradition is being enlightened by somatic practices and influences from the East. This is enlarging the possibility of possibilities for the trainee actor. The specific focus is on elucidating practices and techniques that facilitate somatic, vocal and mental readiness to work, either in performance or rehearsal. Warming up actors' voices traditionally entails attention paid to body, breath, phonation, articulation. The review will examine what current methodologies are being used for actors in training and what emergent somatic and mindful practices may enhance the actors' abilities to bring them into presence. Also using peer reviewed literature (McCallister Viel, 2018, Sansom,2014, Zarrilli, 2022) that embraces new and emerging practices to bridge the gap between Eastern and Western methods. **2. Mixed Methods Research** This will be a mixed methods research project using collection of qualitative and quantitive data, using a convergent parallel design. Convergent parallel design involves the collection of qualitative and quantitive data simultaneously, but data analysed separately allowing for the data to be compared and or merged. Participants will be using two forms to feedback. There will be a pro forma form to be filled in at the commencement and end of the research. The initial pro forma will allow the participants to outline any current physical or vocal challenges they face i.e returning to habit and using repetitive rhythm or pitch and, outline their current warmup method. The final proforma will be the same to see whether any physical or vocal differences have been noted and whether their warm-up routine has been affected as result of the progression learned. A practice diary will be available for the duration of the research, which will contain two parts.

	A Likert scale questionnaire to be filled in before and after the progression warm up is done, secondly, a space where the participant may note anything that is relevant to their physical or vocal state that day. Thus, enabling quantitive analysis drawn from the questionnaires, as well as potential thematic analysis triangulated with observations and the literature review. **3. Participant observation** Participants will be lead through a warmup progression in the teaching session. They will then be observed working through the progression, to check compliance with it and any problems or queries. Participants will be observed in rehearsal by the researcher, to assess the efficacy of the progression learnt and what is observably different or unchanged, since the commencement of the research. **4. Researcher journal** A journal will be used to critically reflect on the design of the research, the efficacy of the teaching session. If observation of the MTTA is available during rehearsal, then observations will be drawn as to any change noted in the participants over the two-week research period. This will also be used to critically reflect on the research process and when analysing the data to be objective to any findings, and to avoid bias which might affect the validity of the study. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	1. Royal Academy of Music 2. Online (zoom) (this box should expand as you type)
	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	n/a *(this box should expand as you type)*

10	Use of documentation not in the public domain: Are any documents **NOT** publicly available?	**NO**	☒
		YES	☐
11	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with the current data protection law of the country in question and that of England and Wales. *(this box should expand as you type)*		

	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:		
	(this box should expand as you type)		

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: (this box should expand as you type)	☐	☒

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: (this box should expand as you type)	☐	☒

	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?	8 *(this box should expand as you type)*
11	Who will the participants be?	Future professional voice users, musical theatre actors in training, age range 19-30 (current students that I am teaching at the Royal Academy of Music, Musical Theatre MA) *(this box should expand as you type)*
12	How will you identify the participants?	Student participants will be approached via a central cohort email (all students currently enrolled on the programme are contactable at once via a single email address, which I currently have access to) inviting participants to engage in the research, specifying aims and objectives, time frame, commitment and stipulations of consent. *(this box should expand as you type)*

	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			
	(this box should expand as you type)			

	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			
	The teaching session will be carried out in person or online through zoom. If it is to be online using zoom, access to the session is through a specific password and requires admittance into the zoom room from the researcher. *(this box should expand as you type)*			

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: 1. Emotional distress	*How you will mitigate the risk to participants:*	

	2. Physical discomfort 3. Psychological discomfort *(this box should expand as you type)*	1. *Participants can withdraw at any time, if they feel any emotional distress. Clear signposting to student support services will be provided* 2. *All participants will be encouraged to work within and not beyond their own physical boundaries and to stop the work at the commencement of any pain or discomfort* 3. *If students experience any psychological discomfort, they are free to withdraw from the research at any time. Additionally, signposting to student support services will be provided.* *(this box should expand as you type)*
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	
	N/A *(this box should expand as you type)*	
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: 1.Emotional engagement 2. Lack of engagement by participants in study *(this box should expand as you type)*	*How you will mitigate the risk to the investigator:* 1. I will be filling a journal during the process and will use bracketing as a way to avoid bias and to unpack any emotional reactions to the progress of the research and adherence by participants. 2. I have access to tutor support to discuss any potential lack of participants, or engagement by participants and how this might best be managed. *(this box should expand as you type)*
5	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to the University: Potential risk of adverse publicity and data protection. *(this box should expand as you type)*	*How you will mitigate the risk to the University:* Information for participants is clear and I will be adhering to a strict ethical policy and will be complying with data protection procedure. *(this box should expand as you type)*
6	**Environmental risks** For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: Not applicable *(this box should expand as you type)*	*How you will mitigate the risk to environment:* *(this box should expand as you type)*

	Disclosure and Barring Servic

	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?
	A debrief will be given to participants at the end of the research process to check-in with them as to the programme's efficacy. On completion of the research, the findings will be shared with them via email and within 3 months. *(this box should expand as you type)*
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.
	The research requirements will be clearly laid out in document form (available as a hard copy or electronically), which will be provided to potential participants. The schedule of research will also contain a letter of consent and an explanation of participatory informed consent and what their rights are as participants before engaging in the research and during. Levels of adherence to the research will be clearly delineated. The research will be outlined in terms of participant requirements to engage in the research. What the research project involves i.e. one teaching session 45-60 minutes to take the students through the warm-up progression. Secondly, the period of research after the taught session where participants are required to fill in a practice diary, including a questionnaire. The anonymity and confidentiality of the participants will be provided. Time frames involved will be outlined. An initial teaching session either carried out in person, or online, followed by a two-week engagement process for participants to engage with the research. Consent forms will be provided for participants to fill in, to give informed consent to participate in the research process. Participants will be made aware that they can leave the research at any point without any negative impact to themselves. *(this box should expand as you type)*
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.
	All participants will be given a unique identifier to ensure anonymity and confidentiality, and this list will be kept securely in a password protected folder. All data will be encrypted and kept in password protected cloud storage on the researcher's student office 365 system which will not be shared. Member checking will be provided to participants before any draft research is submitted and any changes or omissions requested will be honoured. *(this box should expand as you type)*

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	Personal data will only be drawn from their practice diaries and questionnaires contained within that format. The data will form the basis of the research analysis. I will also have access to their email addresses for contact details but that they will only be used for contact and not recorded anywhere. *(this box should expand as you type)*		
	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	*(this box should expand as you type)*		

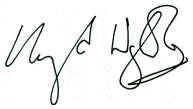
	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	**YES**	**NO**
5	Manual files (i.e. in paper form)?	☒	☐
6	University computers?	☐	☒
7	Private company computers?	☐	☒
8	Home or other personal computers?	☒	☐
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 participants will be given a unique identifier to ensure anonymity and confidentiality.		

	All data will be encrypted and kept in password protected cloud storage on the researcher's student office 365 system which will not be shared. Backups will be to this system. Any manual files such as forms or participant diaries will be digitised at the earliest possibility and then destroyed appropriately. *(this box should expand as you type)*

	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 on the researcher's office 365 system which will not be shared. 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 completion of the project 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 this project. If any manual files are used, they will be digitised at the earliest possibility and then destroyed appropriately. *(this box should expand as you type)*		
22	List all who will have access to the data generated by the research activity:		
	1. The researcher (myself) 2. Research supervisor 3. The research participants *(this box should expand as you type)*		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	The researcher (myself) *(this box should expand as you type)*		
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 on the researcher's student office 365 system 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. Any manual files will be digitised at the earliest opportunity and then deleted appropriately. *(this box should expand as you type)*		
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 *(this box should expand as you type)*		
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:** **16.4.25**

For STUDENT Submissions:

2	Director of Studies/Supervisor:	Laura James	**Date:** **24.4.25**
3	Signature:	Laura James	

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 3: Certificate of Ethical Approval

ROYAL ACADEMY OF MUSIC

CERTIFICATE OF ETHICAL APPROVAL

This certificate confirms that the application made by
Lloyd Wylde to the Royal Academy of Music's Research Ethics Committee
was **APPROVED.**

Project title:
Ways to Readiness

This certificate is valid until **07 July 2025**, or until there is a material change to the proposed project, or until there are relevant changes to the Academy's ethics policy, whichever is sooner.

Signed:

Date: 29 April 2025

BRIONY COX-WILLIAMS
Chair of the Royal Academy of Music's Ethics Committee

APPENDIX 4: PARTICIPANT INFORMATION SHEET & CONSENT FORM

Participant Information Sheet

Dear potential research participant

You are invited to participate in a research project entitled:

> **Ways into Readiness - A mixed-methods research project to develop a preparatory practice routine for voicing in rehearsal and performance.**

The purpose of this research is to trial a warm-up sequence for the spoken voice, to prepare for rehearsal and/or performance.

I am aiming for a maximum of 8 participants. The current Musical Theatre cohort will be emailed and any student wishing to participate may do so. Once the threshold of 8 is reached, I will signal, via email to the cohort, that the maximum has been reached and no more participants are needed

Participation in the research is entirely voluntary and any refusal to participate will not incur any penalty, or loss of benefits, to which the participants are otherwise entitled.

Participants may discontinue their involvement at any time, without penalty, or loss of benefits.

Time Commitment

There will be one training session of 45-60 minutes in person or online of the warm-up sequence, which will allow the sequence to be demonstrated, practised and any questions raised.

A pre and post-research questionnaire will be provided, which should each take 10-15 minutes to complete. Therefore, 30 minutes in total.

The practice of the warm-up sequence is aimed to last 20 minutes. Before the warm-up sequence, part of the participant diary will need to be filled in (5-10 minutes). After the warm-up sequence, the participant diary is to be completed (5-10 minutes). The total amount for the sequence and participant diary should be 35-40 minutes. Within the **14 day** research period, participants are free to do the warm-up sequence as much, or as little as is desired by them.

The google form used to fill in the participant diary, can be requested to send a copy of the form to the responder, should they wish to receive one, for their own records.

It is envisaged that the 14 day research period will be between **16-29 June**, with the sequence being delivered between **9-13th June**.

The warm-up sequence will be a short progression from floor to standing, using gentle stretching, accompanied with semi-occluded vocal tract exercises (SOVTs), humming and voicing on vowels and consonants.

Participants may, for their own purposes record their voices on their own devices, pre and post progression, but this will be for their own use and will not be used as part of the research.

Risks and Benefits

Time management may be a potential risk to participation, so potential participants are asked to consider whether they have the time available to participate.

The stretches and physical postures used during the sequence, should be ones that are familiar to participants. However, participants are reminded to work within their own physical limitations and if any discomfort manifests, to stop and take appropriate action. If necessary, postures can be adapted to suit the individual.

Potential benefits to the participants may be an increased awareness of what, physically and vocally, helps them prepare to be vocally present to speak in rehearsal or performance and, practical exercises to take forward into their practice.

Confidentiality and your data

All participants on agreeing to participate will be given a unique identifier to ensure anonymity and confidentiality. This list will be kept securely in a password protected folder.

All data will be encrypted and kept in password protected cloud storage on the student researcher's office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. The data will be stored until the completion of the project 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 this project.
Member checking will be provided to participants before any draft research is submitted and any changes or omissions requested will be honoured. Participants may also request copies of the final study and any reports or publications arising from their participation.

A debrief will be offered to the participants at the conclusion of the research through the researcher's contact email. Participants are also able to request details of any subsequent reports or publications using data derived from the research period.

The data derived from this research may be used in later academic work documents as part of the researcher's post-graduate diploma, if deemed relevant.

Any data derived from this research will only be shared with my academic supervisor (Louisa Morgan) and academic markers at UWTSD, as part of submitting my draft and final research summation document.

Contact

Should participants have queries about the research and wish to contact the researcher their email is L.Wylde@ram.ac.uk

Should participants wish to contact the researcher's academic supervisor, their details are:

Louisa Morgan - louisa@voicestudycentre.com
Debbie Winter – debbie@voicestudycentre.com

Ethical Approval

My research has been approved by the UWTSD Ethics Research Committee as well as the Royal Academy of Music Research Ethics Committee.

Participation in the research will be gratefully received by the researcher, as without you, the participants, the work cannot proceed. Thank you.

Participant Consent Form

Ways into Readiness - A mixed-methods research project to develop a preparatory practice routine for voicing in rehearsal and performance.

Consent to take part in research:

- I……voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.

- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves:

    - Signing a consent form to confirm participation
    - Attendance in person/online to a 45-60 minute training session, date to be confirmed
    - Before embarking on a defined **14 d**ay long research period, participants will fill out a pre-research questionnaire
    - During the **14 day** research period, participants will practice the warm-up sequence and fill out a participant diary (which includes a questionnaire). Participants are free to practice the sequence as much or as little as is desired.
    - At the termination of the **14 day** research period, participants will fill out a post-research questionnaire.

- I understand that I will not benefit directly from participating in this research.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research my identity will remain anonymous.
- This will be done by changing my name and being given a unique identifier.
- I understand that disguised extracts from my questionnaires and research diary may be quoted in the research summation document and associated presentation and dissertation.
- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms, questionnaires and participant diaries will be retained securely in a password protected folder. All data will be encrypted and kept in password protected cloud storage on the researcher's student office 365 system which will not be shared. The research data will only be accessible to the researcher and academic supervisor from the end of the research period (date tbc) until June 2027 when the UWTSD exam board confirms the results of the researcher's dissertation.

- 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 as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Name of Researcher: Lloyd Wylde

Contact email: L.Wylde@ram.ac.uk

Degrees held:

- BA hons, Drama (Aberystwyth University)
- MFA Voice Studies (Royal Central School of Speech & Drama)
- Current study Postgraduate Diploma – Performance Coaching, Voice Study Centre through University of Wales Trinity St David's

Affiliations
Voice & Text Teacher, Royal Academy of Music

Voice Teacher, City Literary Institute

Academic Supervisors Contact Details:

Debbie Winter, Voice Study Centre debbie@voicestudycentre.com

Louisa Morgan, Lecturer (Spoken Voice Lead), Voice Study Centre

louisa@voicestudycentre.com

Signature of research participant:

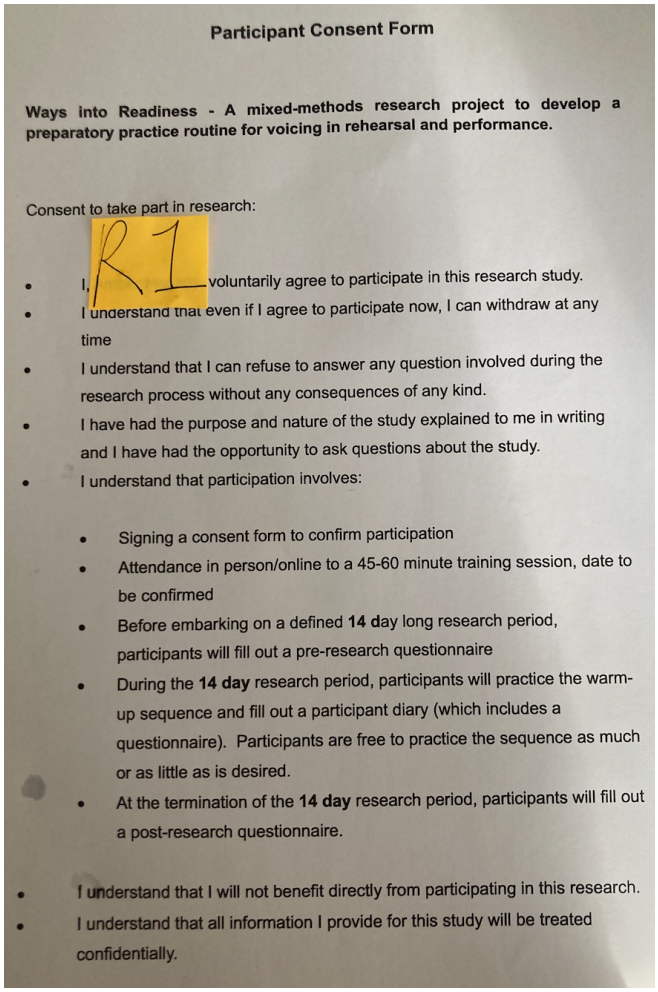
…….

Date: 16/06/25

Signature of researcher

……
I believe the participant is giving informed consent to participate in this study

Appendix 5: Redacted Signed Forms



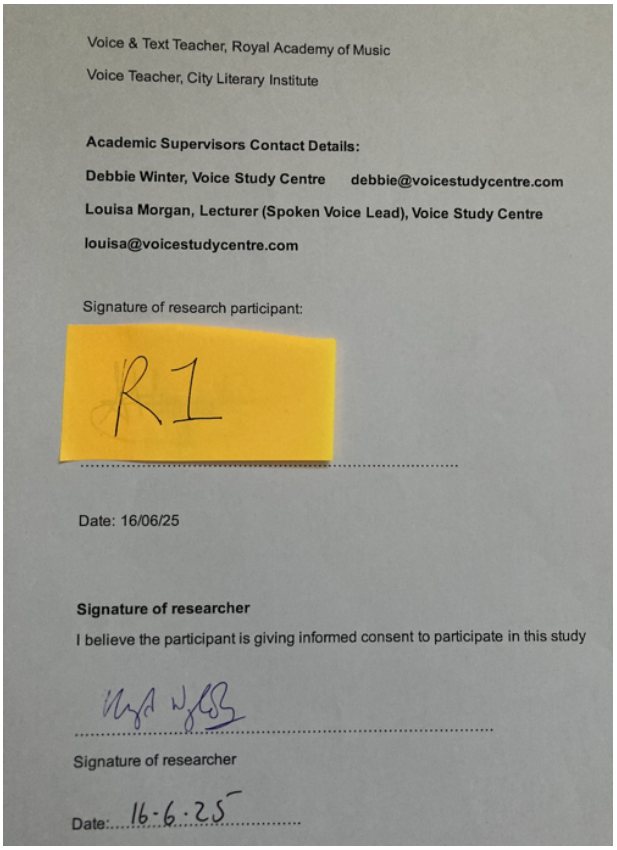
Participant Consent Form

Ways into Readiness - A mixed-methods research project to develop a preparatory practice routine for voicing in rehearsal and performance.

Consent to take part in research:

R1

- I, [redacted] voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
- I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves:
  - Signing a consent form to confirm participation
  - Attendance in person/online to a 45-60 minute training session, date to be confirmed
  - Before embarking on a defined **14 d**ay long research period, participants will fill out a pre-research questionnaire
  - During the **14 day** research period, participants will practice the warm-up sequence and fill out a participant diary (which includes a questionnaire). Participants are free to practice the sequence as much or as little as is desired.
  - At the termination of the **14 day** research period, participants will fill out a post-research questionnaire.
- I understand that I will not benefit directly from participating in this research.
- I understand that all information I provide for this study will be treated confidentially.



Voice & Text Teacher, Royal Academy of Music

Voice Teacher, City Literary Institute

Academic Supervisors Contact Details:

Debbie Winter, Voice Study Centre **debbie@voicestudycentre.com**

Louisa Morgan, Lecturer (Spoken Voice Lead), Voice Study Centre

louisa@voicestudycentre.com

Signature of research participant:

R1

.....

Date: 16/06/25

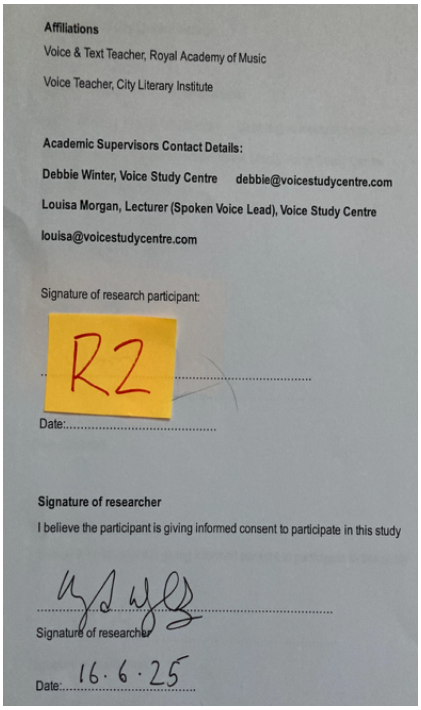
Signature of researcher

I believe the participant is giving informed consent to participate in this study

.....

Signature of researcher

Date: 16·6·25



Affiliations

Voice & Text Teacher, Royal Academy of Music

Voice Teacher, City Literary Institute

Academic Supervisors Contact Details:

Debbie Winter, Voice Study Centre **debbie@voicestudycentre.com**

Louisa Morgan, Lecturer (Spoken Voice Lead), Voice Study Centre

louisa@voicestudycentre.com

Signature of research participant:

R2

Date:.....

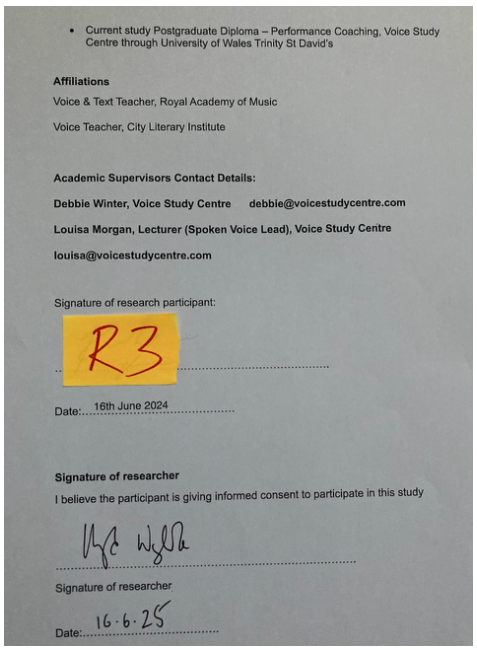
Signature of researcher

I believe the participant is giving informed consent to participate in this study

.....

Signature of researcher

Date: 16·6·25



- Current study Postgraduate Diploma – Performance Coaching, Voice Study Centre through University of Wales Trinity St David's

Affiliations

Voice & Text Teacher, Royal Academy of Music

Voice Teacher, City Literary Institute

Academic Supervisors Contact Details:

Debbie Winter, Voice Study Centre **debbie@voicestudycentre.com**

Louisa Morgan, Lecturer (Spoken Voice Lead), Voice Study Centre

louisa@voicestudycentre.com

Signature of research participant:

R3

Date: 16th June 2024

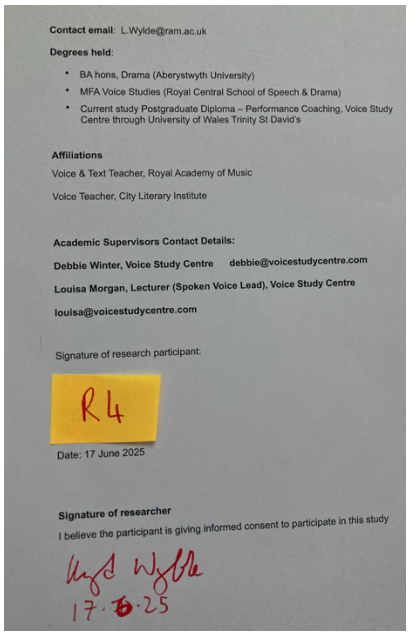
Signature of researcher

I believe the participant is giving informed consent to participate in this study

.....

Signature of researcher

Date: 16·6·25



Contact email: L.Wylde@ram.ac.uk

Degrees held:

- BA hons, Drama (Aberystwyth University)
- MFA Voice Studies (Royal Central School of Speech & Drama)
- Current study Postgraduate Diploma – Performance Coaching, Voice Study Centre through University of Wales Trinity St David's

Affiliations

Voice & Text Teacher, Royal Academy of Music

Voice Teacher, City Literary Institute

Academic Supervisors Contact Details:

Debbie Winter, Voice Study Centre **debbie@voicestudycentre.com**

Louisa Morgan, Lecturer (Spoken Voice Lead), Voice Study Centre

louisa@voicestudycentre.com

Signature of research participant:

R4

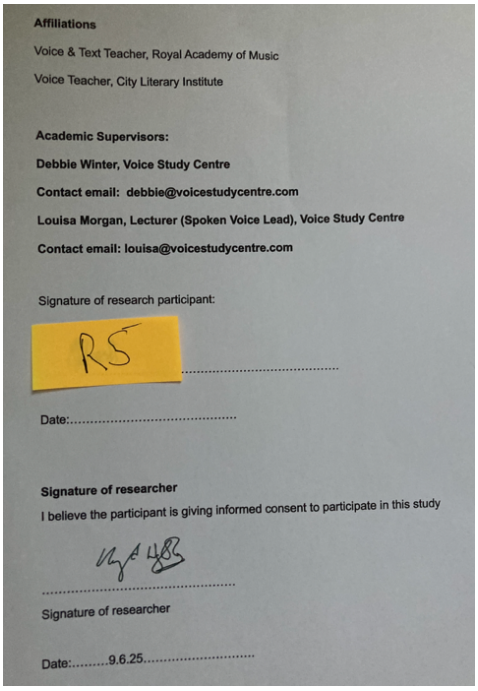
Date: 17 June 2025

Signature of researcher

I believe the participant is giving informed consent to participate in this study

.....

17·6·25



Affiliations

Voice & Text Teacher, Royal Academy of Music

Voice Teacher, City Literary Institute

Academic Supervisors:

Debbie Winter, Voice Study Centre

Contact email: debbie@voicestudycentre.com

Louisa Morgan, Lecturer (Spoken Voice Lead), Voice Study Centre

Contact email: louisa@voicestudycentre.com

Signature of research participant:

R5

Date:.....

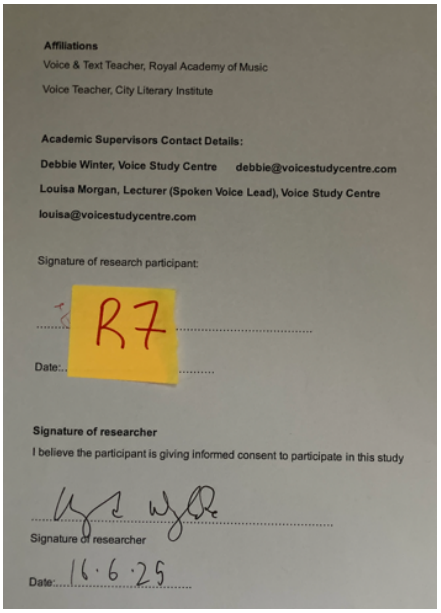
Signature of researcher

I believe the participant is giving informed consent to participate in this study

.....

Signature of researcher

Date:.....9.6.25.....



Affiliations

Voice & Text Teacher, Royal Academy of Music

Voice Teacher, City Literary Institute

Academic Supervisors Contact Details:

Debbie Winter, Voice Study Centre **debbie@voicestudycentre.com**

Louisa Morgan, Lecturer (Spoken Voice Lead), Voice Study Centre

louisa@voicestudycentre.com

Signature of research participant:

R7

Date:.....

Signature of researcher

I believe the participant is giving informed consent to participate in this study

.....

Signature of researcher

Date: 16·6·25

APPENDIX 6: LUGERING WARM-UP SEQUENCE (LWU)

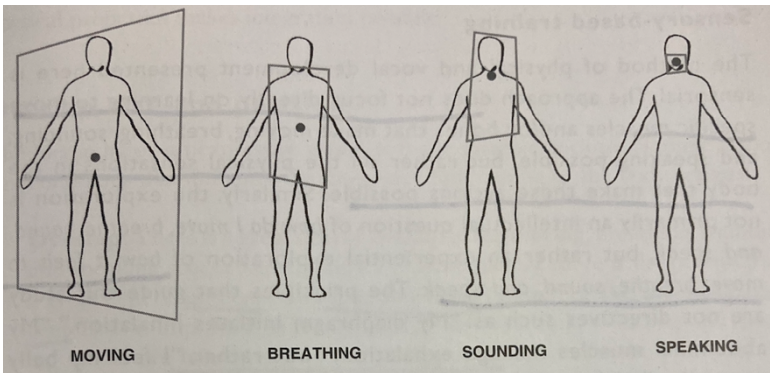
Lugering Warm up Sequence

Moving – pelvis

Breathing – diaphragm

Sounding – throat

Speaking - mouth



We're working primarily with these two principles:

Release the breath falls from the body

Charge the body carries the breath

The sounds we are working with are:

1. 'huh' (sigh)
2. Ssss
3. Panting
4. Vowel sounds

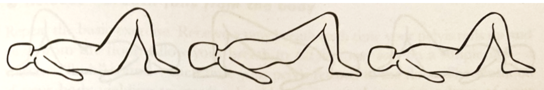
Panting a note

Panting quickly in and out is. A practical way to initiate and active the action of the breathing centre. This is foundational for paving the way for centred breathing. Because this action is quick and reflexive it is virtually impossible to pant without engaging the diaphragm But, please take care, if at any point you feel dizzy, stop.

THE PHYSICAL SEQUENCE

1. Pelvic tilt
2. The bridge
3. Side roll
4. Leg swing
5. Roll up
6. Spine rounding
7. Diamond loop
8. Additional or optional cross legged loop (same sequence just with legs crossed instead of feet touching in a diamond)

1. **PELVIC TILT** - take the pelvis only 2 inches off the floor– sensing creasing and decreasing action.
   https://youtu.be/ZuCNFXjE2Go



(1) (2) (3)

Figure 12.1 Pelvic tilt.

	1ST PHRASE		2ND PHRASE		3RD PHRASE		4TH PHRASE		
■	TILT UP	TILT DOWN	TILT UP	TILT DOWN	TILT UP	TILT DOWN	TILT UP	TILT DOWN	R E S T
■	1 -	2	2 -	2	3 -	2	4 -	2	
●	*	SIGH	*	SIGH	*	SIGH	*	SIGH	
●	*ssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssss								

* = receive a new breath
ssss = a sustained "s" sound

Figure 12.2 Pelvic tilt table.

The square = movement component
The circle = breathing component

2. **THE BRIDGE**



(1) (2) (3)

Figure 12.3 Partial bridge.

	1ST PHRASE			2ND PHRASE			3RD PHRASE	
■	ROLLING UP	ROLLING DOWN	R E S T	ROLLING UP	ROLLING DOWN	R E S T	ROLLING UP	ROLLING DOWN
■	1 - 2 - 3 - 4 -	5 - 6 - 7 - 8		2 - 2 - 3 - 4	5 - 6 - 7 - 8		2 - 2 - 3 - 4	5 - 6 - 7 - 8
●	*	SIGH		*	SIGH		*	SIGH
●	*ssssssssssssssssssss			*ssssssssssssssssssss			*ssssssssssssssssssss	

* = receive a new breath
ssss = a sustained "s" sound

Figure 12.4 Partial bridge table.

https://youtu.be/ugZv7xEvNw0

3. SIDE ROLL.
https://www.dropbox.com/scl/fi/iveq66kbrsa4v7bm6x5k0/Side-roll-leg.MOV?rlkey=ul9dxqa319y9p1naci876kk07&dl=0

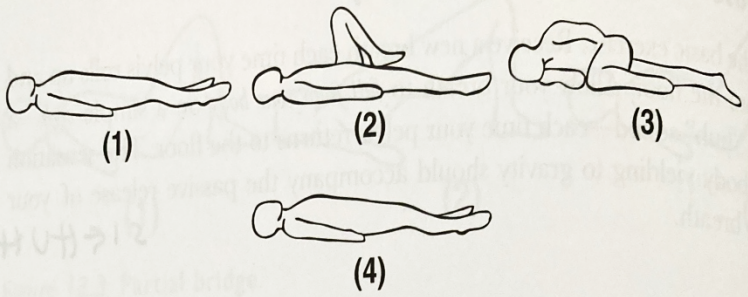


Figure 12.5 Side roll.

Right Side-Roll

	1ST PHRASE		REST	2ND PHRASE		REST
■	ROLL OVER ONTO THE RIGHT SIDE			ROLL BACK INTO THE LONG-LYING POSITION		
■	1 – 2 – 3 – 4 – 5 – 6 – 7 – 8			2 – 2 – 3 – 4 – 5 – 6 – 7 – 8		
●	*	SIGH		*	SIGH	
●	*ssssssssssssssssssssssssssssss			*ssssssssssssssssssssssssssssss		

Left Side-Roll

	3RD PHRASE		REST	4TH PHRASE		REST
■	ROLL OVER ONTO THE LEFT SIDE			ROLL BACK INTO THE LONG-LYING POSITION		
■	3 – 2 – 3 – 4 – 5 – 6 – 7 – 8			4 – 2 – 3 – 4 – 5 – 6 – 7 – 8		
●	*	SIGH		*	SIGH	
●	*ssssssssssssssssssssssssssssss			*ssssssssssssssssssssssssssssss		

* = receive a new breath
ssss = a sustained "s" sound

Figure 12.6 Side roll table.

4. LEG SWINGS

https://www.dropbox.com/scl/fi/vo2qxhxrtepculibq6s7l/double-leg-swing.MOV?rlkey=ogxese8c4nnz101c7ele4sp9d&st=s0ydet0a&dl=0

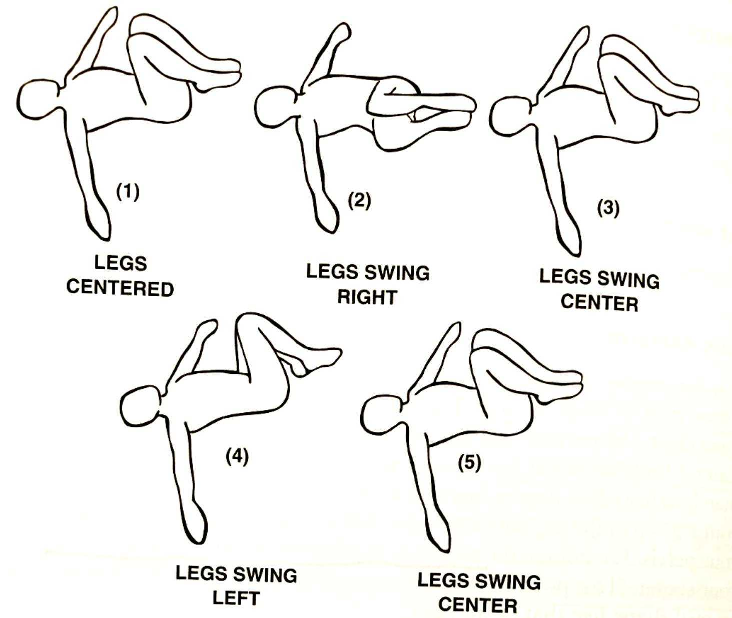


Figure 12.7 Eight swings.

	1ST PHRASE				2ND PHRASE			
■	1 – 2 – 3 – 4 – 5 – 6				2 – 2 – 3 – 4 – 5 – 6			REST
■	SWING RIGHT	SWING CENTER	SWING LEFT	SWING CENTER	SWING RIGHT	SWING CENTER	SWING LEFT	
●	* SIGH	*	SIGH	*	SIGH	*	SIGH	
●	*sssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssss							

	3RD PHRASE				4TH PHRASE			
■	3 – 2 – 3 – 4 – 5 – 6				4 – 2 – 3 – 4 – 5 – 6			REST
■	SWING RIGHT	SWING CENTER	SWING LEFT	SWING CENTER	SWING RIGHT	SWING CENTER	SWING LEFT	
●	* SIGH	*	SIGH	*	SIGH	*	SIGH	
●	*sssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssssss							

* = receive a new breath
ssss = a sustained "s" sound

5. LEG SWINGS

https://www.dropbox.com/scl/fi/f80if98fpvvbq9x1q0z2x/leg-roll.MOV?rlkey=bmv4diuvpzhcydne7430tz8dn&st=g22tbrjg&dl=0

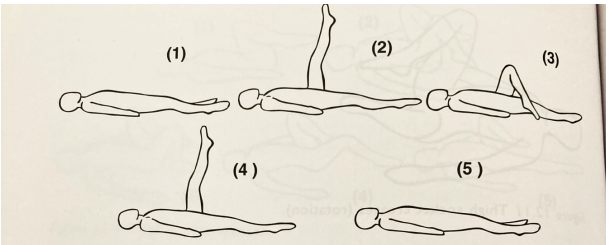


Figure 12.12 Leg swings (parallel).

	1ST PHRASE		2ND PHRASE	
■	SWINGING RIGHT LEG UP & OVER	SWINGING RIGHT LEG BACK	SWINGING LEFT LEG UP & OVER	SWINGING LEFT LEG BACK
■	1 – 2 – 3 – 4		2 – 2 – 3 – 4	
●	* SIGH	* SIGH	* SIGH	* SIGH
●	*ssssssssssssssssssssssssssssssssssssssss		*ssssssssssssssssssssssssssssssssssssssss	

	3RD PHRASE		4TH PHRASE		
■	SWINGING RIGHT LEG UP & OVER	SWINGING RIGHT LEG BACK	SWINGING LEFT LEG UP & OVER	SWINGING LEFT LEG BACK	REST
■	3 – 2 – 3 – 4		4 – 2 – 3 – 4		
●	* SIGH	* SIGH	* SIGH	* SIGH	
●	*ssssssssssssssssssssssssssssssssssssssss		*ssssssssssssssssssssssssssssssssssssssss		

* = receive a new breath
ssss = a sustained "s" sound

Figure 12.13 Leg swings (parallel) table.

6. ROLL UP

https://youtu.be/CuMhSU1um7A

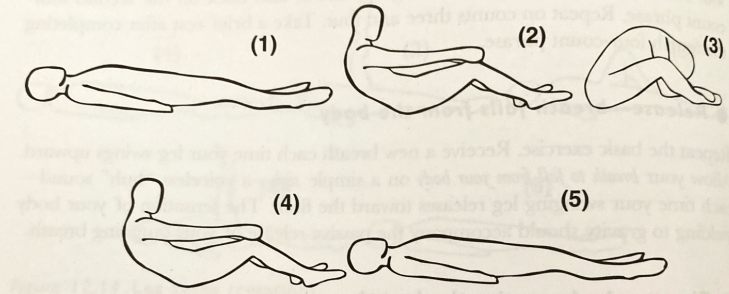


Figure 12.16 Roll-up.

	1ST PHRASE		2ND PHRASE		3RD PHRASE		
■	ROLLING UP	ROLLING DOWN	ROLLING UP	ROLLING DOWN	ROLLING UP	ROLLING DOWN	REST
■	1 – 2 – 3 – 4 – 5 – 6 – 7 - 8		2 – 2 – 3 – 4 – 5 – 6 – 7 – 8		3 – 2 – 3 – 4 – 5 – 6 – 7 - 8		
●	*	SIGH	*	SIGH	*	SIGH	
●	*ssssssssssssssssssssssssssssssssssssssss		*ssssssssssssssssssssssssssssssssssssssss		*ssssssssssssssssssssssssssssssssssssssss		

* = receive a new breath
ssss = a sustained "s" sound

Figure 12.17 Roll-up table.

7. SPINE ROLLING

https://www.dropbox.com/scl/fi/k1q1xt1b4s316imdm7i2v/Spine-Curve-Lengthen.MOV?rlkey=anri3m71b2sqf1slhpjt33wji&dl=0

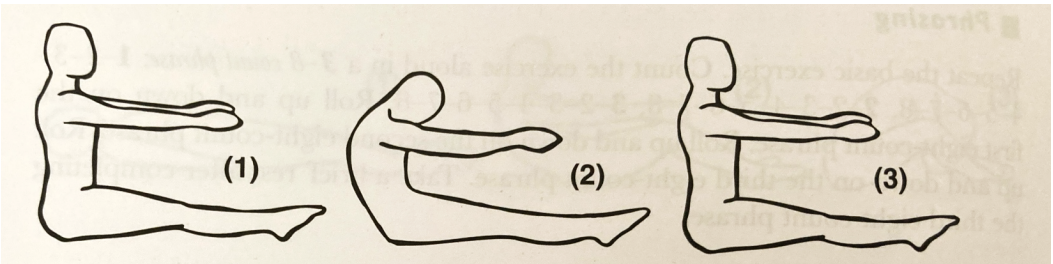


Figure 12.18 Spine rounding.

	1ST PHRASE		2ND PHRASE		3RD PHRASE		REST
■	ROUND	LENGTHEN	ROUND	LENGTHEN	ROUND	LENGTHEN	
■	1 – 2		2 – 2		3 – 2		
●	*	SIGH	*	SIGH	*	SIGH	
●	*SSSSSSSSSSSSSSSSSSSS		*SSSSSSSSSSSSSSSSSSSS		*SSSSSSSSSSSSSSSSSSSS		

* = receive a new breath

8.DIAMOND SIT LOOP. https://youtu.be/kIciK4qbnYA

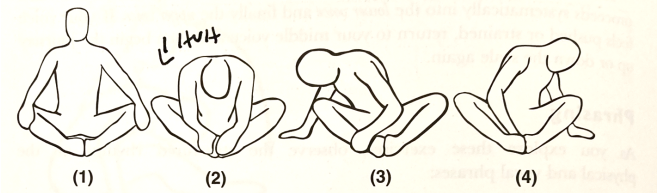


Figure 12.22 Diamond-sit loop.

		Loop Down	Loop Up	Loop Down	Loop Up	Loop Down	Loop Up
3 LOOPS	CENTER	* HUH	*	HUH	*	HUH	*
3 LOOPS	RIGHT	* HUH	*	HUH	*	HUH	*
3 LOOPS	LEFT	* HUH	*	HUH	*	HUH	*
3 LOOPS	CENTER	* HUH	*	HUH	*	HUH	*

* = receive a new breath.

Figure 12.23 Falling onto sound.

		1ST LOOP	2ND LOOP	3RD LOOP
3 LOOPS	CENTER	* HUH + MMMMMMMMMMMMMMMMMMMMMMMMMMMM		
3 LOOPS	RIGHT	* HUH + MMMMMMMMMMMMMMMMMMMMMMMMMMMM		
3 LOOPS	LEFT	* HUH + MMMMMMMMMMMMMMMMMMMMMMMMMMMM		
3 LOOPS	CENTER	* HUH + MMMMMMMMMMMMMMMMMMMMMMMMMMMM		

* = RECEIVE A NEW BREATH.

Figure 12.24 Carrying the sound.

Now you can try the loop with your pitch

		Descending /Ascending Pitches	Ascending/Descending Pitches
3 LOOPS	Center	Starting Pitch	Starting Pitch
3 LOOPS	Right	Lower pitch 1/2 Step	Raise pitch 1/2 Step
3 LOOPS	Left	Lower pitch 1/2 Step	Raise pitch 1/2 Step
3 LOOPS	Center	Lower pitch 1/2 Step	Raise pitch 1/2 Step
3 LOOPS	Right	Raise Pitch 1/2 step	Lower Pitch 1/2 step
3 LOOPS	Left	Raise Pitch 1/2 step	Lower Pitch 1/2 step
3 LOOPS	Center	Raise Pitch 1/2 step (Starting Pitch)	Lower Pitch ½ Step (Starting Pitch)

Figure 12.25 Working with pitch.

Now you can continue the loop with consonants

		1st Loop	2nd Loop	3rd Loop
Lip Consonants				
3 LOOPS	Right	*MEE	*MAH	*MOO
3 LOOPS	Left	*BEE	*BAH	*BOO
3 LOOPS	Right	*PEE	*PAH	*POO
3 LOOPS	Left	*WEE	*WAH	*WOO
Tongue-Tip Consonants				
3 LOOPS	Right	*DEE	*DAH	*DOO
3 LOOPS	Left	*TEE	*TAH	*TOO
3 LOOPS	Right	*SEE	*SAH	*SOO
3 LOOPS	Left	*ZEE	*ZAH	*ZOO
Palatal Consonants				
3 LOOPS	Right	*GEE	*GAH	*GOO
3 LOOPS	Left	*KEE	*KAH	*KOO
3 LOOPS	Right	*ngEE	*ngAH	*ngOO
3 LOOPS	Left	*JEE	*JAH	*JOO

* = receive a new breath.

STANDING SECTION

https://www.dropbox.com/scl/fi/1iaus6c0fzh9pnlf8eeri/Standing-Instructions.MOV?rlkey=6dy908oymfm1qj9prz82vkvmj&dl=0

With this section, you can build from 3 bends/plies, 3 steps forward, 3 arm bends, to 4 knee bends, steps forward etc

Coming into standing take a legs parallel position

Bend/unbend. Rest.
When knees bend add 'huh' to fall
When knees straighten breathe in
Encourage clear, non-breathy release with physical energy in whole body

Fall + Catch + Carry + Shape

Take 3 steps forward – allow 'huh' to **fall** from your body

Catch the sound closing your lips on an 'mm' and allow the body to carry the sound.

Let the sound vibrations mix and mingle with the breath, sense the build of physical energy in whole body and body **carrying** sound.

When you feel sound vibrations on your lips, **shape** the sound:
EE AH OO
Let the sound vibrations mix with the physical energy in whole body rest. repeat.

CHARGE/RELEASE – FALL/CARRY

Raise lower arm – action away from the earth = **CHARGE**
Reverse the action – downward action towards the earth = **RELEASE**

Raise arm – ss- body carrying breath charge
Lower arm – voiceless huh – breath falls from the body release
Raise arm – EE or AH or AI (as in my) or OO charge
Lower arm – release
Raise arm – using sentence charge
Lower arm – using sentence fall from the body release

Try with both arms.

SOUNDING

Pitch

Select a pitch in middle of your vocal range – sustain an 'EE' – direct vibration forward into the front of the mouth – make any adjustments to produce free open tone
Sense vibration in: teeth, lips, hard palate – let the vibrations play freely in your head and face – rest and repeat.
Next AH encourage openness and expansiveness in chest
Next OO let the vibrations play in chest cavity

Move from EE-AH-OO – trying to maintain clarity of tone
Close off nose to check no buzzing

RANGE

Pitch in middle of range – send EE up into your head
Deep OO into chest
Lower pitch - OO-OH-AH as you take 3 steps forward: released, contracted, slow and heavy try on different pitches let it affect colour of voice
Pitch in upper voice OO-AY-AI – charged expansive fast and light let if affect the colour of the voice

APPENDIX 7: RESEARCH INSTRUMENTS

Pre – Research Questionnaire

https://forms.gle/pwky1fdQrdgnQV6U9

Participant Diary and Questionnaire

https://forms.gle/5gi5EMaMSHcaHvQp7

Post Research Questionnaire

https://forms.gle/tpXCVbiNTANfcBAn8

APPENDIX 8: QUALITATIVE THEMES FROM TAGUETTE

R3 32

Excluding ram training: on and off 20 year

Do you warm up b4 singing for perf: Yes What do you do when you

warm up for singing

Gentle Sovts on scales and bubbling. *[Preparation to sing, technical wu]* Some scales to match the kind of prep
needed for the work being done that day *[Preparation to sing, Assessing Voice, THEME: body connection to acting/voice, technical wu , Work task]*. It will be 10 to 15 minutes in general. *[time spent]*
Do you have a measure?

General sense of effort *[effort, sense of]*needed as I am sirening through my range *[technical wu]*.

How do you warm up your spoken v for performance?

Along with my singing warm ups, I have a series of resonant and articulation related exercises that i also cycle through *[technical wu]* whilst I do my physical warm up *[Preparation to speak, technical wu]. [THEME: body connection to task, THEME: physical regimen, Preparation to speak, technical wu]* It would be about 5/10 min on voice *[Preparation to speak, time spent]* and about 10/20 min on my physical *[time spent, THEME: physical regimen]*. I will also usually run sections of lines and text with my tongue out to help
refresh the mind *[THEME: psychological, Feeling Prepared]* for the track that I have that day *[THEME: physical regimen, Preparation to speak]*.

[Preparation to speak, THEME: body connection to acting/voice, Preparation to sing]

[technical wu] [THEME: psychological, THEME: physical regimen, Feeling Prepared, Work task, technical wu]

Do you measure? Yes

The measure is related to the effort needed to connect to the text *[effort, sense of]*. Usually there is less tension

[THEME: physical conditions] and effort if my body it warms up *[effort, sense of, THEME: physical conditions, THEME: physical regimen, Assessing Voice]* as I am able to focus on the acting versus the technical aspects of the voice. *[THEME: psychological, effort, sense of, THEME: body connection to acting/voice, Assessing Voice]*

Do you warm up before SV before rehearsal?

Sometime

Depending on the project, it's similar to a performance warm up. Though it's more general humming, sovts to

gauge the tiredness *[technical wu , THEME: fatigue]*of the

voice so I can pace myself for the day. *[THEME: autonomy of practice]*
DYWUSPV b4 rehearsal?

I do some simple tongue stretches *[technical wu]* and general resonance exercise for about 5 min *[technical wu]* as I'm walking in or on my commute. *[THEME: autonomy of practice, THEME: physical regimen, day to day]*

If you feel you are WU both voices detail why and what you hope to achieve Warming up is the best way to focus in on my job and what I need to do for my body to be able to do my job. *[Work task, THEME: body connection to task, THEME: psychological]* Whether it's tired, or a little sore *[THEME: fatigue, THEME: physical conditions, Assessing Voice] [THEME: physical conditions]*- warming up gives me the best foundations both mentally and physically *[Safety,*

Feeling Prepared, VOCAL HEALTH, THEME: physical

conditions] in which I can safely apply myself in the room without worrying. *[THEME: body connection to task, THEME: psychological, THEME: physical conditions]*

[THEME: psychological]

What do WU give you physically or vocally?

A foundation and a peace of mind that I am able to use my voice in a safe and eccftive manner to support the work. *[Anxiety, worry, Safety, THEME: psychological]*

[Feeling Prepared, Work task]

Before RAM how aware were you of implications of warming up?

I was, but also was not as equipped to formulate my own routines and have more autonomy over my vocal health *[THEME: autonomy of practice]* on a day to day basis. *[THEME: autonomy of practice, day to day, VOCAL HEALTH]*
How often did you do the WU sequence 1-4 times If there were days where you

didn't do it, why?

It would be usually because we are warming up at school *[technical wu]* or I would have a very easy day in which I would gravitate to my own soft warm ups and stretches

instead for ease. *[THEME: physical regimen, THEME: autonomy of practice, Ease]*

[Ease, THEME: autonomy of practice, THEME: physical

conditions]

How busy were you? 3 During 2 weeks

Were you feeling nervous, anxious or on edge several days Did you experience HF?

Chesty coughs that affected my rest and voice *[THEME: physical conditions]*.

Did you experience an sleep disruption Yes

What was the frequency?

Almost daily from mid of the first week till the end How easy did you find the WU

I generally felt the need to be guided through it via the video - took a little while to get used to.

What aspects of the WU did you find most practically useful and why?

It was incredibly gentle and was a useful way to ease into a day especially after a nice of disrupted rest. *[THEME: body connection to task, THEME: physical regimen, Ease, technical wu]* It is a nice way to feel the connection of the voice and breath to the body. *[Connection to Breath, Feeling Prepared, THEME: body connection to task]*

What aspects of the warm-up sequence did you find least practically useful and why?

I found myself only doing the sequence on the floor *[THEME: physical regimen]*as I usually don't leave myself quite enough time to get through to the standing sequence.

Overall, what will you take away from having participated in this vocal warm-up progression research?

I feel like I would have liked to apply this progression research over a more structured period of training so I could really apply and track its benefits. The irregularity of our schedules made it feel like I was not really participating as much as I would I have liked. *[Irregularity of practice, day to day]*

[THEME: autonomy of practice, Irregularity of practice]

In terms of building a warm-up progression for yourself, what will you take on board from the experience that was useful?

The opening sequence on the floor is a very useful series of exercises to incorporate and I would love to see if it may

serve reconnecting of voice to body, especially in-between shows *[THEME: body connection to task, THEME: body connection to acting/voice]*

R1 27

Do you warm up b4 singing for perf: yes

I usually spend about 15-20 minutes warming up. *[time spent]* I start with mobilising with some stretch and release exercises - head rolls, shoulder rolls, full body roll downs/ups, sun salutations *[THEME: physical regimen, THEME: physical conditions]*. I then do a siren or rolled r glide to see how my voice *[technical wu]* is feeling.
[Assessing Voice, Feeling (physical)] I then use slack fold/creek on comfortable speaking pitches and start to

move this around my range. I then use a lax vox straw to do some bubbling exercises - starting on sustainable notes in my speaking range and then using scales, slide of 3rd & 5ths to move around my whole range. I then move to some vocal fold closure exercises - speaking uh-oh and using an

ee vocal repeatedly and then sliding on an ee whilst

maintaining vocal fold closure. I will finish with another siren or rolled r glide *[technical wu]* to see how my voice is feeling. *[Assessing Voice, Feeling (physical)]*

Do you have a measure?

I use sirens or a rolled r before I warm up and then after I warm up to see how my voice *[technical wu]*is feeling *[Feeling (physical), Assessing Voice]*

How do you warm up your spoken v for performance? Yes I do quite a lot of physical prep, stretch a release head rolls, shoulder rolls, spine roll down/up, sun salutations *[THEME: physical regimen]*. I then would warm up similarly to how to do for singing but taking out the bubbling. Slack folds, vocal fold closure exercises, onsets, humming to feel resonance in my chest, tongue rolls. *[Preparation to speak, technical wu , THEME: body connection to acting/voice]*

Do you measure? Yes

humming to feel resonance of the voice and using vocal fold closure exercises like glottal uh-oh etc *[technical wu]*. I do this before I warm up and then after I have warmed up.

Do you warm up before SV before rehearsal? Yes I do exactly the same warm up that I would do for singing performance.
DYHAM?

Sirens & rolled r glides before and after warm up. *[technical wu]*

DYWUSPV b4 rehearsal? Sometimes

DYHAM? Not answered, how do you do it not asnwered

DYHA daily WU? No
Please detail what you do and what you're warming up?

If I am not rehearsing or performing that day I don't warm up, I tend to try and vocal rest as much as possible - use my voice as little as possible *[VOCAL HEALTH, Irregularity of practice, THEME: physical conditions, THEME:*

psychological].

If you feel you are WU both voices detail why and what you hope to achieve I always warm up because I know how important it is for my vocal health. To ensure that I am

getting as much vocal fold closure as possible to make my voice a clear as possible and to enable to access my full

range in order to use my voice expressively, in both speech and song. *[VOCAL HEALTH, Ease, THEME: body connection to acting/voice]*

What do WU give you physically or vocally?

They put me in the right mind set to perform or rehearse

[THEME: psychological, THEME: body connection to *acting/voice]*and if I don't warm up my voice just does not feel at its more resonance, clear or expressive. *[Irregularity of practice, Voice Quality]*

[Preparation to sing, Feeling (emotion), Feeling (physical), THEME: body connection to acting/voice, Assessing Voice, Feeling Prepared, Preparation to speak]

Before RAM how aware were you of implications of warming up?

I knew that warming up was important but I didn't realise how thorough and gentle you should be. *[technical wu , effort, sense of, Ease]*

Acid reflux? Yes – how does it affect

I take daily medication for my acid reflux *[THEME: physical conditions]* which keeps the symptoms at bay so it doesn't affect my voice too much *[Feeling (physical), Safety, VOCAL HEALTH, THEME: physical conditions]*. If I miss taking my medication the symptoms can give a burning feeling in my throat *[Assessing Voice, THEME: physical conditions, VOCAL HEALTH]* and when it was at its worst it would affect the clarity of the top end of my range *[VOCAL HEALTH, effort, sense of, THEME: physical conditions]*

R2 22

HF? Sometimes spring early summer

Effect: It ales me quite sniffly and fills my sinuses which leads my voice to sound quite stuffy and have a different

resonance [Assessing Voice, VOCAL HEALTH, effort, sense of, THEME: physical conditions] [THEME: physical conditions]

DYWU sv for per? Yes

I start with 15 minutes doing exercises *[time spent]*given by my speech therapist (accent method, bubbling, lip trills and humming) *[technical wu]* then I do about 10 minutes *[time spent]*of more specific singing warm up (exercises I was taught by my singing teacher)

DYHAM?

Sirening and humming through my range

[technical wu]

DYWU spv b4 perf? Yes

10 mins total. *[time spent]* Sun salutation, Neck and shoulder stretches *[THEME: physical regimen]*, some sovt work then onto open vowels and resonance. Couple of articulation exercises *[technical wu]*DYHAM? No
DYWUsv b4 rhearsal Same as performance

DYHAM yes

Same as performance

DYWU spv b4 rehearsal no

DYHDWR? Yes

15min exercises given to me by my speech therapist *[time spent, technical wu]*: Accent method, lip trills, humming, bubbling *[Connection to Breath, technical wu]* DYHAM?

Checking if my spoken voice sounds clean and "on voice"

What do WU give you

More agility and stretching *[Voice Quality, Ease, THEME: physical conditions]*

How much were you aware b4 ram

I was vaguely aware of it for singing and not at all regarding speaking *[THEME: autonomy of practice, Preparation to speak, Irregularity of practice, Preparation to sing]*

If you have AR how does it affect you

Really dry and raspy in the morning *[THEME: physical conditions]*, I have to very gently and carefully warm up and hydrate loads *[Hydration] [effort, sense of, VOCAL HEALTH, THEME: physical regimen]*

R6

Do you warm up b4 singing for perf: sometimes What do you do when you

warm up for singing

stetch, siren, scales and arpetggios, wake up twang and resonance"its not fair, eeee *[technical wu]*

Do you have a measure?

checking back in with a siren *[Assessing Voice, Preparation to sing, Preparation to speak]*

How do you warm up your spoken v for performance?

Siren, deep breaths, warm up articulators ,wake up resonators & hum *[technical wu]* feeling it in different parts of my body & trying to isolate the sounds & feel the feedback , intone then come into voice *[technical wu ,*

Assessing Voice, THEME: body connection to acting/voice]

Do you measure? Yes

sirening and trying out text in the space *[technical wu]*

Do you warm up before SV before rehearsal?

sometimes

same as before - probably a lot less time more **like 2 minutes *[time spent]***

DYHAM? sirening DYWUSPV b4 rehearsal?

Sometimes. same as before but again shorter 2 mins

[Preparation to speak, Irregularity of practice]

DYHAM? Yes

Sirening and speaking text aloud *[technical wu]*
DYHA daily WU? No

Please detail what you do

in an ideal world I would start with sun salutations *[THEME: physical regimen]* & then do them with voiced & unvoiced consonants whilst breathing, checking in with siren,

stretching out head & neck, connecting to the breath,

[Connection to Breath, THEME: physical regimen, THEME:
*body connection to task, technical wu]*then start with more vocal warmups - scales & arpeggios, vowels & twang : *[technical wu]* anchoring engagement by engaging my lats, mouth stretches, *[THEME: physical regimen]* play sounds : it's not fair, whining puppy, meowing cat, eee seagull sound & then full scales to check in with vocal mobility *[Ease,*
Voice Quality, technical wu , Assessing Voice] [Ease, effort, sense of, Assessing Voice]

dyham sirening *[technical wu]*
if you feel your warm up is just for your singing voice is there a reason why? Please detail.

have found it easier to know what to do as has been a more frequent practice, *[THEME: autonomy of practice, Assessing Voice, Attitude, Preparation to sing]* I can warm up my spoken voice but have to think more about the exercises *[THEME: autonomy of practice, Irregularity of practice,*

Assessing Voice]

If you feel you are WU both voices detail why and what you hope to achieve I feel both warmups I would undertake

would work equally well as foundational warmups and then would just need specifics towards the end of the warmup related to what I'm singing or the space I'm speaking in *[Ease, THEME: autonomy of practice, THEME: body connection to acting/voice] [THEME: body connection to task, THEME: psychological, THEME: body connection to acting/voice, Preparation to speak, Work task]*

What do you warmups give you, physically or vocally? mental: peace of mind & good

psychological preparation

[THEME: psychological] - reassurance of the sound I can make *[Assessing Voice, THEME: psychological]*and quality of that sound. I can make and quality of that sound vocally *[Ease, Assessing Voice, Voice Quality]*: more resonance, better connection to breath and better access to different vocal colours & range *[Assessing Voice, Feeling Prepared, Voice Quality]*physical: more connected to my body and freedom in my physicality *[THEME: body connection to task, THEME: physical conditions, Ease, effort, sense of]*

before ram how aware were you of importance of wu?

I always knew warming up was important but often didn't feel it was needed-I could get by pretty well without warming up; this is an attitude I need to change !!!!!!

(laziness/complacency !!) *[Irregularity of practice, THEME: psychological, Attitude]*

R5 28

Do you wu for sing perf

Around 10 minutes, *[time spent]* stretching & light phonating, humming & scales in low-mid range *[technical wu]*

Dyham? No

Wu for spokvp?

Similar to for singing, stretching & gentle phonating, connection to breath *[Connection to Breath] [technical wu]*

Do you have a daily wu

Connection to breath exercises, tongue rolls, lip trills *[Preparation to speak, technical wu , Preparation to sing]* Dyham no

What do wu's give you

An idea of where my voice is that day, and what I can manage to do *[effort, sense of, Preparation to speak,*

Assessing Voice, Feeling (physical), Preparation to sing].

How aware were you b4 ram of wus Somewhat, but not in great detail

R7 29

Wu sv for perf? Yes

Often brief, usually siren, sovt exercise, croke combined with exercise from singing lesson usually something soft pallet awareness *[technical wu , Preparation to speak, Irregularity of practice]*.
Dyham? Yes

Sensation of voice prior to warm up, feeling of more freedom after

Wu spv b4 perf? Sometimes Bad form but getting more aware of importance! *[THEME: psychological, Attitude, Preparation to speak]* Usually combined with singing warm up. 5-10mins, *[time spent]* time spent on the floor, *[THEME: physical regimen]* connect to breath *[Preparation to speak, Connection to Breath]*, find awareness of resonance *[Preparation to speak, technical wu , Voice Quality,*

Assessing Voice].

Dyham yes

If done properly, *[Attitude, THEME: psychological]*voice feels more connected and grounded *[Voice Quality, Assessing Voice, THEME: body connection to acting/voice, THEME: physical conditions, Preparation to speak]*. Access to more possibilities than without warm up.
Duwu sgv b4 reh? Sometimes

I try to do something. A siren, *[technical wu]* releasing
tongue and jaw, scales in the car *[technical wu , day to day, Preparation to speak]*! Warm ups in the rehearsal itself often have little value to actually preparing my voice for the work *[Feeling Prepared, THEME: psychological, THEME: body connection to acting/voice, technical wu , Preparation to speak, Preparation to sing, Attitude]*, many of which give the impression of being useful whilst actually can be fatiguing, *[Attitude, Preparation to sing, Preparation to speak, Feeling (physical), Work task, Safety, THEME: fatigue]*where possible I try to adapt or reject ideas for my own to best prepare for singing *[THEME: autonomy of practice, technical wu , Attitude, Assessing Voice]*. Number counting exercises or out of order tongue twisters I don't do - I can't keep up with these, and they are unhelpful. *[Attitude, technical wu , THEME: autonomy of practice, Assessing Voice]* Volume I am now aware of, stretching the muscles rather than blitzing
the muscles. [Voice Quality, technical wu , THEME: body connection to acting/voice, Attitude, Preparation to speak]
When teaching, I am trying to be mindful of this, planning group warm ups that encourage a siren, tilt & articulation. *[technical wu , THEME: autonomy of practice, Preparation to sing, Work task]*

Dyhm sounds better after wu

Sensation of being ready to go. Siren before and after.

Wu spv b4 reh? Sometimes

Rarely, I should. *[Attitude, Feeling (emotion), Irregularity of practice, THEME: psychological, Preparation to speak]*Voice always feels better and more accessible when one does. *[THEME: autonomy of practice, Feeling (emotion), Preparation to speak, Assessing Voice, Voice Quality]*

Dyham yes

Sensations of openness, grounded, aware of the space

[Feeling (physical), THEME: psychological, Assessing Voice, Feeling Prepared, Feeling (emotion)].

Dyh daily wu routine no?

If you feel your warm-up is just for singing voice, is there a reason why? Please detail.

Surely it all comes out in the wash! *[THEME: autonomy of practice, THEME: psychological, Attitude]*

If you feel you are warming up both voices, please detail why and what you are hoping to achieve?

I'd be interested to work out whether one is separated from the other since its effectively the same instrument. *[THEME: psychological, Work task, day to day, Preparation to speak, Preparation to sing, Attitude, Feeling Prepared, Ease, THEME: autonomy of practice]*

What do wus give you?

Awareness of space, grounding, focus. A stretch of the muscles, access's to more options in rehearsal or performance. One is good at achieving sounds in a warm up by the end, I need to connect this through to being able to use more affectively in performance and rehearsal.

B4 ram aware of wu?

Aware, *[Assessing Voice, Work task, Attitude, Feeling Prepared]* I can always do more after repeating exercise from a singing lesson historically. *[technical wu , Irregularity of practice, Preparation to sing, Preparation to speak]* Since, more aware of how to pick and choose exercise to suite the demands of the work *[THEME: psychological, THEME: autonomy of practice, Assessing Voice, Feeling Prepared, Work task]*. More sensitive to different areas of the voice, sensations experienced after connecting body work and better awareness of the breath. *[Connection to Breath, Work task, THEME: body connection to acting/voice, THEME: psychological, Voice Quality, Feeling Prepared, Attitude, Preparation to sing, Preparation to speak]*

PARTICIPANT DIARY

Is there anything you'd like to mention about your voice right now?

The upper part of my range is a lot more breath *[Preparation to sing, effort, sense of, THEME: physical conditions, Ease, VOCAL HEALTH, Voice Quality, Assessing Voice, Feeling (physical), Connection to Breath]*y than the lower part of my range.

I swallowed something sharp a few days ago and it hurts a bit when i swallow from a small wound but other than that it just feels tired and not at its peak *[VOCAL HEALTH, Safety, Assessing Voice, Voice Quality, THEME: physical conditions]*I was ill yesterday (not sure what but I was coughing loads **and my tonsils were swollen) [Voice Quality, Attitude, Safety, Anxiety, worry, Assessing Voice, THEME: psychological, Ease, THEME: physical regimen, VOCAL** *HEALTH]*which has probably affected the state of my voice toda *[effort, sense of, Ease, VOCAL HEALTH, Voice Quality, Assessing Voice, Feeling Prepared, Feeling (physical)]*y.

I had a few drinks last nigh *[Hydration, Voice Quality, VOCAL HEALTH, THEME: physical conditions]*t for Ela's birthday so my voice is feeling a little more tired than usual *[THEME: physical conditions, VOCAL HEALTH, THEME: fatigue, Assessing Voice, Voice Quality]* but I need to rehearse and perform for cabaret today so it is going to be important to do a very thorough warm up *[Work task, effort, sense of, THEME: body connection to acting/voice, Feeling Prepared, Attitude, Preparation to sing]*.

Anything about voice post warm up

I feel a lot more connected to my body *[Preparation to sing, Feeling (physical), THEME: body connection to task]* after that which is lovely *[Attitude, Ease, THEME: physical conditions]* and my voice feels more resonant *[Feeling (emotion), THEME: body connection to acting/voice, Feeling (physical)]* but I think I could do with spending longer on the pitch side of things, with the vowel sounds to sufficient warm up more of my range. *[Work task, Preparation to sing, Assessing Voice, THEME: autonomy of practice, technical wu , Preparation to speak]* Next time I do it I will try to side aside more time to do more of this.

Feels more grounded [Feeling (physical), Feeling (emotion), Attitude, Assessing Voice, Voice Quality, THEME: *psychological]* and breathing is much better than pre warm up. *[Preparation to speak, Preparation to sing, Ease, Feeling (physical), Connection to Breath]* Sounds better and richer *[Feeling (physical), Attitude, Assessing Voice, Voice Quality]*

it still doesn't feel 100% [Ease, THEME: psychological, THEME: physical conditions, Voice Quality, Assessing Voice, Attitude, Anxiety, worry] [THEME: fatigue, Voice Quality, *Assessing Voice, Attitude, Feeling (emotion), Feeling (physical)]*(but I expected that because I feel ill), but it's much much clearer and i'm now a lot more 'on-voice'

I can definitely notice a difference in the clarity and resonance of my voice after doing the warm up *[Voice*

Quality, Assessing Voice, Preparation to sing, Preparation to speak, THEME: psychological, THEME: physical conditions]. The flexibility in range still needs some work especially for singing *[Feeling Prepared, Preparation to sing, Work task*

Assessing Voice] but my speaking voice feels much more free and resonant than before I started. *[technical wu , Feeling (physical), Feeling (emotion), Attitude, Assessing Voice, effort, sense of, Ease]*

I love the stretch and release aspects of this warm up, *[Attitude, THEME: psychological, Feeling (emotion), THEME: physical conditions, THEME: body connection to task]* I will definitely be incorporating some of these moves into my personal warm up particularly the glute bridges, leg swings and the diamond loop. *[THEME: physical regimen, THEME: body connection to task, THEME: autonomy of practice, Feeling Prepared, Feeling (physical), day to day, Preparation to speak, Preparation to sing]* I have found that stretch and release of the whole body makes a big different to the **resonance of mt voice [Preparation to speak, effort, sense of, THEME: body connection to acting/voice, THEME: body connection to task, Ease, THEME: physical regimen,** *Assessing Voice, Feeling Prepared, Attitude, Preparation to sing]*. I use to only really stretch and release my neck and **shoulders [THEME: physical regimen, Irregularity of practice,** *THEME: body connection to task, technical wu]*but doing the whole body makes my voice feel much more connected and resonant. *[Ease, THEME: physical regimen, Assessing Voice, Feeling Prepared, Attitude, Feeling (emotion), Feeling (physical), technical wu , effort, sense of, THEME: autonomy of practice]*For me I need a lot more pitch work because my range is quite narrow and takes quite a lot of warming up in order for me to be able to access all of it. *[Assessing Voice, THEME: autonomy of practice, Feeling Prepared, Attitude, Preparation to speak, Work task, technical wu , effort, sense of]*Bit for the speaking voice this warm up is definitely a **good start [THEME: autonomy of practice, Assessing Voice, Feeling Prepared, Preparation to speak, Attitude, technical** *wu]* - I would just always go on to do some SOVT/straw work to open up my range a bit more after this. *[THEME: autonomy of practice, Preparation to speak, Work task, technical wu , Assessing Voice]*

Is there anything you'd like to mention pre warm up.

The upper part of my range is a lot more breathy than the lower part of my range. *[Assessing Voice, THEME: physical conditions, Connection to Breath, Preparation to speak, Attitude, Preparation to sing]*

I swallowed something sharp a few days ago and it hurts a bit when i swallow from a small wound but other than that it just feels tired and not at its peak I was ill yesterday (not sure what but I was coughing loads and my tonsils were swollen) which has probably affected the state of my voice today.

I had a few drinks last night for E's birthday so my voice is feeling a little more tired than usual but I need to rehearse and perform for cabaret today so it is going to be important to do a very thorough warm up.