# Module Code: BMPF7008
# Module 3
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1. Project Title

‘ Is there an optimal vocal warm up regime that helps facilitate vocal performances in female singers?’.

2. The Context

A plethora of research has been done regarding vocal warm ups and their importance to professional voice users (Elliot & Gramming,1995; Fadel *et al.*, 2016.; Gill & Herbst, 2016; Gish, *et al.,* 2012; McHenry *et al*., 2016; Nix.J, 2008) However, there is always room for further research to expand knowledge and aid growth. My research will look at vocal warmup regimes to see if any help facilitate vocal performances (Williams, 2017; Hays, 2002). The study aims to compare the efficacy of differing warm up regimes in vocalists, before they perform challenging material. I am using female vocalists due to availability and exposure to these candidates. I also want to observe the voice in the same vocal ranges in order to prevent too many discrepancies.

3. The Justification

Vocal Performers have always provided anecdotal summaries of the importance of vocal warm ups in their regime. This in some instances has been scientifically backed (Keltz & McHenry, 2022; Milbrath, *et al.,* 2003.) but not always providing consistent results (Apfelstad, 2016). Some of particular interest to me are SOVTE’s and their effects in optimising sound production (Titze,2006).

In doing this research I want to gain a greater understanding of individual vocal warm up regimes in order to construct individualised warm ups that suit differing voice and performance styles.

4. The intended impact

The impact of this project is to help increase my knowledge of vocal warm ups and regimes so that I can better serve my clients and also evoke conversations between peers and voice users to possibly encourage change and adaptation in their vocal warm up procedures. I wish to advocate vocal warm up practices into every singer's regime,spending the time with my clients, on a 1:1 basis, constructing a regime that fits their vocal needs. This will hopefully help them to build a good working relationship with their voice in building stamina and resilience (Gaunt,2007).

5. The outlined intention

A literature review will substantiate the importance of vocal warm ups and advise on which warm ups to use. The project is a mixed methods study involving about 6-8 participants that will be colleagues so that purposive sampling can occur. All participants will be given a journal to fill in, guided by pre-determined questions on how they feel about each warm up regime. The regimes will take approximately 10 minutes and be pre- recorded. Participants will then perform two own-choice pieces that they consider challenging. Participants will have to do this twice per day at differing times, but always at the same times (approx) on their chosen day. The days chosen will be pre-authorised with myself and must be the same every week.Participants will be asked prior to participation in the regimes to complete a VQOL questionnaire to determine vocal health. Collected Data will be coded and themes and patterns arising analysed. Results found from the journals and VQOL questionnaire will help to inform and support my written report. Thematic Analysis will then

inform my presentations and written report which will be submitted at the end of July 2024. (Appendix 1)

6. The Ethics and Insider Research

To make sure that social and cultural embedding occurs, it is important to observe the situation and context of the research being undertaken. Moral values, proper norms, individual viewpoints, cultural diversity and institutional arrangements need to be observed so that limits are pertained and in accordance with the actions being taken. As a researcher I have a duty of care to the participants so that they do not come to harm in either a physical, emotional or mental way.

Insider research is incited by the passion of a project and can facilitate the development of my individual intelligence (Lave and Wenger, 1991; Jessica Lindblom & Tom Ziemke, 2003; McClintock *et al.,*2003). Journals and questionnaires will all be anonymised and secured on a password protected computer and all participants will be advised that the research is completely voluntary. Participants will be given a written summary of the project before they choose to participate and will be advised that it is not compulsory. Consent forms will be obtained from all participants and they will have the right to withdraw at any point. VQOL questionnaires are included to determine vocal health through self diagnosis.

7. Personal learning outcomes

- Expanding knowledge about vocal warm ups
- Learn about analysing qualitative and quantitative data
- Conduct a research project

## Introduction

As ongoing research in vocal pedagogy advances, it's imperative to continue investigating the physiological and psychological effects of various vocal warm-ups. Warm-ups have been shown to be vital in preparing the vocal folds to effectively meet the needs of phonation in varying degrees (Miller, 1990; Nix, 1999; Titze, 2006; Goldberg, 2007, Apfelstadt, 2016). To ensure warm-up strategies continue to grow and be more efficient, its imperative research continues investigating the physiological effects of how warm ups affect the voice prior to phonation in varying settings.

Vocal warm-up exercises have been widely regarded as an essential part of a professional voice users regime and vocal warm ups, in the form of vocalises, go as far back as the 18th century to help transition from speaking voice to singing voice with more fluidity, one example being L'art du chant compiled by Jean- Antoine Berards in 1755 (Caswell, 1969).However in the 1800's the intervention of the laryngoscope by Manuel Garcia (Weir, 2017) led us to have a better understanding of the voice and the mechanics of the voice, and this led and still leads us to advancing and adapting vocal warm up regimes in accordance with us gaining knowledge and advancements on the topic (Portillo, *et al.,*2018; Gish, *et al.,* 2012; Keltz *et al.,*2022) .

Differing warm up regimes have been advocated by voice professionals in order to prevent vocal fold injuries and advise vocalists of the importance of vocal health and sustainability (Elliot & Gramming,1995; Milbrath & Solomon, 2003; McHenry *et al.,* 2016). As a vocalist and vocal coach I unequivocally support the notion that a warm up regime should be implemented into every vocalist's routine in order to support good vocal health, but what regime should be implemented is very much down to the individual, as there cannot be a one size fits all approach due to differing vocal and emotional needs (Miller, 1990; Amier *et al.,* 2005; Moorcroft & Kenny, 2012). Despite the extensive use of a multitude of vocal warm ups (Portillo *et al.,*2018), there is still limited understanding of how vocal warm-ups affect vocal characteristics physiologically and psychologically (Milbrath *et al.,* 2003). Moreover, conflicting

information exists in vocal pedagogy regarding the most effective warm-up exercises to use, as well as the optimal frequency and duration of warm-up sessions (Gish, *et al.,* 2012; Keltz *et al.,*2022).

I feel that the research I wish to conduct could help assist me in trying to Optimise and tailor individualised warm up regimes for each of my clients, thus helping them to hopefully reduce vocal fatigue, increase flexibility and achieve sustained, healthy phonation during performance .Although historically, it has been observed that vocal exercises' improve vocal production and flexibility (Portillo, *et al.,*2018), as a researcher it is essential to remain impartial to get real and honest feedback. I also need to advise participants to be intrinsically hyper aware about the effectiveness of each vocal warm up regime and realise that there is no right or wrong answer. Scientific evidence can only be taken as concrete when anomalies in the results are minimal, where in this case it has been documented differently (McHenry, *et al.,* 2008; Keltz, *et al.,* 2022). Scientific data also does not take into account personal and emotional experiences and this is what I wish to explore in more detail.

## Literature review

When exploring vocal warm-up practices among singers, it is fundamental to examine existing vocal pedagogy literature.This narrative Literature review delves into the ever expanding realm of research examining the advantages or disadvantages of vocal warm-ups and their physiological and psychological impact on vocal performance and sustainability. As previously discussed, there is no universally adopted vocal warm-up regime that meets every individual vocalists' needs, which has led to a wide array of warm-up practices and regimes that have been noted to have had differing degrees of effectiveness among different vocalists (Miller, 1990; Kayes, 2004; Amier *et al.,* 2005;Gish, *et al.,* 2012; Hoch & Sandage, 2018; Półrolniczak & Kramarczyk, 2023). To investigate the impact of vocal warm-up on vocal fold health, it is crucial to identify the most commonly utilised warm-up exercises, their typical duration and frequency, and their perceived role in preventing vocal injury.

Moreover, understanding the prevalence of vocal difficulties among singers who do and do not engage in warm-up exercises is essential. Answers to these inquiries will illuminate the most prevalent and effective warm-up routines as well as possibly identifying problems areas and areas of confusion, which in turn could help safeguard singers' vocal health.

Some of the vocal warm ups that I have used with clients and on a personal level are vocalises, SOVTEs, Sirens, Straw SOVTEs. All have been observed, in a personal capacity, to have had differing levels of success in a singers regime, but none ultimately being singled out as the optimal one and this is what I want to look at in more detail in either an isolated setting or in combinations.

## Vocalises

A widely used warm-up technique used in varying vocal settings is vocalises (Portillo, *et al.,*2018; Cardoso *et al.,* 2021; Doscher,1994, Kayes, 2004). These were typically employed at the beginning of vocal sessions to enhance awareness of melodic accuracy, mental focus, voice production, and dynamics (Cardoso *et al.,* 2021; Portillo *et al.,* 2018) and also to notably contribute to improved vocal control, flexibility, and musicality (Gish *et al.,* 2012). Vocalises set out to incorporate multiple critical functions in vocal training, by enhancing both technical and artistic aspects of vocal performance. They have been perceived to improve awareness of vocal tone, refinement of vocal production and facilitate better vocal control. Additionally, vocalises address key performance elements such as dynamics and musicality, allowing singers to navigate expressive nuances.The process of using repeated musical phrases also aids in music memory, reinforcing learning and recall of complex passages. This repetition also contributes to breath control and muscle strength, as singers develop greater stamina and efficiency in breath management.

Hixon (2006) likens vocalises to weight training for the voice, emphasising their role in increasing stamina, strength, and endurance through repetitive exercises. This analogy underscores the physiological benefits of vocalises, which systematically

build muscle memory and intonation precision. By repeatedly engaging in these patterns, singers not only enhance their vocal resilience but also fine-tune their pitch accuracy, supporting a more polished and controlled vocal delivery.

Vocalises as a warm up however, have long been a subject of debate among vocalists as there is a risk of "oversinging" during warm-ups causing counterproductivity. McHenry *et al.,*(2008) and Portillo *et al.,*(2018) have discerned that vocalises led to a reduction in sound pressure level (SPL), which could suggest a possible onset of vocal fatigue, which could actually hinder voice quality before performance begins. I will be using vocalises in my research within differing regimes to see the effects on vocal performance in a controlled setting.

## SOVTES and Straw SOVTES

Recently, there has been growing interest in using Semi-Occluded Vocal Tract Exercises (SOVTEs) especially with the use of a straw (Titze, 2006; Nix,2008; Roll,2016 ; Dargin,2015; Hijleh, & Pinto, 2021; Titze *et al.,* 2021; Boder, 2023). SOVTE's are vocal exercises that involve the vocal tract being narrowed, usually near the tongue tip or lips, while phonating. It has been observed that SOVTEs increase acoustic energy output with less effort from the singer ( Titze & Lakkanen, 2007), as well as helping to decrease phonation threshold pressure (Guzman *et al.,* 2013a; Story *et al.,* 2000)

Effective SOVTEs include lip trills, tongue rolls and fricatives (Nix,2016; Rosenberg & Leborgne, 2014; Cordeiro *et al.,* 2012), with an increasing number of users adopting straw phonation techniques . These methods are not new; they have historical roots and have been utilised for centuries and were initially used by actors to enhance vocal projection (Kayes, 2013; Miller, 2004).

Linklater (1976) who is world renowned voice tutor, was a notable proponent of lip trills, advocating their use for creating an efficient and sustainable speaking voice for actors. Other influential voice teachers, such as Nix (1999) and Engel (1927) have

supported this view too in remarking that they improved phonation efficiency (Kapsner - Smith *et al.,* 2015).During my research process I will be using Lip buzzing, tongue trills and straw SOVTEs in varying combinations or in isolation to observe the effects of these in the regimes given to my participants prior to performance.

## Vocal sirens

Vocal sirens are a way of helping to warm up the voice so that the vocal folds are warmed up under less effortful conditions, while increasing flexibility and helping the larynx to raise. To engage in a siren you will use an “Ng" sound like at the end of the word “sing” to help moderate chord closure and airflow as we move through the range of the voice (Dennis, 2008; Joscelyne-May *et al.,* 2016). Sirens can be used on scales or as a pitch glide going from the lowest note of your range to the highest sounding like an emergency vehicles siren. Sirens also help to smooth the transitions between your vocal registers so that when you come to song you have more fluidity transitioning through your vocal break and has also been observed to connect speaking and singing (Rodenburg, 2002).

When doing sirens it is important to observe volume so that your subglottal pressure is lower, the lower the volume the gentler you are warming up the vocal folds and also gaining control of vocal dynamics (Kayes, 2004) Sirens have also been observed to connect body and mind in the warm up process before singing (Dennis, 2008; Joscelyne-May *et al.,* 2016) and also helps to identify vocal breaks in the voice that may need further warming up due to vocal folds not fully closing and where unwanted catarrh is hindering the process of closure and needs to be cleared (McDonald-Klimek, 2018, Estill, 2005; Dennis, 2008). Sirens are great for helping to access head resonances which help singers sing with more ease in the upper registers (Joscelyne-May *et al.,* 2016; Estill, 2005). I have used Sirens in my research as a vocal warm up due to the fact I use it as a way to warm up personally and with my clients. It will be used in isolation and in combinations with participants

reporting about the efficacy of this warm up in both combinations prior to performance.

## Methodology

My research explores the effects of different vocal warm-up regimes on participants' voices prior to performance, employing a mixed methods approach. This involves qualitative data from participant journals and quantitative insights from a Voice Quality of Life questionnaire. Supporting evidence from a literature review will also address any gaps.

In using a mixed methods approach, I am using a Methodological Triangulation design to integrate various data sources, enhancing the research with the strengths of both qualitative and quantitative methods (Morse, 1991; Gray, 2004), thus hoping to enhance the reliability, validity, and comprehensiveness of findings (Gray, 2004). Coupled with a literature review, it offers a robust framework for understanding complex phenomena (Noble & Heale,2019), it also allows for a more comprehensive understanding of vocal phonation, which encompasses physiological, emotional, and psychological phenomena (Dichter et al., 2018; Herbst, 2016). This method is aligned with the pragmatic paradigm, which promotes flexibility and practical applicability in research, integrating qualitative and quantitative data to develop a nuanced perspective (Creswell, 2014).

The primary data collection involves participant journals, which will be analysed using both Inductive and Deductive Coding (Boyatzis, 1998; Walliman,2005; Saldaña, 2021) , followed by Thematic Analysis (Braun & Clarke, 2021). Inductive coding allows themes to emerge directly from the data, while deductive coding applies pre-established themes derived from theoretical frameworks to guide analysis (Fereday & Muir-Cochrane, 2006). This combined approach ensures both exploratory and structured examination of the data, contributing to robust and comprehensive findings.

Thematic Analysis will further interpret these patterns by identifying, analysing, and reporting recurring themes, creating a narrative that addresses the research question (Braun & Clarke, 2006). It is crucial to conduct this process systematically and

diligently to derive meaningful and unbiased results (Attride-Stirling, 2001; Maxwell, 2009). Ensuring that themes are not preconceived will avoid bias and allow for the discovery of unanticipated insights, enhancing the overall quality and relevance of the research (Pratt, 2009).

In summary, my approach combines qualitative and quantitative methods to gain a holistic understanding of the impacts of vocal warm-up regimes. By integrating various data sources and using a pragmatic paradigm, the research aims to provide actionable insights for future vocal practices and teaching.

## Ethical Considerations

Cohen et al. (2007, p. 189) describes research as an "inescapable ethical enterprise." Thus, once the research question is identified, it is crucial to fully address ethical considerations before the research begins.Prior to the research being done I would submit my ethics form (Appendix 7) to the University committee who would hopefully approve the research project and sign it off (Bell, 2005).

In planning my research, I ensured that all ethical protocols were rigorously followed. This included filling out and anonymising all consent forms (Appendix 2), journals/diaries, and questionnaires, and securely storing collected data on a password-protected device.

All participants received a link to a Participant Information Folder, which contained essential documents: the Research Overview (Appendix 3), Consent Forms (Appendix 2), Voice Quality of Life (VQOL) Questionnaires (Appendix 4), and Journal/Diary Templates (Appendix 5). The research overview clearly outlined the objectives and purpose of the study, providing transparency to participants (Appendix 3).

Participants were informed that their involvement was entirely voluntary, and they could withdraw from the study at any time without obligation or consequence. I made myself readily available to address any questions or concerns participants might have. Moreover, I assured them that if they were physically or emotionally unwell,

they could choose to discontinue their participation at any stage, with no adverse repercussions. Throughout the study, I committed to upholding the dignity and autonomy of all participants, treating them with the utmost respect.

## Protocol and Methods

The purpose of this research is to hopefully investigate the efficacy of differing vocal warm up regimes prior to performance. Before engaging in the process, participants were firstly asked to complete a VQOL (voice quality of life) questionnaire to determine the vocal health of the participant prior to engaging in the research (Appendix 6). Subsequently,the participants were then asked to engage in 7 differing vocal warm up regimes (twice daily), of 10 minutes each (Gish, *et al.,* 2012; Abbot *et al.,* ), over the course of 3 week (Appendix 3) as follows:

### Vocal warm up regimes

**Regime 1**: vocalises for 10mins and then perform 2 songs (twice per day at the same times)

**Regime 2** :SOVTE (Lip buzz or tongue trill) for 10 mins and then perform 2 songs. (twice per day at the same times)

**Regime 3**: Straw SOVTES for 10 mins and then perform 2 songs. (twice per day at the same times)

**Regime 4** : Sirens for 10 mins and then perform two songs (twice per day at the same times)

**Regime 5**: Straw SOVTEs and vocalises for 10 mins and then perform two songs, (twice per day at the same times)

**Regime 6**: SOVTEs and vocalises for 10 mins and then perform 2 songs (twice per day at the same times)

**Regime 7 :**Sirens and vocalises for 10 mins and then perform 2 songs. (twice per day at the same times)

Preceding participation in each regime, participants were then asked to perform two challenging songs of their choice and to then fill out a journal/diary, with some predetermined questions, to help further inform me of their views on each regime. (Appendix 5 )

When commenting on the vocal regimes as a whole, it was suggested that participants also comment on not only the positives but the negatives too and discuss why these observations were made.

**Questionnaire (Appendix 4)**

The VQOL-based online questionnaire, aimed to assess participants' vocal quality before and after their engagement in the vocal warm up regimes. I chose this because of its ability to validate voice quality through self-reflection, covering both social-emotional and physical-functional aspects (Cohen *et al.,* 2007). I also wanted to draw upon any possible comparisons or discrepancies between each participant with regard to their vocal health (Denscombe,2003, Bell & Waters 2018). The questions that were asked in the questionnaire were closed questions with the intention of collecting ordinal data by using a Likert scale, which should hopefully prove to give me more precise data (Feilzer, 2010).
All participants were asked 10 questions which had a VQOL score attached to them (Appendix 6). The scoring was based on 10, being the lowest score and the best vocal health to 50 being the highest and cause for real concern.

**Journals/diaries (Appendix 5)**

The process of getting participants to fill out a **Journal/Diary** helps draw comparisons through each participant's self-reflection on the differing vocal regimes (Janesick, 1999; Radcliffe, 2013; Bartlet & Milligan, 2015; Hyers, 2018). Journaling provides information based on personal experience, with participants taking the role of the informant as well as the observer (Zimmer & Wider, 1977; Milligan, *et al.,* 2005). It is wholly considered to be a less time consuming method than performing

1:1 interviews,as well as providing time for participants to deliberate over their self reflections so they are more in depth and conclusive (Elliot, 2007; Milligan 2001). However in contrast to the pros of using journals/diaries it can present several limitations, primarily concerning potential compliance and quality issues deriving from the fact that data recording is controlled by journalers/diarists' rather than researchers. For instance, the data documented in the journals/diaries can be marginally influenced by the diarists' motivation,observation, selective recording practices, and attention to detail in diary keeping. Additionally, diaries completed retrospectively are prone to recall errors (Bolger et al., 2003; Mackrill, 2008) and researchers often face challenges in maintaining consistent communication with diarists (Radcliffe, 2013).

## Findings

### Questionnaire results (Appendix 6)

The participants taking part in the research project were 3 professional female vocalists I had previously worked with in a professional capacity. One was from Crewe, one from London and one from Liverpool, with ages spanning from 29 - 40. I chose these participants as I knew they would be reliable and would hopefully be honest in their journal recollections.They read through the research overview and completed the consent forms and fully engaged in the process from start to finish. Prior to starting the regime they all filled in the VQOL questionnaire with the score listed below:

| Participant LM01 | Participant SL03 | Participant RL03 |
|---|---|---|
| VQOL score - 10 | VQOL score - 11 | VQOL score - 10 |

The results collated from my participants were comparable, facilitating a balanced analysis of qualitative data from the journals. This comparability should hopefully ensure minimal variation in initial vocal quality, thus allowing a focus on the qualitative aspects of the data in the journals/diaries, without necessitating participant categorisation based on baseline voice quality..

## Journals/Diaries results (Appendix 8)

It was now time to look at data and findings to draw, if any, comparisons and conclusions  from the research project. I first had to fully familiarise myself with the data in order to firstly observe similarities (Gray, 2004). Once I have familiarised myself with the data in the journals I needed to start the process of identifying codes and themes (Appendix 9), through Inductive and Deductive Coding and then Deductive Thematic Analysis to finalise my results before concluding.
This process proves to be a good way for me to decipher results from the journals/diaries as it is exploratory and driven by the data. It allows me as the researcher to not only look at my pre-imposed themes through deductive coding, as indicated in the journal, but also observe other patterns through inductive coding, by way of  the participants' self reflection, culminating in new ideas and themes materialising from the research undertaken. It is important, however, to make sure to be fully familiar with data, so that the naming and categorising of the qualitative data

holds depth and validity (Braun & Clarke,2021). I used delve online to help collate and organise the codes, which was really user friendly and helped with organisation and transparency (Appendix 10)

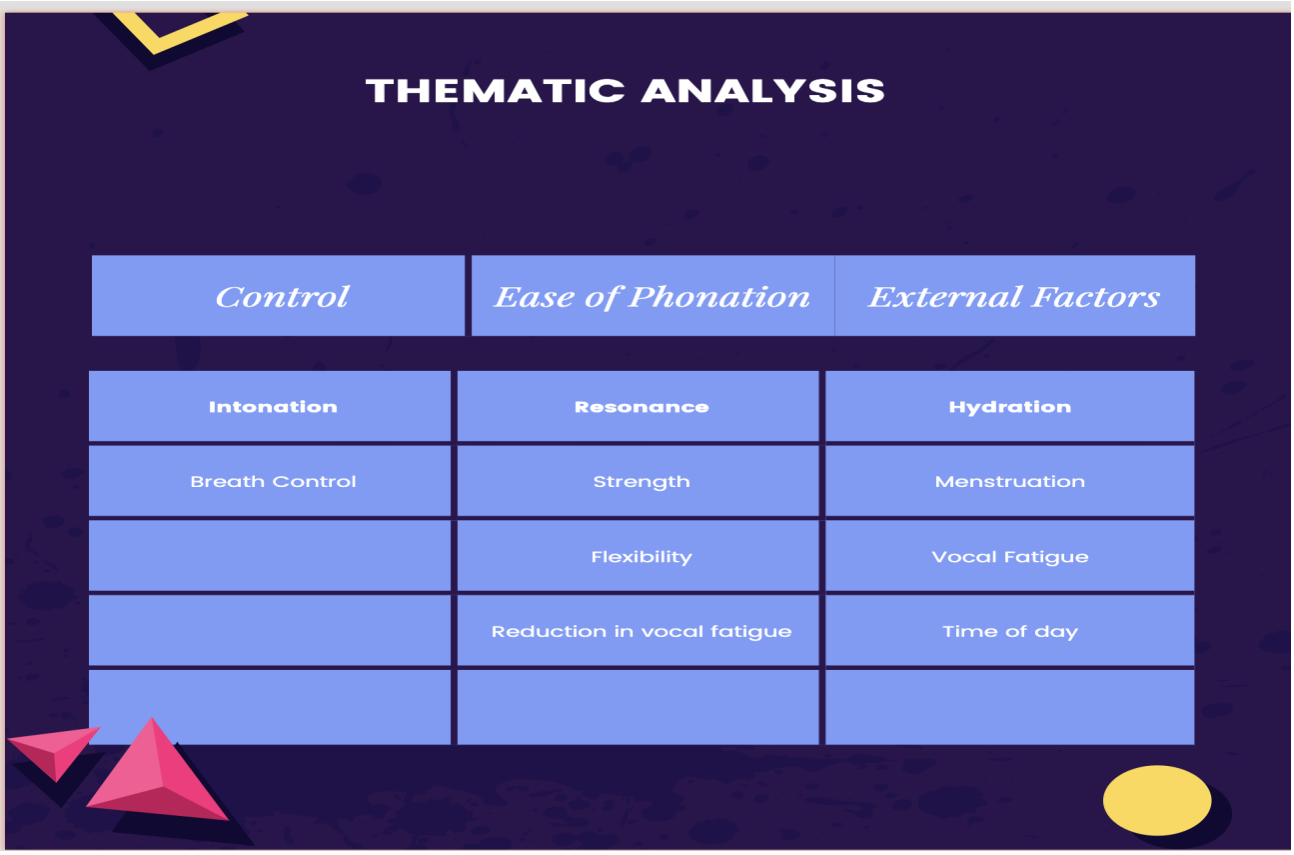
The keywords that i deciphered from the journals thorough deductive and inductive coding were were as follows:

| Intonation | Resonance | Hydration |
|---|---|---|
| Breath Control | Strength | Menstruation |
| | Flexibility | Vocal Fatigue |
| | Reduction in vocal fatigue | |

Some of the words were predetermined (deductive coding) as they were included in the journal template (resonance, menstruation,flexibility, hydration) the remaining keywords were identified using inductive coding with recurrences in all the journals.

These keywords have been observed in abundance (Appendix 10) throughout all of the journal/diary entries and link clearly to the research question regarding the efficacy of vocal warm ups prior to performance. With the keywords being firmly identified the process of attaching sub themes through Inductive Thematic Analysis was what was needed to be more thorough and direct in my findings in correlation to the research question. Inductive Thematic Analysis seeks to identify similarities in the keywords in order to discover themes (Braun & Clarke 2021). In using Inductive Thematic analysis I am hoping to observe new phenomena to support existing theories in literature as well as my own pre-existing thoughts and beliefs. In doing this I hope to keep my research methods and training up to date (Boyer,1990) so that we best serve our clients.

After conducting my Inductive Thematic analysis theses are the themes i drew from the journals:




These were the themes I drew from the data in the journals (Appendix 8) and with these in mind I could apply them to each vocal warm up regime that was noted in the journals(Appendix 11). Once again I used delve alongside a spreadsheet to organise the findings in my data so that it was more coherent.

## Perceived benefits from Vocal Regimes

Participants observed that the below Vocal Warm Up regimes had the most beneficial effects on the voice prior to performing challenging material. The results of theses regimes are listed below:

## Vocal Regime 5 - Straw SOVTEs and Vocalises (Appendix 12)

All participants stated that in some way all the varying regimes (Appendix 3) displayed some positive effects prior to performance with some regimes having more overall successes than others. 3 out of 3 participants stated their vocal performance benefited mostly from the regime that combined Straw SOVTE's (Titze, 2006; Nix, 2008; Roll, 2016 ; Dargin, 2015; Boder, 2023) with Vocalises (Cardoso *et al.,* 2021; Portillo *et al.,* 2018). This was also noted to be not timing dependent and created the same results in the daytime as well as the evening:

*LM01*

*"The exercise helped strengthen my breath support and control……I also found that it helped with promoting a smooth transition between my chest and head voice while singing. I also found that it helped reduce vocal strain while my voice is not yet as warm due to it being in the daytime, it minimised the tension in my vocal muscles which is crucial for the power needed to sing both songs." (Regime 5 - Straw SOVTE's and Vocalises)*

*RL02*

*"My voice feels extremely relaxed so I'm comfortable enough to sing longer legato phrases. I think this is because of the straw SOVETS. They are a little tricky to get the pressure right on the air vowel during exercise 4. Singing straw SOVTES with a lifted palette, with an open vowel takes some work but teamed with vocalises after really prepared me for my chosen songs." (Regime 5 - Straw SOVTE's and Vocalises)*

*SL03*

*" I enjoyed today's regime and felt it offered just what I needed to get to my optimum set up. SOVTs being included really helped." (Regime 5 - Straw SOVTE's and Vocalises)*

Participants also observed that this vocal warm up regime increased flexibility and resonance prior to performance too which ultimately impacted ease of performance with the songs they had chosen to perform:

*LM01*

*"my voice felt more awakened and stronger. My vocal accuracy on pitch was strong on the chorus of 'rolling in the deep. I felt little vocal strain and increased breath control. I also was able to use more flexibility in my voice and also riffed more in both songs as my voice felt more fluid and smooth." (Regime 5 - Straw SOVTE's and Vocalises)*

*RL02*

*"Yes, I really think it helped with my mixed voice. Stabilising my passaggio felt a lot easier."*

*(Regime 5 - Straw SOVTE's and Vocalises)*

*SL03*

*" Agree- my voice felt free and agile……..I enjoyed today's regime and felt it offered just what I needed to get to my optimum set up. SOVTs being included really helped." (Regime 5 - Straw SOVTE's and Vocalises)*

**<u>Vocal Regime 6 - SOVTEs and Vocalises (Appendix 12)</u>**

Similarly the regime that used SOVTE's in the form of Lip buzzes and tongue Trills (Nix, 1999; Engel,1927) combined with vocalises (Titze, 2006; Nix, 2008; Roll, 2016 ; Dargin, 2015; Boder, 2023) demonstrated similar effects with 2 out of the 3 participants giving recognition to the regime in helping reduce vocal fatigue prior to performance:

*RL02*

*"it's a great warm up for a tired voice." (Regime 6 - SOVTEs and vocalises)*

*SL03*

*"This was a great warm up for the condition of my voice today as it was feeling tired" (Regime 6 - SOVTEs and vocalises)*

Both participants observed "tired" voices which I would recognise as vocal fatigue. Vocal fatigue is described as a self perceived or physiological decline in vocal performance after extended voice use. In support of the notion above it is observed that multiple researchers have evidenced that SOVTE's may alleviate vocal fatigue as they facilitate the mobilisation of the laryngeal tissue, which aids in helping to reduce inflammation. Functionally, SOVTE's have also been observed to lower phonation pressure threshold and vocal effort as well as optimise airflow and acoustic resonance (Fujiki, *et al.,* 2021; Meerschman, 2021; Manternach *etal.,* 2021)

**Vocal Regime 1 ,2 & 3 (Appendix 12)**

I also looked at standalone vocal warm ups in relation to ease of phonation and control in performance.I wanted to see if there was any disparity in using these in isolation or in combination. The isolated vocal warm ups I used were vocalises, SOVTE's, Straw SOVTE's and Sirens all off which were conducted in the same manner as the combined regimes and prior to singing the two challenging songs of their choice.

**Vocal Regime 3 - Straw SOVTEs (Appendix 12)**

When looking at the results of these standalone regimes, it was observed that the Straw SOVTE's (Titze, 2006; Nix,2008; Roll,2016; Dargin,2015; Boder, 2023) provided the best results with regard to vocal resonance, reduction of vocal tension and reduction in vocal fatigue, by way of participants self reporting via the journals and this was experienced in 3 out of 3 participants:

*LM01*

*"I found this helped as my voice was feeling tired from previously singing the night before. The exercise helped strengthen by breathe support and control which is crucial for the long notes in Open Arms and Rolling in the Deep where the breathe control is essential for painting consistency and power throughout the phrases" (Regime 3 - Straw SOVTEs)*

*RL02*

*"Yes, my intonation and agility has made a great improvement" (Regime 3 - Straw SOVTEs)*

*SL03*

*"It definitely helped me to get my vocal energy higher and to an optimum level for performance." (Regime 3 - Straw SOVTEs)*

It was also observed that 3 out of the 3 participants preferred this as a vocal warm regime in the morning due to it being gentler on the vocal folds when not much speaking or vocal use had occurred:

*LM01*

*"I found this exercise extremely beneficial with strengthening my vocals and breathe support and control. I also found it warmed up my voice quicker than the previous exercises so far. I also helped my vocal register and reduced vocal strain." (Regime 3 - Straw SOVTEs)*

*RL02*

*"This combo feels a little strange at first but it provides enough variation to warm the entire vocal range at this time of the day." (Regime 3 - Straw SOVTEs)*

*SL03*

*" I liked this warm up more than the first, as I found the SOVTs helpful in tackling my fatigue." (Regime 3 - Straw SOVTEs)*

**Vocal Regime 2 - SOVTE's (Appendix 12)**

The standalone vocal regime that also received a good review was that of SOVTEs (Nix, 1999; Engel,1927) which included Lip buzzing and tongue trills. It was observed to reduce tension and fatigue in 2 out of 3 of my participants

*LM02*

*The lip buzzing and tongue trilling exercises seemed to have been effective in preparing my voice for singing. By reducing slight strain, quality and awakening my vocals gradually by enhancing my breath support. (Regime 2 - SOVTE's)*

*SL03*

*"I think this helped me to reach a good level of vocal energy today, particularly considering the lack of sleep I have had." (Regime 2 - SOVTE's)*

**Vocal Regime 4 - Sirens (Appendix 12)**

One warm up regime that received a positive review for a warm up solely in the evening but not in the morning was the standalone vocal warm up of the siren. It was observed by 3 out of 3 participants:

*LM01*

*"Throughout the day, my voice became increasingly alert and less fatigued. Therefore after revisiting the sire exercises, I noticed some improvement, although it didn't offer the same level of benefit as I have experienced previously" (Regime 4 - Sirens)*

*RL02*

*"I thought this was a good warm up to lower my larynx and allow me to sing more comfortably in my lower register." (Regime 4 - Sirens)*

*SL03*

*"My voice felt more warmed up at the beginning of this exercise, likely because I have been using my voice all day. Therefore I found better resonance and flexibility than this morning." (Regime 4 - Sirens)*

All 3 participants, who had noted the results above, also noted that they didn't know whether their vocal performance was better after doing the warm ups or due to them singing in an already warmed voice:

*LM01*

*"Throughout the day, my voice became increasingly alert and less fatigued." (regime 4 - Sirens)*

*RL02*

*"I have been teaching 1:2:1 classes for 5.5 hours solid and I closed the day teaching a choir." (Regime 4 - Sirens)*

*SL03*

*"My voice felt more warmed up at the beginning of this exercise, likely because I have been using my voice all day."*

Participant RL02 actually observed that it would actually be a great cool down instead of a warm up and they also noted that because of the laryngeal position being higher set after a day of talking, singing and teaching. Therefore the success of the Siren being used in the evening could just help the voice by adding a bit of

flexibility and agility. Similarly as a cool down it could help reset the larynx back to a neutral setting in a cool down at the end of the day (Ragan,2018).

*RL02*

*"I have been teaching 1:2:1 classes for 5.5 hours solid and I closed the day teaching a choir. My larynx feels really high. This exercise has helped lower it…… It's a great cool down" (Regime 4 - Sirens)*

This would be great to look at in more depth to see what warm ups could be used to help warm the voice and what regimes could be used at the end of the day to cool down the voice.

**Vocal Régime 1 - Vocalises (Appendix 12)**

Vocalises as a standalone regime was also observed by 2 out of 3 of the participants to have the same effect as the sirens in the evening and facilitated a better performance:

*LM01*

*Due to my voice being warmer and feeling stronger as the day has gone on, I found conducting vocalises for 10 minutes in the afternoon allowed my voice to become a little warmer by 7pm. My voice still felt tired today but found my voice to be a little stronger than usual. (Regime 1 - vocalises)*

*RL02*

*This a great evening warm up to get the juices flowing again. I think it's really helped me to sing quicker passages with a twang in the top end of my register. (Regime 1 - vocalises)*

For me this leaves a gap in my research to possibly look at external factors (Mattei *et al.,* 2019; NHS 2016) that may affect vocalists prior to singing and possibly look in more detail at the effects of regimes and their efficacy as a warm up or a cool down. The success of using the siren in the evening on an already warm voice may help efficiency of performance but how does this differ from the morning regime? This is something that could possibly be researched in more detail.

## Perceived drawbacks from vocal regimes

Of the 7 regimes presented to the participants,there were 2 that were observed to be the least effective at getting the vocal folds prepared for a challenging performance. These were identified as stand alone regimes using only one style of vocal warm, instead of combinations.

## Vocal Regime 4 - Sirens (Appendix 12)

The regime that used standalone sirens was observed by 3 out of 3 of my participants to be ineffective. This was because all participants noted that in doing this regime it did not warm the voice up fully prior to engaging in challenging vocal material. This meant that the performance wasn't their best and reinforced the notion that this warm up did not have full efficacy prior to performance.It was also observed to be mostly ineffective regarding resonance and control, which are two important factors related to making vocal performance easier.

> *LM01*
>
> *"I found my vocals were struggling to manoeuvre the sirens to my normal capability. I sang the 2 songs but felt my voice was lacking in power and control and the quality of my voice was a little distorted due to lack of warmth and felt the sirens didn't help with facilitating the two songs at this time today."*

*RL02*

*"I think a siren exercise alone doesn't provide enough variation to warm the voice up in the morning."*

*SL03*
*"This was a useful warm up but like I said, it was a too short for my needs. I feel like I would have gotten quicker results with SOVTS"*

Sirens standalone were also observed in 2 out the 3 participants to not be a substantial enough warm up especially in a morning when the voice is not warm through speech:

*LM01*
*"Although the sirens normally help facilitate my high notes before singing,but I felt my voice needed more warm ups to overcome the tired voice"*

*SL03*
*"I could feel my voice becoming more free, just needed more time in the warm up today to get to the best position."*

**<u>Vocal Régime 1 - Vocalises (Appendix 12)</u>**

Vocalises were the next standalone regime to come under scrutiny by 3 out of 3 of my participants with most observing that although vocalises did warm the voice up a little it was not enough alone for them to be able to withstand performance of the challenging material alone:

*LM01*
*"I felt I needed more time for my vocals to warm up before attempting the songs again later on."*

*RL02*

*"I generally think this is a great warm up to start off with, however; it wasn't enough to release tension. After this warm up I still felt quite constricted particularly in my upper register."*

*SL03*
*"I feel as though this has not helped in any way that a normal warm up has at this time."*

2 out of 3 participants noted that they neither agreed or disagreed with the outcome that this vocal warm up enhanced their vocal performance after conducting it:

*LM01*
*"I felt little change today that I would normally."*

*SL03*
"As this morning, I feel as though this has not helped more than any normal warm up would. The areas of my voice outlined in the question were exactly as I would expect them to be after a usual warm up."

One participant actually stated that they found vocalises to be of a hindrance in the morning due to the force applied to the vocal folds (Fadel *et al.,* 2016)

*RL02*

*"Vocalising the warm ups in the specified key feels a little aggressive at this time of the day."*

As a whole it was observed that the standalone vocal warm ups of one style were the least effective in warming up the voice prior to performance, with the only discrepancy being that ultimately if there was no other option than to use just one warm up then the Straw SOVTE's and SOVTE's would be the best to enhance vocal resonance and reduction in tension and vocal fatigue:

*LM01*
*"I enjoyed this vocal warm up and will continue after this research to use straw SOVTES exercises as I find them really beneficial with my voice."*

*RL02*
*"The focus required to sing SOVTES and keep the resonance in my nasal area really helped sing with a balanced onset more easily."*

**Additional significant drawbacks**

In doing this research construct validity (Coliver, 2012) is something that does need to be taken into account as it observes that external factors can actually contribute to the outcomes in the research results and their success, as observed in LM01's & SL03's statements below:

*LM01*
*"Singing in the afternoon might have caught my voice off guard since I wasn't used to being vocally active at that time of day. This could have affected my vocal flexibility, agility and resonance making it harder to handle the challenging aspects of the songs"*

*SL03*
*"This time and this morning, I felt that my vocals were the best as I was starting in a better state overall and so I could probably feel the effects of the warm up."*

When reading the journals I noted that some words identified in the initial coding process could be classed as additional variables that were not fully accounted for in my project design. External factors such as vocal fatigue, hydration and

menstruation could have actually impacted the results observed by my participants. With this being said, however, this could be an area of interest to look at in more detail with warm ups and their efficacy in correlation to these external factors observed above. With this observation, I understood that if these factors were acknowledged in the Journals/Diaries by each participant prior to participation and the outcome was still overall a positive result, then the data collected would be valid and acceptable. This was seen in 2 out of 3 of my participants regarding the combination regimes of Straw SOVTE's and vocalises:

*LM01*
*" Felt a little vocally fatigued today but after singing the 2 songs, I felt improved breath control, pitch and flexibility in my voice. I also felt stronger and more controlled singing both songs as I felt my voice getting used to singing the two songs more frequently with the exercises. I felt enhanced vocal resonance with a fuller sound adding further depth"*

*RL02*
*Singing straw SOVTES with a lifted palette, with an open vowel takes some work but teamed with vocalises after really prepared me for my chosen songs……..I'm really tired today*

## Conclusion and Recommendations

The study's primary objective was to assess the effectiveness of different vocal warm-up regimes through self-reflective journaling, with a focus on vocalists' perceived benefits and drawbacks prior to performing challenging material. The research found that all vocal regimes offered benefits, with combined regimes, particularly those including Straw SOVTEs or SOVTE's with vocalises, showing significant positive impacts on participants' vocal performance.

The feedback from participants highlighted the overall success of the combined regimes in improving breath control, pitch accuracy, and reducing vocal fatigue. Standalone SOVTEs and siren exercises showed varied effectiveness based on the time of day and prior vocal activity. External factors such as fatigue, hydration, and menstruation were noted to impact the outcomes, contributing to construct validity concerns. Despite these influences, the study concluded that the collected data remained valid and highlighted significant insights into the efficacy of the vocal warm-up regimes.

Based on the study's findings, several recommendations can be made for vocalists and researchers interested in vocal warm-up regimes:

**Incorporate Combined Regimes**: Vocalists should consider using combined warm-up regimes, particularly those incorporating SOVTEs, to achieve better breath control, pitch accuracy, and reduced vocal fatigue (Cook *et al.,*2018;Atorjay & Csikos,2021)

**Personalise Warm-up Routines**: Given the individual variability in vocal needs and conditions, vocalists should consider how to tailor their warm-up routines to suit their specific requirements, taking into account factors such as time of day and prior vocal usage. (Hoch & Sondage, 2018; Półrolniczak & Kramarczyk, 2023).

**Address External Factors**: Researchers and vocalists should acknowledge and address external factors such as vocal fatigue, hydration, and daily vocal usage when assessing the effectiveness of vocal warm-up regimes, to ensure more accurate and valid results (Haldane, 2018; Levett & Pring 2023)

**Conduct Further Research**: Future research should focus on controlling for external variables and exploring the impact of different combinations of vocal exercises on a larger and more diverse sample of participants.

These recommendations aim to enhance the understanding and application of vocal warm-up regimes, contributing to better vocal health and performance for vocalists.

## Word count - 7576

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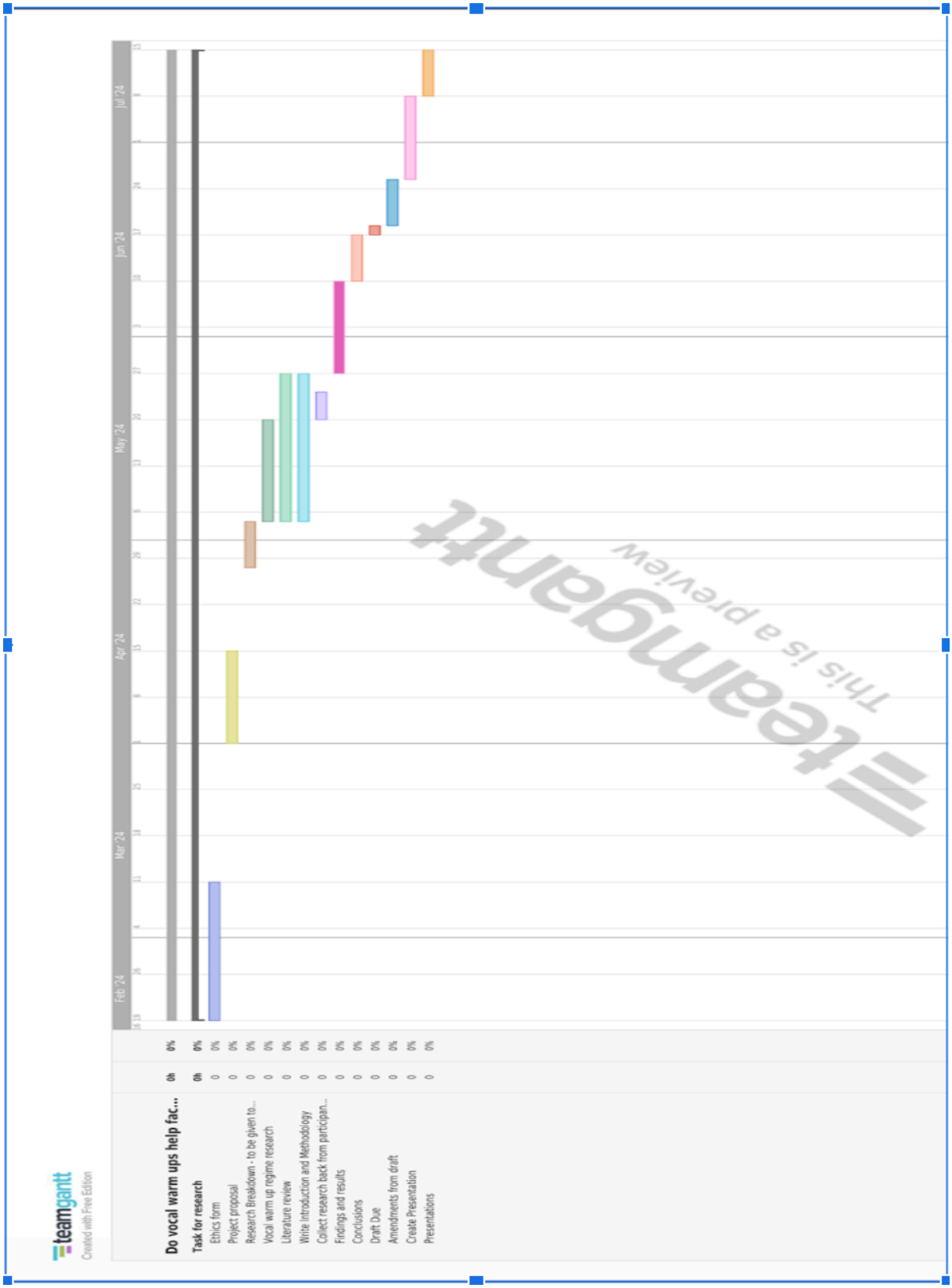
# Appendices

## Appendix 1 - Gant chart



## Appendix 2 - Filled in consent forms

### LM01

**Research Consent Form**

**Research Project Title: Is there an optimal vocal warm up regime that helps facilitate vocal performances in female singers?.**

**Primary Researcher: Becci Morrell**

**Research Participant: LM01**

**Information needs to be read fully in order to understand the process and decide whether you wish to participate.**

**Project Overview:**

**This research project is looking at the effects, if any, of differing vocal warm up regimes and if they facilitate vocal performance. During the process of this research project participants will be given differing regimes to participate in and asked to log their experiences in a journal for use in data analysis once the project has fully concluded, this will take approximately 3 weeks W/C 13th May 2024. Participants will then be asked to take part in an online questionnaire following the completion of the warm up regime's schedule to summarise their experiences and findings after the 3 weeks. Alongside this consent form you will be given the research guidelines, so you can confirm whether you wish to participate or not.**

**This study is directed by myself and overseen by the University Trinity Saint David (UWTSD) and the Voice Study Centre Ltd and has already undergone Ethical review.**

**Listed below are the items and accompanying information that will be used in the study.Please review these items carefully before agreeing to sign the consent form:**

- **All Participants will be provided with an online Personal journal template, which will be the primary means of gathering data for this research topic. All information logged here will be stored on a password protected computer and anonymised with names redacted and replaced with numerics.**

- **Online questionnaires will be anonymised and names redacted and replaced with numerics. All this information will be stored on a password protected computer.**
- **Participation in the project is completely voluntary and you are free to withdraw from the research at any given time.**
- **Participants will be given project guidelines to take a look at before consenting to partake in the project.**
- **Participants will pre-authorise dates and times with Becci Morrell (the research) prior to partaking in the study to avoid unwanted discrepancies in data collection.**

VOICE STUDY CENTRE

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

- Participant information will remain strictly confidential and will be kept in accordance with data protection law and the guidelines provided by the UWTSD.
- In conclusion of the project participants are able to request a final copy of the research findings and report for their perusal.

By signing this form I agree that;

1. I am voluntarily participating in this study.
2. I have the right to withdraw from the research study at any given point during the research.
3. The Journals and questionnaires will be used in collating data as described above
4. I have read and understood the guidelines listed above in correlation to the research and the research project.
5. I **will not** receive any compensation or benefits in partaking in this study.
6. I copy of the final report can be given upon request once the study is completed
7. I may contact the researcher at any given point during the research if i have any questions to ask,

Printed Name

[redacted]

Participant Signature

[redacted]

Date

12/05/2024

Researcher Signature Date

[redacted]

**Contact Information:**

This study has been approved by the UWTSD Ethics Committee. If you have any further questions or concerns about this study, please contact: info@beccimorrell.com

## RL02

**Research Consent Form**

**Research Project Title: Is there an optimal vocal warm up regime that helps facilitate vocal performances in female singers?.**

**Primary Researcher: Becci Morrell**

**Research Participant: RL02**

**Information needs to be read fully in order to understand the process and decide whether you wish to participate.**

**Project Overview:**

**This research project is looking at the effects, if any, of differing vocal warm up regimes and if they facilitate vocal performance. During the process of this research project participants will be given differing regimes to participate in and asked to log their experiences in a journal for use in data analysis once the project has fully concluded, this will take approximately 3 weeks W/C 13th May 2024. Participants will then be asked to take part in an online questionnaire following the completion of the warm up regime's schedule to summarise their experiences and findings after the 3 weeks. Alongside this consent form you will be given the research guidelines, so you can confirm whether you wish to participate or not.**

**This study is directed by myself and overseen by the University Trinity Saint David (UWTSD) and the Voice Study Centre Ltd and has already undergone Ethical review.**

**Listed below are the items and accompanying information that will be used in the study.Please review these items carefully before agreeing to sign the consent form:**

- **All Participants will be provided with an online Personal journal template, which will be the primary means of gathering data for this research topic. All information logged here will be stored on a password protected computer and anonymised with names redacted and replaced with numerics.**
- **Online questionnaires will be anonymised and names redacted and replaced with numerics. All this information will be stored on a password protected computer.**

- **Participation in the project is completely voluntary and you are free to withdraw from the research at any given time.**
- **Participants will be given project guidelines to take a look at before consenting to partake in the project.**
- **Participants will pre-authorise dates and times with Becci Morrell (the research) prior to partaking in the study to avoid unwanted discrepancies in data collection.**

- **Participant information will remain strictly confidential and will be kept in accordance with data protection law and the guidelines provided by the UWTSD.**
- **In conclusion of the project participants are able to request a final copy of the research findings and report for their perusal.**

**By signing this form I agree that;**

1. **I am voluntarily participating in this study.**
2. **I have the right to withdraw from the research study at any given point during the research.**
3. **The Journals and questionnaires will be used in collating data as described above**
4. **I have read and understood the guidelines listed above in correlation to the research and the research project.**
5. **I will not receive any compensation or benefits in partaking in this study.**
6. **I copy of the final report can be given upon request once the study is completed**
7. **I may contact the researcher at any given point during the research if i have any questions to ask,**

**Printed Name xxxxxxxxxxxx**

**Participant Signature xxxxxxxxxxxx**

**Date 13/5/2024**

**Researcher Signature Date**

**Contact Information:**
**This study has been approved by the UWTSD Ethics Committee. If you have any further questions or concerns about this study, please contact:**
**info@beccimorrell.com**

**SL03**

**Research Consent Form**

**Research Project Title: Is there an optimal vocal warm up regime that helps facilitate vocal performances in female singers?.**

**Primary Researcher: Becci Morrell**

**Research Participant: SL03**

**Information needs to be read fully in order to understand the process and decide whether you wish to participate.**

**Project Overview:**

**This research project is looking at the effects, if any, of differing vocal warm up regimes and if they facilitate vocal performance. During the process of this research project participants will be given differing regimes to participate in and asked to log their experiences in a journal for use in data analysis once the project has fully concluded, this will take approximately 3 weeks W/C 13th May 2024. Participants will then be asked to take part in an online questionnaire following the completion of the warm up regime's schedule to summarise their experiences and findings after the 3 weeks. Alongside this consent form you will be given the research guidelines, so you can confirm whether you wish to participate or not.**

**This study is directed by myself and overseen by the University Trinity Saint David (UWTSD) and the Voice Study Centre Ltd and has already undergone Ethical review.**

**Listed below are the items and accompanying information that will be used in the study.Please review these items carefully before agreeing to sign the consent form:**

- **All Participants will be provided with an online Personal journal template, which will be the primary means of gathering data for this research topic. All information logged here will be stored on a password protected computer and anonymised with names redacted and replaced with numerics.**
- **Online questionnaires will be anonymised and names redacted and replaced with numerics. All this information will be stored on a password protected computer.**
- **Participation in the project is completely voluntary and you are free to withdraw from the research at any given time.**
- **Participants will be given project guidelines to take a look at before consenting to partake in the project.**
- **Participants will pre-authorise dates and times with Becci Morrell (the research) prior to partaking in the study to avoid unwanted discrepancies in data collection.**

- **Participant information will remain strictly confidential and will be kept in accordance with data protection law and the guidelines provided by the UWTSD.**
- **In conclusion of the project participants are able to request a final copy of the research findings and report for their perusal.**

**By signing this form I agree that;**

1. **I am voluntarily participating in this study.**
2. **I have the right to withdraw from the research study at any given point during the research.**

**3. The Journals and questionnaires will be used in collating data as described above**
**4. I have read and understood the guidelines listed above in correlation to the research and the research project.**
**5. I will not receive any compensation or benefits in partaking in this study.**
**6. I copy of the final report can be given upon request once the study is completed**
**7. I may contact the researcher at any given point during the research if i have any questions to ask,**

**Printed Name xxxxxxxxxxxx**

**Participant Signature xxxxxxxxxxxx**

**Date 13/5/2024**

**Researcher Signature Date**

**Contact Information:**
**This study has been approved by the UWTSD Ethics Committee. If you have any further questions or concerns about this study, please contact:**
**info@beccimorrell.com**

## Appendix 3 - Research Overview

Welcome to my research project where I will be investigating the effects vocal warm ups have on vocal performance. Thank you so much for partaking in this project, your participation is extremely important to help further research to be done into the importance of vocal warm ups in a singers regime and I am looking forward to analysing your findings and looking at ways to further advance research on this topic. In doing this I hope to better serve my clients and expand my knowledge as a vocal coach. The research will be considering the following question:

**Is there an optimal vocal warm up regime that helps facilitate vocal performances in female singers?.**

Below is the regime you will partake in and in conclusion then you will record your experiences in a journal, below are the guidelines I wish for you to follow in order for the research to be done. Prior to engaging in the regime, I would really appreciate it if you could fill in the Voice related quality of life questionnaire, which will help in understanding your voice better . Thank you so much for your engagement and participation in this.

**Research Regime**

1: As my participants I would love for you to participate in my research project. Here you will engage in vocal warm up regimes and then perform 2 songs, of your choice, that you find vocally challenging. On completion of this, if you could kindly fill in the journal template with your findings.

2:The vocal warm ups I would like for you to trial will be pre-recorded as a guide and will be available through a dropbox link. This should take up approx 10 mins of your time, which i gratefully appreciate.

3: After engaging in the warm up regime it would be appreciated if you could choose 2 songs to perform. These chosen songs are to be used EVERY time to minimise discrepancies and be rated as vocally challenging, with regard to vocal effort, to the participant.

4: In partaking in this project, it would be appreciated if you could pick 2 times, of convenience, to partake in both the warm up and songs. These times and days must be kept the same
throughout the project in order to minimise discrepancies. Please try to make sure that there is a good amount of time between each time you engage in the regime, with one being conducted in the afternoon and one in the evening e.g 12pm & 5pm.

5: After partaking in the regime, if you could kindly fill in the journal, with the predetermined questions, with honesty. Remember there is no right or wrong answer and I am just grateful to share your thoughts and findings.

6: If you could engage in this process 7 times, twice daily it would be much appreciated. It would be helpful if days and times are pre arranged with Becci Morrell (The Researcher) prior to participation, to make sure that days chosen are not back to back e.g Mon, Weds, Friday, or Tuesday, Thursday, Saturday.

7: In conclusion to the full process i would appreciate it if you could once again fill in the Voice quality of life questionnaire as a summary.

**Start in W/C 13th May**

**Day 1**: vocalises for 10mins and then perform 2 songs (twice per day at the same times)

**Day 2** :SOVTE (Lip buzz or tongue trill) for 10 mins and then perform 2 songs. (twice per day at the same times)

**Day 3**: Straw SOVTES for 10 mins and then perform 2 songs. (twice per day at the same times)

**Start in W/C 20th May**

**Day 1**: Sirens for 10 mins and then perform two songs (twice per day at the same times)

**Day 2**: Straw SOVTEs and vocalises for 10 mins and then perform two songs, (twice per day at the same times)

**Day 3**: SOVTEs and vocalises for 10 mins and then perform 2 songs (twice per day at the same times)

**Start in W/C 27th May**

**Day 1:**Sirens and vocalises for 10 mins and then perform 2 songs. (twice per day at the same times)

In the participant folder there are 4 warm ups, these warm ups will be used for each method, an example on how to access these methods is included in the folder also. Warm ups are labelled in numerical order of process from 1-4.

**The research and questionnaire must be completed by 31st of May after partaking in the study. If all journals and questionnaires could be emailed to info@beccimorrell.com at the end of the process that would be much appreciated**

Thank you for partaking in this project and I look forward to looking at the results.

Researcher Signature xxxxxxxxxxxxxxxxxxx

## Appendix 4 - VQOL questionnaire

# Voice Related Quality of Life (V-RQOL)

**How to complete this Questionnaire:**

| | |
|---|---|
| • We are trying to learn more about how you voice feels before you participate in this study<br>• Please answer all questions based upon what your voice has been like over the past few days. There are no "right" or "wrong" answers.<br>• Considering the questions below rate your voice with regard phonation/sound production. | |

| Situation | Frequency of Problem (1Least - 5 Most) |
|---|---|
| I have trouble speaking loudly or being heard in noisy situations | 1 2 3 4 5 |
| I run out of air and need to take frequent breaths when talking | 1 2 3 4 5 |
| I sometimes do not know what will come out when I begin speaking | 1 2 3 4 5 |
| I am sometime anxious or frustrated (because of my voice) | 1 2 3 4 5 |
| I sometimes get depressed (because of my voice) | 1 2 3 4 5 |
| I have trouble using the telephone (because of my voice) | 1 2 3 4 5 |

| | |
|---|---|
| I have trouble doing my job or practicing my profession (because of my voice) | 1 2 3 4 5 |
| I avoid going out socially (because of my voice) | 1 2 3 4 5 |
| I have to repeat myself to be understood | 1 2 3 4 5 |
| I have become less outgoing (because of my voice) | 1 2 3 4 5 |

| | |
|---|---|
| **TOTAL** | _____ |

| | | | | |
|---|---|---|---|---|
| | | | | |
| | | | | |

Hogikyan ND, Sethuraman G. Validation of an instrument to measure voice-related quality of life (V-RQOL). Journal of Voice. 1999. 13:557-569

## Appendix 5 - Journal/Diary template

**Journal template** - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.

**Participant Name:**

**Date and Time:**

1: What are your two chosen songs and why are these songs specifically challenging to you?

2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)

3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?

4: Rate the warm up regime and its effect on your performance using a likert scale.

(a) Did you find this regime effective in facilitating your vocal performance?

| Strongly Disagree | Disagree | Somewhat Disagree | Neither Agree nor Disagree | Somewhat Agree | Agree | Strongly Agree |
|---|---|---|---|---|---|---|
| ○ | ○ | ○ | ○ | ○ | ○ | ○ |

(b) If so why?

5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.

6: After conducting this warm up regime, what are your personal thoughts on it?

## Appendix 6 VQOL filled in Questionnaires

### LM01

# Voice Related Quality of Life (V-RQOL)

**How to complete this Questionnaire:**

| | |
|---|---|
| • We are trying to learn more about how you voice feels before you participate in this study<br>• Please answer all questions based upon what your voice has been like over the past few days. There are no "right" or "wrong" answers.<br>• Considering the questions below rate your voice with regard phonation/sound production. | |

| Situation | Frequency of Problem |
|---|---|
| I have trouble speaking loudly or being heard in noisy situations | **1** 2 3 4 5 |
| I run out of air and need to take frequent breaths when talking | **1** 2 3 4 5 |
| I sometimes do not know what will come out when I begin speaking | **1** 2 3 4 5 |
| I am sometime anxious or frustrated (because of my voice) | **1** 2 3 4 5 |
| I sometimes get depressed (because of my voice) | **1** 2 3 4 5 |

| | |
|---|---|
| I have trouble using the telephone (because of my voice) | **1** 2 3 4 5 |
| I have trouble doing my job or practicing my profession (because of my voice) | **1** 2 3 4 5 |
| I avoid going out socially (because of my voice) | **1** 2 3 4 5 |
| I have to repeat myself to be understood | **1** 2 3 4 5 |
| I have become less outgoing (because of my voice) | **1** 2 3 4 5 |

| | |
|---|---|
| **TOTAL** | _____10_____ |

**RL02**

# Voice Related Quality of Life (V-RQOL)

**How to complete this Questionnaire:**

| | |
|---|---|
| • We are trying to learn more about how you voice feels before you participate in this study<br>• Please answer all questions based upon what your voice has been like over the past few days. There are no "right" or "wrong" answers.<br>• Considering the questions below rate your voice with regard phonation/sound production. | |

| Situation | Frequency of Problem |
|---|---|
| I have trouble speaking loudly or being heard in noisy situations | **1** 2 3 4 5 |
| I run out of air and need to take frequent breaths when talking | **1** 2 3 4 5 |
| I sometimes do not know what will come out when I begin speaking | **1** 2 3 4 5 |
| I am sometime anxious or frustrated (because of my voice) | **1** 2 3 4 5 |
| I sometimes get depressed (because of my voice) | **1** 2 3 4 5 |

| | |
|---|---|
| I have trouble using the telephone (because of my voice) | **1** 2 3 4 5 |
| I have trouble doing my job or practicing my profession (because of my voice) | **1** 2 3 4 5 |
| I avoid going out socially (because of my voice) | **1** 2 3 4 5 |
| I have to repeat myself to be understood | **1** 2 3 4 5 |
| I have become less outgoing (because of my voice) | **1** 2 3 4 5 |

| | |
|---|---|
| **TOTAL** | _____10_____ |

**SL03**

## Voice Related Quality of Life (V-RQOL)

**How to complete this Questionnaire:**

| | |
|---|---|
| • We are trying to learn more about how you voice feels before you participate in this study<br><br>• Please answer all questions based upon what your voice has been like over the past few days. There are no "right" or "wrong" answers.<br><br>• Considering the questions below rate your voice with regard phonation/sound production. | |

| Situation | Frequency of Problem |
|---|---|
| I have trouble speaking loudly or being heard in noisy situations | **1** 2 3 4 5 |
| I run out of air and need to take frequent breaths when talking | 1 **2** 3 4 5 |
| I sometimes do not know what will come out when I begin speaking | **1** 2 3 4 5 |
| I am sometime anxious or frustrated (because of my voice) | **1** 2 3 4 5 |
| I sometimes get depressed (because of my voice) | **1** 2 3 4 5 |
| I have trouble using the telephone (because of my voice) | **1** 2 3 4 5 |
| I have trouble doing my job or practicing my profession (because of my voice) | **1** 2 3 4 5 |

| | |
|---|---|
| I avoid going out socially (because of my voice) | **1** 2 3 4 5 |
| I have to repeat myself to be understood | **1** 2 3 4 5 |
| I have become less outgoing (because of my voice) | **1** 2 3 4 5 |

| | |
|---|---|
| **TOTAL** | _____11_____ |

## Appendix 7 - Ethics Form

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

## PG2/E1 Form

### APPLICATION FOR ETHICAL APPROVAL

**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.

**Delete the Guidance Notes at the end of the form BEFORE submitting your application**

**SECTION A: About You (Principal Researcher)**

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | Full Name: | | Rebecca Elizabeth Morrell | | | |
| 2 | Tick all boxes which apply: | | Member of staff: | ☐ | Honorary research fellow: | ☐ |
| 3 | Undergraduate Student | ☐ | Taught Postgraduate Student | ☒ | Postgraduate Research Student | ☐ |

| | | |
|---|---|---|
| 4 | Institute/Academic Discipline/Centre: | Institute of Management and Health |
| 5 | Campus: | Carmarthen |
| 6 | E-mail address: | info@beccimorrell.com |
| 7 | Contact Telephone Number: | 07816950143 |
| | ***For students:*** | |

| | | |
|---|---|---|
| 8 | Student Number: | 2243154 |
| 9 | Programme of Study: | MA in Professional Practice (Voice Pedagogy) |
| 10 | Director of Studies/Supervisor: | 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*** | |
| 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 | ☐ | | |
| 3 | | Institute Research Committee | ☐ | | |
| 4 | | Other (write in) WAPPAR Ethics Board Representative | ☒ | | |

**SECTION C: Internal and External Ethical Guidance Materials**

| | | |
|---|---|---|
| | Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, 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. | |
| 1 | **UWTSD Research Ethics & Integrity Code of Practice** | ☒ |
| 2 | **UWTSD Research Data Management Policy** | ☒ |
| 3 | | ☐ |

**SECTION D: External Collaborative Research Activity**

| | | | | | |
|---|---|---|---|---|---|
| 1 | Does the research activity involve collaborators outside of the University? | **YES** | ☐ | **NO** | ☒ |
| 2 | If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared.as part of this collaboration. | | | | |
| 3 | Institution | | | | |
| 4 | Contact person name | | | | |
| 5 | Contact person e-mail address | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| 6 | Has this individual consented to sharing their details on this form? | | **YES** | ☐ | **NO** | ☐ |
| 7 | Are you in receipt of a KESS scholarship? | | **YES** | ☐ | **NO** | ☐ |
| 8 | Is your research externally funded | | **YES** | ☐ | **NO** | ☐ |
| 9 | Are you specifically employed to undertake this research in either a paid or voluntary capacity? | Voluntary | **YES** | ☐ | **NO** | ☐ |
| 10 | | Employed | **YES** | ☐ | **NO** | ☐ |
| 11 | 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** | ☐ |
| 12 | 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**

| | | | | | |
|---|---|---|---|---|---|
| 13 | Does this organisation have its own ethics approval system? | **YES** | ☐ | **NO** | ☐ |
| 14 | If Yes, please attach a copy of any final approval (or interim approval) from the organisation | | | | |

**SECTION E: Details of Research Activity**

| | | | | |
|---|---|---|---|---|
| 1 | Indicative title: | Is there an optimal vocal warm up regime that helps facilitate vocal performances in female singers? | | |
| 2 | Proposed start date: | 18th March 2024 | Proposed end date: | 1st July 2024 |
| 3 | **Introduction to the Research (maximum 300 words)**<br>**Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below:**<br>● *Purpose of Research Activity*<br>● *Proposed Research Question*<br>● *Aims of Research Activity*<br>● *Objectives of Research Activity*<br>Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain<br>● *What the research activity will add to the body of knowledge*<br>● *How it addresses an area of importance.* | | | |
| 4 | **Purpose of Research Activity**<br>The purpose of this project is to explore the effectiveness of varying vocal warm-ups on professional singers to observe how their individual voices respond to each one. Vocal warm ups have been a long standing debate for years in the vocal world and research into this topic is always helpful and informative not only in a | | | |

| | |
|---|---|
| | personal capacity but between fellow voice tutors and users. In exploring this topic it could lead me to research into other areas<br><br>(this box should expand as you type) |
| 5 | **Research Question**<br>The research I will be undertaking will be looking at vocal warm ups and if they help to facilitate better vocal performances in professional singers, considering vocal agility, resonance, flexibility and stamina.<br><br>I am hoping to gain varying viewpoints by doing this research in order to keep my own personal biases from informing future decisions. I also want to further investigate this topic so that my knowledge of this area is current and up to date, in order to fully support my clients. As a vocal coach and pedagogue, enhancing your skill set helps you to be more proficient.<br><br>(this box should expand as you type) |
| 6 | **Aims of Research Activity**<br>The final aim of the project is to get a better understanding of what candidates feel is most effective in their warm up regime, how their voice responds to specific warm ups with regard to fluidity and resonance and also look at their current regime to see what they perceive as an effective warm up regime. By doing this research I can hopefully produce a warm up strategy that will be inclusive of most needs, instead of just being informed by my own personal experiences.<br><br>(this box should expand as you type) |
| 7 | **Objectives of Research Activity**<br>● Collate a list of varying vocal warm ups to be used in my research project, informed by literature reviews.<br>● Consult differing vocal professionals to ask their opinions on the topic, in order to help keep the research project inclusive and effective.<br>● Create a specific vocal warm up regime for participants to undertake within the realms of the research project.<br>● expand my viewpoint and realisation of the effectiveness of differing vocal warm ups and the importance of them within a vocal regime<br><br>(this box should expand as you type) |
| 8 | **Proposed methods (maximum 600 words)**<br>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. |
| 9 | Methods<br><br>This research will follow a mixed methodology.<br><br>1: Interviews - these will be conducted on a 1:1 basis with all participants who are professional singers, vocal coaches and peers that I work with to create purposive sampling. These interviews will be conducted before the research is conducted and after the research is conducted to see if there are any discrepancies in results and experiences between the two. This will be conducted in semi structured way and they will be recorded and transcribed |

| | |
|---|---|
| | 2: Questionnaires - these will be done electronically and will be conducted before and after the research has taken place. Likert scales will be used for experiential data and descriptive statistics. The V-RQOL scale will also be used at the start and end of the data collection process to help gather a quantitative data set that might support research into the impact of warm ups on things like resonance and fluidity.<br><br>3: Focus Groups - this will be conducted after all interviews and questionnaires have been submitted as a round up session. This is so that we can share ideas, experiences and realisations as a group, informing future practice.The focus group will be formed of all participants who took part in the research with a size of 6-8 people.<br><br>4: Literature reviews - this will be ongoing and I will be undertaking this throughout.<br><br>5: Short journal entries will be kept by the participants to note the effect of warm ups on their voice. These will be designed by me, the researcher, for clarity of use.<br><br>(this box should expand as you type) |

| | |
|---|---|
| 10 | **Location of research activity**<br>Identify all locations where research activity will take place. |
| 11 | The research will be conducted online over zoom or via email.<br><br>(this box should expand as you type) |
| 12 | **Research activity outside of the UK**<br>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. |
| 13 | N/A<br><br>*(this box should expand as you type)* |

| | | | |
|---|---|---|---|
| 14 | Use of documentation not in the public domain: Are any documents **NOT** publicly available? | **NO** | ☒ |
| | | **YES** | ☐ |
| 15 | 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 prevailing data protection law of the country in question and England and Wales.<br><br>*(this box should expand as you type)* | | |

**SECTION F: Scope of Research Activity**

| 1 | **Will the research activity include:** | **YES** | **NO** |
|---|---|---|---|
| 2 | Use of a questionnaire or similar research instrument? | ☒ | ☐ |
| 3 | Use of interviews? | ☒ | ☐ |
| 4 | Use of diaries? | ☒ | ☐ |
| 5 | Participant observation with their knowledge? | ☐ | ☒ |
| 6 | Participant observation without their knowledge? | ☐ | ☒ |
| 7 | Use of video or audio recording? | ☒ | ☐ |
| 8 | Access to personal or confidential information without the participants' specific consent? | ☐ | ☒ |
| 9 | Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive? | ☐ | ☒ |
| 10 | Performance of any acts which may cause embarrassment or affect self-esteem? | ☐ | ☒ |

| | | | |
|---|---|---|---|
| 11 | Investigation of participants involved in illegal activities? | ☐ | ☒ |
| 12 | Use of procedures that involve deception? | ☐ | ☒ |
| 13 | Administration of any substance, agent or placebo? | ☐ | ☒ |
| 14 | Working with live vertebrate animals? | ☐ | ☒ |
| 15 | Other primary data collection methods, please explain in this box<br>For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box. | ☒ | ☐ |
| 16 | Details of any other primary data collection method:<br><br>I will be using focus groups.<br><br>(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**

| 1 | **Who are the intended participants:** | **YES** | **NO** |
|---|---|---|---|
| 2 | Students or staff at the University? | ☒ | ☐ |
| 3 | Adults (over the age of 18 and competent to give consent)? | ☒ | ☐ |
| 4 | Vulnerable adults? | ☐ | ☒ |
| 5 | Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required) | ☐ | ☒ |
| 6 | Prisoners? | ☐ | ☒ |
| 7 | Young offenders? | ☐ | ☒ |
| 8 | Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper? | ☐ | ☒ |
| 9 | People engaged in illegal activities? | ☐ | ☒ |
| 10 | Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box. | ☐ | ☐ |
| 11 | Other – please indicate here:<br><br>(this box should expand as you type) | | |

| 12 | **Participant numbers and source** |
|---|---|

| | Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited? | |
|---|---|---|
| 13 | How many participants are expected? | I am hoping to use 6-8 participants for my research project all with differing backgrounds in the industry as professional vocalists.<br>*(this box should expand as you type)* |
| 14 | Who will the participants be? | all participants will be working in a professional capacity as vocalists in their own right from differing areas of the performing arts industry with many years of experience. Session vocalists, Musical Theatre Performers and CCM vocalists.<br><br>*(this box should expand as you type)* |
| 15 | How will you identify the participants? | All participants will be identified by the professional works they have done in the industry and in the performing arts field, with an extensive professional working CV.<br><br>Recruitment will be based on my exposure to these people in a professional vocalist capacity and/or recommendations from others. I will be sampling varying voice types who are working as professional vocalists in the Performing arts industry and who have been exposed to differing areas of performance based work, as listed above. I will be contacting them through email.<br>*(this box should expand as you type)* |

| 16 | **Information for participants:** | **YES** | **NO** | **N/A** |
|---|---|---|---|---|
| 17 | Will you describe the main research procedures to participants in advance, so that they are informed about what to expect? | ☒ | ☐ | ☐ |
| 18 | Will you tell participants that their participation is voluntary? | ☒ | ☐ | ☐ |
| 19 | Will you obtain written consent for participation? | ☒ | ☐ | ☐ |
| 20 | Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)? | ☒ | ☐ | ☐ |
| 21 | If the research is observational, will you ask participants for their consent to being observed? | ☒ | ☐ | ☐ |
| 22 | Will you tell participants that they may withdraw from the research at any time and for any reason? | ☒ | ☐ | ☐ |
| 23 | With questionnaires, will you give participants the option of omitting questions they do not want to answer? | ☒ | ☐ | ☐ |
| 24 | Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs? | ☒ | ☐ | ☐ |
| 25 | Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken? | ☒ | ☐ | ☐ |
| 26 | If NO to any of above questions, please give an explanation | | | |
| 27 | *(this box should expand as you type)* | | | |

| 28 | **Information for participants:** | **YES** | **NO** | **N/A** |
|---|---|---|---|---|
| 29 | Will participants be paid? | ☐ | ☒ | ☐ |
| 30 | Is specialist electrical or other equipment to be used with participants? | ☒ | ☐ | ☐ |
| 31 | Are there any financial or other interests to the investigator or University arising from this study? | ☐ | ☒ | ☐ |
| 32 | Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims? | ☐ | ☒ | ☐ |
| 33 | If YES to any question, please provide full details | | | |
| 34 | I will be using my Computer for zoom Interviews and Focus Groups and also an external microphone to record interviews and focus groups. *(this box should expand as you type)* | | | |

**SECTION H: Anticipated Risks**

| | | | |
|---|---|---|---|
| 1 | **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.**<br><br>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. | | |
| 2 | **Full risk assessment completed and appended?** | **Yes** | ☐ |
| | | **No** | ☒ |
| 3 | **Risks to participants**<br>For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information | | |
| 4 | Risk to Participant:<br>Because I will be recording interviews and focus groups there could be a data protection breach encountered. Also in sharing personal information there could be a risk of emotional distress in people recounting previous experiences that could've caused anxiety or distress when undertaking their own personal vocal journey. People may also feel intimidated in expressing their findings with regard to the topic when presented with a room of highly qualified individuals. There may be a sense of imposter syndrome attached to some participants with less experience than others which could possibly stop them from speaking up. Using a scale such as the V-RQOL might make some participants think about their voice in ways they hadn't before.<br>*(this box should expand as you type)* | *How will you mitigate the Risk to Participant*<br>I will mitigate this risk by having participants' information stored in a password protected way on my computer and on google drive, with no other people having access to it. I will try to get everyone to have their say in the focus group instead of confident and vocal individuals possibly taking over the meeting. I will reiterate that EVERY piece of information is valid and that ALL experiences and findings should be voiced. I will also ensure that the V-RQOL is clearly explained to all participants and make sure they have resources to turn to if they need further information and I will ensure they know how to be referred on if any larger concerns arrive (for example, to SLT or GP support).<br><br>*(this box should expand as you type)* | |
| 5 | 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<br><br>*(this box should expand as you type)* | | |
| 6 | **Risks to investigator**<br>For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest | | |
| | Risk to Investigator:<br>There may be risk of biases from participants as they are all professional vocal coaches and vocalists in their own right, which may cause a conflict of interests. There also may be a conflict of interests dependent on each voice user's vocal journey, regime and teachings so far. This could hinder research if participants do not keep | *How will you mitigate the Risk to Investigator:*<br>The participants have been fully informed to keep an open mind with regard to this topic and discuss all findings, experiences and thoughts openly and honestly.<br><br>*(this box should expand as you type)* | |

| | | |
|---|---|---|
| | an open mind to the process and are willing to explore varying things.<br><br>*(this box should expand as you type)* | |
| 7 | **University/institutional risks**<br>For example: adverse publicity, financial loss, data protection | |
| | Risk to University:<br><br>There could be a risk of a data protection breach<br><br>*(this box should expand as you type)* | *How will you mitigate the Risk to University:*<br><br>This will be mitigated with data being coded so that research information is fully anonymous. It will also be stored on my password protected computer which can only solely be accessed by myself and also on password protected Google Drive. The data extracted from the research will then be deleted once the project has been completed.<br><br>*(this box should expand as you type)* |

| | | | | |
|---|---|---|---|---|
| 8 | **Disclosure and Barring Service** | | | |
| 9 | 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** |
| 10 | Does your research require you to hold a current DBS Certificate? | ☐ | ☒ | ☐ |

**SECTION I: Feedback, Consent and Confidentiality**

| | |
|---|---|
| 1 | **Feedback**<br>What debriefing and feedback will be provided to participants, how will this be done and when? |
| | I will provide a contact email address to all of my participants for any contact they may need to have with me and also in order for them to contact me to have access to the final report for their perusal.<br><br>*(this box should expand as you type)* |
| 2 | **Informed consent**<br>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. |
| | I will be sending out email consent forms to my participants for their inclusion in my focus groups and interviews for the online questionnaires. The consent will be embedded into the electronic questionnaire at the beginning so that consent can be obtained before participation.<br><br>*(this box should expand as you type)* |
| 3 | **Confidentiality / Anonymity**<br>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 allocated a number so that names are not used within research. The names allocated to these numbers will be stored in my password protected computer only to be observed by me.<br>*(this box should expand as you type)* |

**SECTION J: Data Protection and Storage**
In completing this section refer to the University's Research Data Management Policy and the extensive resources on the University's Research Data Management web pages (http://uwtsd.ac.uk/library/research-data-management/).

| | | | |
|---|---|---|---|
| 1 | 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** |
| | ***"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.* | ☒ | ☐ |
| 2 | If YES, provide a description of the data and explain why this data needs to be collected: | | |
| | The Personal data that will be collected includes the names of the participants and their email addresses. There will also be audio/visual recordings with these participants in focus groups and interviews and the transcriptions of these too.<br>*(this box should expand as you type)* | | |
| 3 | Does it involve special category data (as defined by the GDPR)? | **YES** | **NO** |
| | ***"Special category data"*** *means sensitive personal data consisting of information as to the data subjects' –*<br>*(a) racial or ethnic origin,*<br>*(b) political opinions,*<br>*(c ) religious beliefs or other beliefs of a similar nature,*<br>*(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),*<br>*(e) physical or mental health or condition,*<br>*(f) sexual life,*<br>*(g) genetics,*<br>*(h) biometric data (as used for ID purposes),* | ☐ | ☒ |
| 4 | If YES, provide a description of the special category data and explain why this data needs to be collected: | | |
| | N/A<br>*(this box should expand as you type)* | | |

| | | | |
|---|---|---|---|
| 5 | Will the research activity involve storing personal data and/or special category data on one of the following: | **YES** | **NO** |
| 6 | Manual files (i.e. in paper form)? | ☐ | ☒ |
| 7 | University computers? | ☐ | ☒ |
| 8 | Private company computers? | ☐ | ☒ |

| | | | |
|---|---|---|---|
| 9 | Home or other personal computers? | ☒ | ☐ |
| 10 | Laptop computers/ CDs/ Portable disk-drives/ memory sticks? | ☒ | ☐ |
| 11 | "Cloud" storage or websites? | ☒ | ☐ |
| 12 | Other – specify: | ☐ | ☒ |
| 13 | For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation: | | |
| | All data will be stored in a password protected storage plan on my Google drive and also on my personal password protected computer. All of this information will not be shared and will be for my own personal use after consent from participants. Any audio/visual data will be transcribed and would be shown to participants so they can approve accuracy of the reporting. Any USB sticks used to store information or transfer it will also be password protected. as previously stated all participants will be given a unique identifier number to ensure all information is confidential.. This list will also be kept securely in a password protected folder.<br><br>*(this box should expand as you type)* | | |
| 14 | **All Data Storage** | | |
| 15 | Will the research activity involve any of the following activities: | **YES** | **NO** |
| 16 | Electronic transfer of data in any form? | ☒ | ☐ |
| 17 | Sharing of data with others at the University? | ☒ | ☐ |
| 18 | Sharing of data with other organisations? | ☐ | ☒ |
| 19 | Export of data outside the European Union or importing of data from outside the UK? | ☐ | ☒ |
| 20 | Use of personal addresses, postcodes, faxes, emails or telephone numbers? | ☒ | ☐ |
| 21 | Publication of data that might allow identification of individuals? | ☐ | ☒ |
| 22 | Use of data management system? | ☐ | ☒ |
| 23 | Data archiving? | ☐ | ☒ |
| 24 | If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent): | | |
| | All data will be encrypted and kept in password protected cloud storage on my own personal google drive as well as on my password protected personal computer and none of the data will be shared. Any USB sticks used to store or transfer data will be password protected and 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 the project.<br><br>*(this box should expand as you type)* | | |
| 25 | List all who will have access to the data generated by the research activity: | | |
| | Only myself, the Principal Researcher and my Tutor Sophie Scott.<br><br>*(this box should expand as you type)* | | |
| 26 | List who will have control of, and act as custodian(s) for, data generated by the research activity: | | |
| | Only myself, the Principal Researcher.<br><br>*(this box should expand as you type)* | | |
| 27 | 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 my personal google drive and also on my password protected personal computer, no data will 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.<br><br>*(this box should expand as you type)* | | |
| 28 | 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<br><br>*(this box should expand as you type)* | | |
| 29 | Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/) | **YES** | x |
| | | **NO** | ☐ |
| 30 | 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** | ☒ |
| | | **NO** | ☐ |

## SECTION K: Declaration

| | | | |
|---|---|---|---|
| 31 | 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.<br><br>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/ | | |
| | **Signature of applicant:** | | **Date:12.02.2024** |

***For STUDENT Submissions:***

| | | | |
|---|---|---|---|
| 32 | Director of Studies/Supervisor: | | **Date:** |
| 33 | Signature: | | |

***For STAFF Submissions:***

| | | | |
|---|---|---|---|
| 34 | Academic Director/ Assistant Dean: | | **Date:** |
| 35 | 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 (and have NOT completed Section H of this form) (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. |
| ☒ | I have deleted the guidance notes before submitting the PG2 for consideration |

**RESEARCH STUDENTS AND 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.
You will be informed of the outcome of your claim by email; therefore it is important that you check your University and personal email accounts regularly.

**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.

**This form is available electronically from the Academic Office web pages:**
https://www.uwtsd.ac.uk/academic-office/appendices-and-forms/

## Application Process

**All staff research projects and all research students** must submit the Ethical Approval Form to the **University Research Ethics Committee** via the Academic Office (pgresearch@uwtsd.ac.uk). Staff research directly in relation to personal study for taught undergraduate or Masters programmes should be submitted via the Institute procedures explained below.

**Taught masters and taught undergraduate research Ethical Approval Forms** are considered **within Institutes.** Institutes will provide details of the specific processes for this. Where the Ethical issues within any single ethical application are of particular concern the Institute will refer these to the University Research Ethics Committee. Any student activity that involves the collection of primary data needs to undergo Ethical approval, this includes assignment work as well as dissertations.

**Appendix 8 - Completed Journals by participants**

# Vocal warm ups

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**PARTICIPANT LM01**

**Participant Name**

**LM01**

**Date and Time**

**13th May 2024 14:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to its beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the**

**essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**Singing in the afternoon might have caught my voice off guard since I wasn't used to being vocally active at that time of day. This could have affected my vocal flexibility, agility and resonance making it harder to handle the challenging aspects of the songs. I felt I needed more time for my vocals to warm up before attempting them again later on.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Vocal fatigue, Hydration**

**4. Rate the warm up regime and its effect on your performance using a likert scale.**

**(a) Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why?**

**I felt little change today that I would normally but felt a little warmer vocally during the evening.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**
**No menstrual cycle**
**6. After conducting this warm up regime, what are your personal thoughts on it?**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time**

**13th May 2024 19:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistent and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation.**

**Due to my voice being warmer and feeling stronger as the day has gone on, I found conducting vocalises for 10 minutes in the afternoon allowed my voice to become little warmer by 7pm. My voice still felt tired today but found my voice to be a little stronger than usual.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Vocal fatigue, Hydration**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance? (b) If so why?**

**I felt little change today that I would normally.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**
**No menstrual cycle**
**6. After conducting this warm up regime, what are your personal thoughts on it?**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time: 15th May 2024 14:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**Engaging in the lip buzz and tongue trill exercises for 10 minutes proved to be a relaxing experience. After singing my two songs, I noticed a reduction in strain and and an enhancement in the fluidity of my voice during this time of day. The lip buzzing experience was particularly helpful in enhancing my resonance of my voice, especially during the chorus sections of the songs and**

**improving my projection. I felt gradual awakening of my vocals and a relaxation of my muscles which in turn led me to a slight improvement in my breath support when hitting the sustained notes in both songs.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Vocal fatigue**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance? (b) If so why?**

**The lip buzzing and tongue trilling exercises seemed to have been effective in preparing my voice for singing. By reducing slight strain, quality and awakening my vocals gradually by enhancing my breath support.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised. No menstrual cycle**

**6. After conducting this warm up regime, what are your personal thoughts on it? I enjoyed this vocal warm up due to it's relaxing qualities of the tongue trill and lip buzzing.**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time**

**15th May 2024 19:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and**

**phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**Repeating the vocal warm up again at 7pm before performing my two songs proved to be beneficial in relaxing the muscles in my voice while singing. I noticed it became more easier and my voice felt more flexible and awakened especially with Rolling in the deep. It not only helped relax but also I felt more strength in my voice when hitting the sustained notes within the songs. By this time of day, I felt more controlled and warmed up, allowing for a more confidence and resonant performance.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Water intake, foot intake**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance? (b) If so why?**

**The lip buzzing and tongue trilling exercises seemed to have been effective in preparing my voice for singing. By reducing slight strain, quality and awakening my vocals gradually by enhancing my breath support.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**

**No menstrual cycle**

**6. After conducting this warm up regime, what are your personal thoughts on it?**

**I enjoyed this vocal warm up due to it's relaxing qualities and notable control of the voice allowing for a more flexibility in my voice.**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time**

**17th May 2024 14:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**I've always found benefit from using straw SOVTES and thus the same after using this exercise for 10 minutes before signing my 2 songs. I found this helped as my voice was feeling tired from previously singing the night before. The exercise helped strengthen by breathe support and control which is crucial for the long notes in Open Arms and Rolling in the Deep where the breathe control is essential for painting consistency and power throughout the phrases. I also found that is helped with promoting a smooth transition**

**between my chest and head voice while singing. I also found that it helped reduce vocal strain while my voice is not yet as warm due to it being in the daytime, it minimised the tension in my vocal muscles which is crucial for the power needed to sing both songs.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Vocal fatigue**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance**

**(b) If so why?**

**I found this exercise extremely beneficial with strengthening my vocals and breathe support and control. I also found is also warmed up my voice quicker than the previous exercises so far. I also helped my vocal register and reduced vocal strain.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**

**No menstrual cycle**

**6. After conducting this warm up regime, what are your personal thoughts on it?**

**I enjoyed this vocal warm up and is normally my go to before singing if my voice is feeling tired and I have no time and need a quick warm up before singing.**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time: 17th May 2024 19:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**Repeating the vocal warm up again at 7pm really felt like an added boost to my voice as I was feeling much warmer and ready for the 2 songs. I felt increased resonance making my voice sound richer and enhanced the quality and projection of my singing especially in rolling in the deep. I also felt more supported in my breath control in the sustaining notes of open arms and rolling in the deep with the overall power in my voice and reducing vocal strain.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**None**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why?**

**I found this to be really beneficial today reducing vocal strain, strengthening my vocal range and precision in hitting the big, sustaining notes in both songs.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**

**No menstrual cycle**

**6. After conducting this warm up regime, what are your personal thoughts on it?**

**I enjoyed this vocal warm up and will continue after this research to use straw SOVTES exercises as I find them really beneficial with my voice.**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time**

**20th May 2024 14:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the**

**essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**Today, I felt my voice was tired and knew I would struggle today with vocalisation. After completing the 10 min Silence, I found my vocals were struggling to manoeuvre the sirens to my normal capability. I sang the 2 songs but felt my voice was lacking in power and control and the quality of my voice was a little distorted due to lack of warmth and felt the sirens didn't help with facilitating the two sons at this time today.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Vocal fatigue, overall tiredness**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why?**

**Although the sirens normally help facilitate my high notes before singing but I felt my voice needed more warm ups to overcome the tired voice.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**
**No menstrual cycle**
**6. After conducting this warm up regime, what are your personal thoughts on it?**
**The sirens helped a little but did not feel like it was enough to help with overall vocal quality at this time.**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time: 20th May 2024 19:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**Throughout the day, my voice became increasingly alert and less fatigues. Therefore after revisiting the sire exercises, I noticed some improvement, although it didn't offer the same level of benefit as I have experienced**

**previously. This was particularly evident when singing 'rolling in the deep' as I felt my voice lacked clarity and control needed for the high sustained notes in the chorus. Similarly, when performing 'open arms', I encountered some strain when reaching certain notes, yet I felt my voice was more warmed up at this time of the day in comparison to earlier on.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Vocal fatigue, overall tiredness**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why?**

**Although the sirens normally help facilitate my high notes before singing but I felt my voice needed more warm ups to overcome the tired voice.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**
**No menstrual cycle**
**6. After conducting this warm up regime, what are your personal thoughts on it?**

**The sirens helped a little but did not feel like it was enough to help overall with my vocal quality today.**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time: 22nd May 2024 14:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and**

**projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**My voice was feeling stronger today and using the straw SOVTE's exercise before singing my two songs, I felt an increase of of improved vocal control and breath support. I felt I had a richer sound when singing both songs and increased my delivery of my lyrics especially in 'rolling in the deep'. I felt even though this was in the afternoon, I had more accuracy in pitch in 'open arms' and excited to see how I would feel later on when re doing the exercise.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**None**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance? (b) If so why?**

**This felt it had impacted my voice with increased breath support and vocal flexibility.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised. No menstrual cycle**

**6. After conducting this warm up regime, what are your personal thoughts on it? My voice's reaction to the straw SOVTE's works incredibly well and allows for a quicker warm up.**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time: 22nd May 2024 19:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**Revisiting the warm up this evening, I felt my voice was warmer and more flexible when performing the 2 songs again. I felt no vocal strain or fatigue when reaching for the high notes. I had increased pitch accuracy with rolling in the deep and open arms. I also felt I had good breath control when delivering the high notes within the chorus of both songs.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**None**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why?**

**This felt it had impacted my voice with increased breath support and vocal flexibility and overall warmth.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**

**No menstrual cycle**

**6. After conducting this warm up regime, what are your personal thoughts on it?**

**My voice's reaction to the straw SOVTE's works incredibly well and overall strength in my voice to reach the high notes in the songs.**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time**

**24th May 2024 14:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**Felt little change today and felt the warms ups worked as they did on the 22nd. I felt a little vocaly fatigued today but after singing the 2 songs, I felt improved breath control, pitch and flexibility in my voice. I also felt stronger and more controlled singing both songs as I felt my voice getting used to singing the two songs more frequently with the exercises. I felt enhanced vocal resonance with a fuller sound adding further depth. I did have a few vocal cracks maybe due to the time of day today.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Vocal fatigue, water intake**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why?**

**I felt more warmer after performing the exercise, but due to my vocal fatigue I think effected the overall outcome.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**

**No menstrual cycle**

**6. After conducting this warm up regime, what are your personal thoughts on it?**

**My voice felt stronger and warmer when performing the songs with improved accuracy and breath control. I also felt more vocal flexibility.**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time**

**24th May 2024 19:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**After performing the vocalises and SOVTE's again this evening, I sang the two songs and my voice felt more awakened and stronger. My vocal accuracy on pitch was strong on the chorus of 'rolling in the deep. I felt little vocal strain and increased breath control. I also was able to use more flexibility in my voice and also riffed more in both songs as my voice felt more fluid and smooth.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Little vocal fatigue**

**4. Rate the warm up regime and its effect on your performance using a likert scale.**
**(a) Did you find this regime effective in facilitating your vocal performance?**
**(b) If so why?**

**I felt more warmer after performing the exercise, but due to my vocal fatigue I think effected the overall outcome.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**

**No menstrual cycle**

**6. After conducting this warm up regime, what are your personal thoughts on it?**

**My voice felt stronger and warmer when performing the songs with improved accuracy and breath control. I also felt more vocal flexibility.**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time**

**27th May 2024 14:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence**

**and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**After warming up with the sirens and vocalises, I felt extremely warm and vocaly prepared for the two songs. My voice felt like it was awakening after performing open arms first which I had always done throughout this research. Then singing 'rolling in the deep', I felt more flexibility and my voice was opening up to enable the song to be performed more controlled. I also felt comfortable to reach the notes within the songs and felt confident performing them.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Little vocal fatigue**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why?**

**I felt more confident and my voice was more fluid and smooth. I also felt increased power, volume in my voice when projecting the sustaining notes in both songs.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**

**No menstrual cycle**

**6. After conducting this warm up regime, what are your personal thoughts on it?**

**My voice felt stronger and more powerful when projecting within both songs. I also felt more flexibility when pitching both songs.**

**Journal Template - Please could you complete this after conducting the warm up regime and your two songs. If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**LM01**

**Date and Time**

**27th May 2024 19:00**

**1. What are your two chosen songs and why are these songs specifically challenging to you?**

**Open Arms by Journey — I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases. It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.**

**Rolling in the Deep by Adele — This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele. This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals. This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining. In terms of control, her use of dynamics, vibrato and**

**phrasing also contributes in the song which also adds challenging elements in the use of technique.**

**2. After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (Refer to resonance, flexibility, agility and phonation)**

**This evening, after performing the vocalises and sirens, I felt extremely warm and confident with my voice. My voice felt strong and controlled when performing both songs. I felt little strain and my pitch accuracy had improved. I felt I could execute dynamic changes and my sustained notes felt smoother. I felt I had a fuller sound and no vocal strain especially with 'rolling in the deep'.**

**3. Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**None**

**4. Rate the warm up regime and its effect on your performance using a likert scale. (a) Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why?**

**I felt stronger and confident, I felt also the sirens was a really good addition alongside the vocalises and this helped with my high notes in both songs and**

**both songs require both low and high registers. I felt combining the two increased my vocal ability.**

**5. Please, only if you are comfortable sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding).**

**Remember all information shared is anonymised.**

**No menstrual cycle**

**6. After conducting this warm up regime, what are your personal thoughts on it?**

**I felt confident and vocaly warm, my tone was smoother and richer and I felt my voice was really flexible when vocalising in both songs.**

**Journal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**PARTICIPANT RL02**

**Participant Name**

**RL**

**Date and Time: 16/5/2024 10.00**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**'Save Your Love For Me'-Buddy Johnson**

**It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**'In A Sentimental Mood'-Duke Ellington**

**It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**I generally think this is a great warm up to start off with, however; it wasn't enough to release tension. After this warm up I still felt quite constricted particularly in my upper register.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Yes. I'm tired.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Agree**

- **Did you find this regime effective in facilitating your vocal performance?**

**Yes**

**(b) If so why?**

**It helped move mucus (sorry), and it felt kinder to my vocal cords at that time of the morning.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it? I like lips rolls. I think they would be better teamed with the vocalises.**

**Journal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**20/5/2024 18.00**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**‘Save Your Love For Me’-Buddy Johnson**

**It’s challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**‘In A Sentimental Mood’-Duke Ellington**

**It’s challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**Yes,**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**No**

**4: Rate the warm up regime and its effect on your performance using a likert scale.**

**• Did you find this regime effective in facilitating your vocal performance?**

**Yes**

**(b) If so why? I feel a little more flexible in my upper register particularly when I'm singing with aggression.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it?**

**This a great evening warm up to get the juices flowing again. I think it's really helped me to sing quicker passages with a twang in the top end of my register.**

**Journal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**20/5/2024 10.00**
**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**'Save Your Love For Me'-Buddy Johnson**

**It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**‘In A Sentimental Mood’-Duke Ellington**

**It’s challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**Not really**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**No**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Somewhat agree**

**• Did you find this regime effective in facilitating your vocal performance?**

**No, not really.**

**(b) If so why?**

**My voice didn't feel relaxed.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it?**
**I think a siren exercise alone doesn't provide enough variation to warm the voice up in the morning.**

**ournal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**27/5/2024 18.00**
**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**'Save Your Love For Me'-Buddy Johnson**

**It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**'In A Sentimental Mood'-Duke Ellington**

**It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**Yes. I managed to reach my whistle notes today.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Yes. I had a rather long nap at midday.**
**4: Rate the warm up regime and its effect on your performance using a likert scale. Agree**

**• Did you find this regime effective in facilitating your vocal performance? (b) If so why?**

**The sirens in my upper register allowed me to take more adventurous leaps with a smaller more delicate sound.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the**

**onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it? It's a great warm up for an evening session of singing.**

**Journal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**27/5/2024 10.00**
**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**'Save Your Love For Me'-Buddy Johnson**

**It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**‘In A Sentimental Mood’-Duke Ellington**

**It’s challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**Yes, my intonation and agility has made a great improvement**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Yes, I’m extremely tired.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Agree**

- **Did you find this regime effective in facilitating your vocal performance?**

**Yes, particularly when my pieces require me to sing with a clear tone.**

**(b) If so why?**

**I think it's because of the siren SOVETS. The focus required to sing siren SOVTES and keep the resonance in my nasal area really helped sing with a balanced onset more easily.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it?**

**This combo feels a little strange at first but it provides enough variation to warm the entire vocal range at this time of the day.**

**Journal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**14/5/2024 18.00**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**'Save Your Love For Me'-Buddy Johnson**

**It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**'In A Sentimental Mood'-Duke Ellington**

**It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**I feel like it has helped me with my flexibility and resonance in music upper register.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Yes. Period.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Strongly agree**

**• Did you find this regime effective in facilitating your vocal performance?**

**Yes**

**(b) If so why?**

**My voice was already warm as I have even singing all day but the vowel shapes on warm up for really helped loosen tension in my upper register so I could take more adventurous intervalic leaps with my scat improvisation.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it?**

**Great selection of warm ups. I'd add an additional warm down to this for the evenings.**

**Journal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**14/5/2024 10.30**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**'Save Your Love For Me'-Buddy Johnson**

**It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**'In A Sentimental Mood'-Duke Ellington**

**It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**The warm ups have definitely helped my flexibility. I think this is mainly due to the tempo in which warm up 2 and 4 are performed at.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Yes. I'm on my period and I'm a little dehydrated. I drank two cups of coffee before I got to work.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. • Did you find this regime effective in facilitating your vocal performance?**
**Agree**
**(b) If so why?**

**Warm up 2 and 4 really helped with my intonation as I was tired. I have a deep voice so I prefer a more gentle warm up in the lower register 1st. Vocalising the warm ups in the specified key feels a little aggressive at this time of the day.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it? I think it's a good all round routine to adopt.**

**ournal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**16/5/2024 18.00**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**‘Save Your Love For Me’-Buddy Johnson**

**It’s challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**'In A Sentimental Mood'-Duke Ellington**

**It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**I thought this was a good warm up to lower my larynx an allow me to sing more comfortably in my lower register.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Yes, I'm tired and I have had a lot of caffeine.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Strongly agree**

- **Did you find this regime effective in facilitating your vocal performance?**

**Yes**

**(b) If so why?**

**I have been teaching 1:2:1 classes for 5.5 hours solid and I closed the day teaching a choir. My larynx feels really high. This exercises has helped lower it.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it? It's a great cool down.**

**ournal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**22/5/2024 18.00**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**‘Save Your Love For Me’-Buddy Johnson**

**It’s challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**‘In A Sentimental Mood’-Duke Ellington**

**It’s challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**Not really.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Yes, I’m tired today.**

**4: Rate the warm up regime and its effect on your performance using a likert scale.**

**Agree**

**• Did you find this regime effective in facilitating your vocal performance?**

**Whist, I love this combination, it feels a little excessive doing this after a day of singing. My voice is already really warm.**

**(b) If so why?**

**Please see above.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it?**

**I think this would be a great warm up routine for the evening if you hadn't sung at all throughout the day or had been speaking at a louder volume.**

**Journal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**22/5/2024 10.00**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**'Save Your Love For Me'-Buddy Johnson**

**It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**'In A Sentimental Mood'-Duke Ellington**

**It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**Yes, I really think it helped with my mixed voice. Syabalising my pasaggio felt a lot easier.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**I'm very tired today.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Strongly Agree**

- **Did you find this regime effective in facilitating your vocal performance?**

**Yes**

**(b) If so why?**

**My voice feels extremely relaxed so I'm comfortable enough to sing longer legato phrases. I think this is because of the straw SOVETS. They are a little tricky to get the pressure right on the air vowel during exercise 4. Singing straw SOVTES with a lifted palette, with an open vowel takes some work but teamed with vocalises after really prepared me for my chosen songs.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it?**

**I think this is my favourite combination of warm ups so far. Somehow singing SOVTES on a straw first feels less abrasive and gives my muscles a chance to really warm up before projecting with open vowels etc.**

**Journal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**8/5/2024 18.00**
**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**'Save Your Love For Me'-Buddy Johnson**

**It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**'In A Sentimental Mood'-Duke Ellington**

**It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**Yes, my phonation feels more focused**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**
**Yes, I'm quite tired and I haven't sung much today.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Strongly agree**

- **Did you find this regime effective in facilitating your vocal performance?**

**Yes**

**(b) If so why?**

**I feel like it helped me to pitch notes with ease and improved my intonation particularly on longer phrases.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it? It's a great warm down for a tired voice.**

**Journal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**8/5/2024 18.00**

**1: What are your two chosen songs and why are these songs specifically challenging to you? 'Save Your Love For Me'-Buddy Johnson**

**It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**'In A Sentimental Mood'-Duke Ellington**

**It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**Yes, my phonation feels more focused**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**
**Yes, I'm quite tired and I haven't sung much today.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Strongly agree**

- **Did you find this regime effective in facilitating your vocal performance?**

**Yes**

**(b) If so why?**

**I feel like it helped me to pitch notes with ease and improved my intonation particularly on longer phrases.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it? It's a great warm down for a tired voice.**

**ournal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**24/5/2024 18.00**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**‘Save Your Love For Me’-Buddy Johnson**

**It’s challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song**

**‘In A Sentimental Mood’-Duke Ellington**

**It’s challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**Not necessarily. I have been singing all day with regular breaks so I don’t feel any different.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**No**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Neither agree, nor disagree**

**• Did you find this regime effective in facilitating your vocal performance?**

**Not really.**

**(b) If so why?**

**Please see above.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it?**

**I think lip rolls at the end of the day are a great cool down. Overall this combination is a great routine. For me, I didn't feel that different as I have been singing all day.**

**Journal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**RL**

**Date and Time**

**24/5/2024 10.00**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**‘Save Your Love For Me’-Buddy Johnson**

**It’s challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.**

**‘In A Sentimental Mood’-Duke Ellington**

**It’s challenging because I am signing at the lowest end of my range and also the highest part of my upper register.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**Yes, I definitely feel like this has helped me with my resonance across both registers. Doing lip rolls first really helps with my placement.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**No**

**4: Rate the warm up regime and its effect on your performance using a likert scale.**

**Strongly agree**

**• Did you find this regime effective in facilitating your vocal performance?**

**Yes**

**(b) If so why?**

**Taking the time to do lip rolls on single note vowel for that long really loosened up my face muscles.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.**

**6: After conducting this warm up regime, what are your personal thoughts on it?**

**This is also great combination of exercises for this time of the day. Not too abrassive. Generally I would prefer to start my warm ups a lot lower but somehow the lip rolls make it easier to warm up in the key suggested.**

**PARTICIPANT SL03**

**Journal template - Please could you complete this after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.**

**Participant Name**

**SL03**

**Date and Time**

**14/05/24 - 11.03am**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele - At Last is demanding in that there are riffs and runs that are not always clean and can feel quite laboured. Hello - It sits on my break in the chorus and I find it hard to sustain my belt in this area.**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation). I feel as though this has not helped in any way that a normal warm up has at this time. The areas of my voice outlined in the question were exactly as I would expect them to be after a usual warm up.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? Yes, stress and tiredness levels are higher than usual.**

**4: Rate the warm up regime and its effect on your performance using a likert scale**

**Did you find this regime effective in facilitating your vocal performance? Neither Agree nor disagree**

**(b) If so why? N/A**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approximately day 11. Will track this better in coming weeks.**

**Date and Time**

**14/05/24 - 5.00/5.30pm**
**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation). As this morning, I feel as though this has not helped more than any normal warm would. The areas of my voice outlined in the question were exactly as I would expect them to be after a usual warm up.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?**

**Yes, stress and tiredness levels are higher than usual, and actually I am more tired at this point in the day.**

**4: Rate the warm up regime and its effect on your performance using a likert scale.**
**Did you find this regime effective in facilitating your vocal performance?**
**Neither Agree nor disagree**

**(b) If so why? N/A**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approximately day 11. Will track this better in coming weeks.**

**6: After conducting this warm up regime, what are your personal thoughts on it? Same thoughts as this morning- It is a nicely considered warm up and one I would be happy to use as my main warm up moving forward.**

**Date and Time**

**16- 05-24 11.30am**
**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation) Today, this has definitely helped my vocal fatigue.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? Yesterday, sleep and water intake was less than normal (normal in my case is probably less than optimal anyway)**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Did you find this regime effective in facilitating your vocal performance? Agree**

**(b) If so why? I think this helped m e to reach a good level of vocal energy today, particularity considering the lack of sleep I have had.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approximately day 13.**

**6: After conducting this warm up regime, what are your personal thoughts on it?**
**For the condition of my body today and it's fatigue, this was a helpful practice regime.**

**Date and Time: 16-05-24 5.30pm**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation) Feeling a lot more tired at this point in the day and I was already more tired than usual today.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? As mentioned, Water and sleep were reduced.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Did you find this regime effective in facilitating your vocal performance? Agree**

**(b) If so why? I think without doing this warm up for a second time, I would have been less likely to get through the songs successfully. I feel it gave me the boost I needed.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the**

**onset of the menses (bleeding). Remember all information shared is anonymized. Approx. Day 13**

**6: After conducting this warm up regime, what are your personal thoughts on it? As mentioned earlier today.**

**Date and Time: 18- 05-24 11.30am**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation) This revitalised my vocals today. I didn't feel like they were tired as such, just under energised and this helped to get over that.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? No known external factors should affect the voice today, however despite sleeping well I am feeling quite lethargic.**

**4: Rate the warm up regime and its effect on your performance using a likert scale**

**Did you find this regime effective in facilitating your vocal performance? Agree**

**(b) If so why? It definitely helped me to get my vocal energy higher and to an optimum level for performance.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Day 15**

**6: After conducting this warm up regime, what are your personal thoughts on it?**
**I liked this warm up more than the first, as I found the SOVTs helpful in tackling my fatigue.**

**Date and Time: 18-5-24 5.45pm**
**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? This was one of my first days with a lesser teaching load and therefore the**

**demands on my voice weren't as high as normal. This time and this morning, I felt that my vocals were the best as I was starting in better state overall and so I could probably feel the effects of the warm up.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why? Agree - both of todays warm ups helped my voice feel more energised and less heavy (feeling not sound)**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Appox day 15.**

**6: After conducting this warm up regime, what are your personal thoughts on it? Starting to really flow now and I think it is quite comprehensive.**

**Date and Time: 19/5/24 11.45am (approx)**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation) My voice did not feel very free and flexible this morning. I think the warm up was moving things in the right direction but I think my voice could have used longer time doing these exercises to get more flexibility.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? None today.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why? Agree- I could feel my voice becoming more free, just needed more time on the warm up today to get to the best position.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 16**

**6: After conducting this warm up regime, what are your personal thoughts on it? This was a useful warm up but like I said, it was a too short for my needs. I feel like I would have gotten quicker results with SOVTS**

**Date and Time: 19/5/24 5pm**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation) My voice felt more warmed up beginning this exercise likely because I have been using my voice all day. Therefore I found better resonance and flexibility than this morning**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? None today.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why? Somewhat agree. It is hard to know how much help came from this warm up, and how much of the success was down to the fact my voice had naturally warmed up more over the course of the day.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 16**

**6: After conducting this warm up regime, what are your personal thoughts on it? This seemed more successful later in the day, but I would have benefited more from SOVT inclusion.**

**Date and Time: 21/5/24 11am (approx)**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation) Yes, I felt todays warm up helped, my voice felt more agile as I began to sing.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? None today.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Did you find this regime effective in facilitating your vocal performance? (b) If so why? Agree- my voice felt free and agile.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 18**

**6: After conducting this warm up regime, what are your personal thoughts on it? I enjoyed todays and felt it offered just what I needed to get to my optimum set up. SOVTs being included really helped.**

**Date and Time: 21/5/24 5pm (approx)**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation) Yes, I felt todays warm up helped my voice felt more agile as I began to sing, like this mornings session. This session felt more like maintenance of the set up reached this morning.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? None today.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Did you find this regime effective in facilitating your vocal performance? (b) If so why? Agree- my voice felt free and agile as it did earlier today.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 18**

**6: After conducting this warm up regime, what are your personal thoughts on it? As this morning, I felt this worked well today and got me to optimum set up. I am finding more success when using SOVTs in the warm up.**

**Date and Time: 23/5/24 11.30am**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation) This was a great warm up for the condition of my voice today as it was feeling tired. I felt I got a brighter resonance and more agility after this warm up.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? Didn't sleep as well as normal.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Did you find this regime effective in facilitating your vocal performance? (b) If so why? Agree- I could definitely feel the immediate benefits of this warm up.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 20**

**6: After conducting this warm up regime, what are your personal thoughts on it? This was a useful warm up, got rid of some of the weightiness out of my sound.**

**Date and Time 23/5/24 5.30pm**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation) I had been using my voice**

**a lot throughout the day so I think the warm up in this case was a chance to reset my vocal energy levels.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? Didn't sleep as well as normal.**

**4: Rate the warm up regime and its effect on your performance using a likert scale. Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why? Agree- I felt this warm up helped get my voice to its optimum position for performance of these songs.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 20**

**6: After conducting this warm up regime, what are your personal thoughts on it? This was a useful warm up. Sometimes I find when I have been speaking a lot throughout the day I get trapped in one set up, so this helped me to re-centre things.**

**Date and Time 29 /5/24 11.05am (approx)**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation) I found todays warm up helpful in taking some of the depth (caused by tiredness) out of my resonance. I didn't feel particularly agile after this warm up**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection? Didn't sleep as well as normal, stress level are high and stomach acid is giving me issues. Consumed alcohol last night.**

**4: Rate the warm up regime and its effect on your performance using a likert scale.**
**Did you find this regime effective in facilitating your vocal performance?**
**(b) If so why? Agree- I could here the slight change in my resonance after this warm up.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 22**

**6: After conducting this warm up regime, what are your personal thoughts on it? This was a useful warm up, got rid of some of the tiredness from my sound.**

**Date and Time**

**29 /5/24 5.30pm (approx)**

**1: What are your two chosen songs and why are these songs specifically challenging to you?**

**At Last Etta James, Hello Adele**

**2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation) My voice was feeling more alive at this point in the day, therefore I felt this warm up was more beneficial.**

**3: Do you feel there are any external factors affecting your voice today (e.g. menstruation, water intake, food intake, physical or emotional connection?As before - Didn't sleep as well as normal, stress level are high and stomach acid is giving me issues. Consumed alcohol last night.**

**4: Rate the warm up regime and its effect on your performance using a likert scale.**

**Did you find this regime effective in facilitating your vocal performance?**

**(b) If so why? Agree- felt the benefits of this warm up more as my starting point wasn't as low energy.**

**5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 22**

**6: After conducting this warm up regime, what are your personal thoughts on it? This was a useful warm up, definitely helped with agility and flexibility.**

## Appendix 9 - Codes

- control (41)
  - intonation (71)
  - breath control (60)
- Ease of phonantion (18)
  - reduction in vocal fatigue (21)
  - resonance (54)
  - strength (85)
  - flexibility (127)
- Validity (external Factors)
  - menstruation (19)
  - hydration (31)
  - fatigue (46)

### Appendix 10 - Delve Codes and Thematic Analysis

# Vocal warm Ups

## control (41)

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

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**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

My voice was feeling stronger today and using the straw SOVTE's exercise before singing my two songs, I felt an increase of of improved vocal control and breath support. I felt I had a richer sound when singing both songs and increased my delivery of my lyrics especially in 'rolling in the deep'. I felt even though this was in the afternoon, I had more accuracy in pitch in 'open arms' and excited to see how I would feel later on when re doing the exercise.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

I encountered some strain when reaching certain notes, yet I felt my voice was more warmed up at this time of the day in comparison to earlier on

**Vocal warm ups**

my voice lacked clarity and control needed for the high sustained notes in the chorus

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

I selected this song due to it's a beauty, soaring melodies and emotional depth. It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

I enjoyed this vocal warm up and is normally my go to before singing if my voice is feeling tired and I have no time and need a quick warm up before singing.

**Vocal warm ups**

I found this exercise extremely beneficial with strengthening my vocals and breathe support and control. I also found is also warmed up my voice quicker than the previous exercises so far. I also helped my vocal register and reduced vocal strain.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

I enjoyed this vocal warm up due to it's relaxing qualities and notable control of the voice allowing for a more flexibility in my voice.

**Vocal warm ups**

The lip buzzing and tongue trilling exercises seemed to have been effective in preparing my voice for singing. By reducing slight strain, quality and awakening my vocals gradually by enhancing my breath support.

**Vocal warm ups**

By this time of day, I felt more controlled and warmed up, allowing for a more confidence and resonant performance.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

# intonation (71)

Intonantion and accuracy in singing

**Vocal warm ups**

At Last is demanding in that there are riffs and runs that are not always clean and can feel quite laboured. Hello - It sits on my break in the chorus and I find it hard to sustain my belt in this area.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

I feel like it helped me to pitch notes with ease and improved my intonation particularly on longer phrases.

**Vocal warm ups**

I feel like it helped me to pitch notes with ease and improved my intonation particularly on longer phrases.

**Vocal warm ups**

Somehow singing SOVTES on a straw first feels less abrasive and gives my muscles a chance to really warm up before projecting with open vowels etc.

**Vocal warm ups**

My voice feels extremely relaxed so I'm comfortable enough to sing longer legato phrases. I think this is because of the straw SOVETS. They are a little tricky to get the pressure right on the air vowel during exercise 4. Singing straw SOVTES with a lifted palette, with an open vowel takes some work but teamed with vocalises after really prepared me for my chosen songs.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

My larynx feels really high. This exercises has helped lower it.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

Warm up 2 and 4 really helped with my intonation as I was tired. I have a deep voice so I prefer a more gentle warm up in the lower register 1st. Vocalising the warm ups in the specified key feels a little aggressive at this time of the day.

**Vocal warm ups**

This combo feels a little strange at first but it provides enough variation to warm the entire vocal range at this time of the day.

**Vocal warm ups**

Yes, my intonation and agility has made a great improvement

**Vocal warm ups**

This a great evening warm up to get the juices flowing again. I think it's really helped me to sing quicker passages with a twang in the top end of my register.

**Vocal warm ups**

I feel a little more flexible in my upper register particularly when I'm singing with aggression.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

My voice felt stronger and warmer when performing the songs with improved accuracy and breath control. I also felt more vocal flexibility.

**Vocal warm ups**

My vocal accuracy on pitch was strong on the chorus of ‘rolling in the deep. I felt little vocal strain and increased breath control. I also was able to use more flexibility in my voice and also riffed more in both songs as my voice felt more fluid and smooth.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

I felt my voice was warmer and more flexible when performing the 2 songs again. I felt no vocal strain or fatigue when reaching for the high notes. I had increased pitch accuracy with rolling in the deep and open arms. I also felt I had good breath control when delivering the high notes within the chorus of both songs.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

I found this to be really beneficial today reducing vocal strain, strengthening my vocal range and precision in hitting the big, sustaining notes in both songs.

**Vocal warm ups**

Repeating the vocal warm up again at 7pm really felt like an added boost to my voice as I was feeling much warmer and ready for the 2 songs. I felt increased resonance making my voice sound richer and enhanced the quality and projection of my singing especially in rolling in the deep. I also felt more supported in my breath control in the sustaining notes of open arms and rolling in the deep with the overall power in my voice and reducing vocal strain.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

I enjoyed this vocal warm up due to it's relaxing qualities and notable control of the voice allowing for a more flexibility in my voice.

**Vocal warm ups**

The lip buzzing and tongue trilling exercises seemed to have been effective in preparing my voice for singing. By reducing slight strain, quality and awakening my vocals gradually by enhancing my breath support.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

I enjoyed this vocal warm up due to it's relaxing qualities of the tongue trill and lip buzzing.

**Vocal warm ups**

The lip buzzing and tongue trilling exercises seemed to have been effective in preparing my voice for singing. By reducing slight strain, quality and awakening my vocals gradually by enhancing my breath support.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

My voice felt stronger and warmer when performing the songs with improved accuracy and breath control.

**Vocal warm ups**

My vocal accuracy on pitch was strong on the chorus of 'rolling in the deep.

**Vocal warm ups**

My voice felt stronger and warmer when performing the songs with improved accuracy and breath control.

**Vocal warm ups**

I felt a little vocaly fatigued today but after singing the 2 songs, I felt improved breath control, pitch and flexibility in my voice.

**Vocal warm ups**

I felt even though this was in the afternoon, I had more accuracy in pitch in 'open arms' and excited to see how I would feel later on when re doing the exercise.

# breath control (60)

**Vocal warm ups**

Somehow singing SOVTES on a straw first feels less abrasive and gives my muscles a chance to really warm up before projecting with open vowels etc.

**Vocal warm ups**

My voice feels extremely relaxed so I'm comfortable enough to sing longer legato phrases. I think this is because of the straw SOVETS. They are a little tricky to get the pressure right on the air vowel during exercise 4. Singing straw SOVTES with a lifted palette, with an open vowel takes some work but teamed with vocalises after really prepared me for my chosen songs.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

My voice felt stronger and warmer when performing the songs with improved accuracy and breath control. I also felt more vocal flexibility.

**Vocal warm ups**

I felt little vocal strain and increased breath control.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

I felt enhanced vocal resonance with a fuller sound adding further depth.

**Vocal warm ups**

I felt improved breath control, pitch and flexibility in my voice.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

I also felt I had good breath control when delivering the high notes within the chorus of both songs.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

This felt it had impacted my voice with increased breath support and vocal flexibility.

**Vocal warm ups**

My voice was feeling stronger today and using the straw SOVTE's exercise before singing my two songs, I felt an increase of of improved vocal control and breath support. I felt I had a richer sound when singing both songs and increased my delivery of my lyrics especially in 'rolling in the deep'. I felt even though

this was in the afternoon, I had more accuracy in pitch in 'open arms' and excited to see how I would feel later on when re doing the exercise.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

I also felt more supported in my breath control in the sustaining notes of open arms and rolling in the deep with the overall power in my voice and reducing vocal strain.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

I enjoyed this vocal warm up and is normally my go to before singing if my voice is feeling tired and I have no time and need a quick warm up before singing.

**Vocal warm ups**

I found this exercise extremely beneficial with strengthening my vocals and breathe support and control. I also found is also warmed up my voice quicker than the previous exercises so far. I also helped my vocal register and reduced vocal strain.

**Vocal warm ups**

I also found that is helped with promoting a smooth transition between my chest and head voice while singing. I also found that it helped reduce vocal strain while my voice is not yet as warm due to it being in the daytime, it minimised the tension in my vocal muscles which is crucial for the power needed to sing both songs.

**Vocal warm ups**

I also found that is helped with promoting a smooth transition between my chest and head voice while singing.

**Vocal warm ups**

The exercise helped strengthen by breathe support and control which is crucial for the long notes in Open Arms and Rolling in the Deep where the breathe control is essential for painting consistency and power throughout the phrases.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

The lip buzzing and tongue trilling exercises seemed to have been effective in preparing my voice for singing. By reducing slight strain, quality and awakening my vocals gradually by enhancing my breath support.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

The lip buzzing and tongue trilling exercises seemed to have been effective in preparing my voice for singing. By reducing slight strain, quality and awakening my vocals gradually by enhancing my breath support.

**Vocal warm ups**

I felt gradual awakening of my vocals and a relaxation of my muscles which in turn led me to a slight improvement in my breath support when hitting the sustained notes in both songs.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

My voice felt stronger and warmer when performing the songs with improved accuracy and breath control.

**Vocal warm ups**

I felt little vocal strain and increased breath control.

**Vocal warm ups**

My voice felt stronger and warmer when performing the songs with improved accuracy and breath control.

**Vocal warm ups**

I felt a little vocaly fatigued today but after singing the 2 songs, I felt improved breath control, pitch and flexibility in my voice.

**Vocal warm ups**

I also felt I had good breath control when delivering the high notes within the chorus of both songs.

**Vocal warm ups**

My voice was feeling stronger today and using the straw SOVTE's exercise before singing my two songs, I felt an increase of of improved vocal control and breath support.

**Vocal warm ups**

I also felt more supported in my breath control in the sustaining notes of open arms and rolling in the deep with the overall power in my voice and reducing vocal strain.

**Vocal warm ups**

I found this exercise extremely beneficial with strengthening my vocals and breathe support and control.

**Vocal warm ups**

The exercise helped strengthen by breathe support and control which is crucial for the long notes in Open Arms and Rolling in the Deep where the breathe control is essential for painting consistency and power throughout the phrases.

**Vocal warm ups**

I felt gradual awakening of my vocals and a relaxation of my muscles which in turn led me to a slight improvement in my breath support when hitting the sustained notes in both songs.

# Ease of phonantion (18)

**Vocal warm ups**

I feel like it helped me to pitch notes with ease and improved my intonation particularly on longer phrases.

**Vocal warm ups**

I feel like it helped me to pitch notes with ease and improved my intonation particularly on longer phrases.

**Vocal warm ups**

Yes, my intonation and agility has made a great improvement

**Vocal warm ups**

This was a useful warm up, definitely helped with agility and flexibility.

**Vocal warm ups**

(refer to resonance,flexibility,agility and phonation) My voice was feeling more alive at this point in the day, therefore I felt this warm up was more beneficial.

**Vocal warm ups**

Agree- I felt this warm up helped get my voice to its optimum position for performance of these songs.

**Vocal warm ups**

enjoyed todays and felt it offered just what I needed to get to my optimum set up. SOVTs being included really helped.

**Vocal warm ups**

Agree - both of todays warm ups helped my voice feel more energised and less heavy (feeling not sound)

**Vocal warm ups**

(refer to resonance,flexibility,agility and phonation) Today, this has definitely helped my vocal fatigue.

**Vocal warm ups**

My voice feels extremely relaxed so I'm comfortable enough to sing longer legato phrases.

**Vocal warm ups**

I felt stronger and confident, I felt also the sirens was a really good addition alongside the vocalises and this helped with my high notes in both songs and both songs require both low and high registers.

**Vocal warm ups**

I also felt comfortable to reach the notes within the songs and felt confident performing them.

**Vocal warm ups**

I also was able to use more flexibility in my voice and also riffed more in both songs as my voice felt more fluid and smooth.

**Vocal warm ups**

I felt little vocal strain and increased breath control.

**Vocal warm ups**

Revisiting the warm up this evening, I felt my voice was warmer and more flexible when performing the 2 songs again.

**Vocal warm ups**

My voice was feeling stronger today and using the straw SOVTE's exercise before singing my two songs, I felt an increase of of improved vocal control and breath support.

**Vocal warm ups**

I also found that is helped with promoting a smooth transition between my chest and head voice while singing.

**Vocal warm ups**

By reducing slight strain, quality and awakening my vocals gradually by enhancing my breath support.

# reduction in vocal fatigue (21)

**Vocal warm ups**

This was a useful warm up, got rid of some of the tiredness from my sound.

**Vocal warm ups**

This was a useful warm up but like I said, it was a too short for my needs. I feel like I would have gotten quicker results with SOVTS

**Vocal warm ups**

I could feel my voice becoming more free, just needed more time on the warm up today to get to the best position.

**Vocal warm ups**

both of todays warm ups helped my voice feel more energised and less heavy (feeling not sound)

**Vocal warm ups**

It definitely helped me to get my vocal energy higher and to an optimum level for performance.

**Vocal warm ups**

This revitalised my vocals today. I didn't feel like they were tired as such, just under energised and this helped to get over that.

**Vocal warm ups**

My larynx feels really high. This exercises has helped lower it.

**Vocal warm ups**

The sirens in my upper register allowed me to take more adventurous leaps with a smaller more delicate sound.

**Vocal warm ups**

Little vocal fatigue

**Vocal warm ups**

Little vocal fatigue

**Vocal warm ups**

I felt more warmer after performing the exercise, but due to my vocal fatigue I think effected the overall outcome.

**Vocal warm ups**

I felt no vocal strain or fatigue when reaching for the high notes.

**Vocal warm ups**

I found this to be really beneficial today reducing vocal strain, strengthening my vocal range and precision in hitting the big, sustaining notes in both songs.

**Vocal warm ups**

I also helped my vocal register and reduced vocal strain.

**Vocal warm ups**

I've always found benefit from using straw SOVTES and thus the same after using this exercise for 10 minutes before signing my 2 songs. I found this helped as my voice was feeling tired from previously singing the night before. The exercise helped strengthen by breathe support and control which is crucial for the long notes in Open Arms and Rolling in the Deep where the breathe control is essential for painting consistency and power throughout the phrases. I also found that is helped with promoting a smooth transition between my chest and head voice while singing. I also found that it helped reduce vocal strain while my voice is not yet as warm due to it being in the daytime, it minimised the tension in my vocal muscles which is crucial for the power needed to sing both songs.

**Vocal warm ups**

I felt gradual awakening of my vocals and a relaxation of my muscles which in turn led me to a slight improvement in my breath support when hitting the sustained notes in both songs.

**Vocal warm ups**

After singing my two songs, I noticed a reduction in strain and and an enhancement in the fluidity of my voice during this time of day.

**Vocal warm ups**

(refer to resonance,flexibility,agility and phonation) My voice was feeling more alive at this point in the day, therefore I felt this warm up was more beneficial.

**Vocal warm ups**

This was a useful warm up, got rid of some of the tiredness from my sound.

**Vocal warm ups**

(refer to resonance,flexibility,agility and phonation) I had been using my voice a lot throughout the day so I think the warm up in this case was a chance to reset my vocal energy levels.

**Vocal warm ups**

Agree- my voice felt free and agile as it did earlier today.

# resonance (54)

**Vocal warm ups**

I could here the slight change in my resonance after this warm up.

**Vocal warm ups**

I found todays warm up helpful in taking some of the depth (caused by tiredness) out of my resonance.

**Vocal warm ups**

This was a useful warm up, got rid of some of the weightiness out of my sound.

**Vocal warm ups**

I felt I got a brighter resonance and more agility after this warm up.

**Vocal warm ups**

My voice felt more warmed up beginning this exercise likely because I have been using my voice all day. Therefore I found better resonance and flexibility than this morning.

**Vocal warm ups**

My voice did not feel very free and flexible this morning. I think the warm up was moving things in the right direction but I think my voice could have used longer time doing these exercises to get more flexibility.

**Vocal warm ups**

I liked this warm up more than the first, as I found the SOVTs helpful in tackling my fatigue.

**Vocal warm ups**

Yes, I definitely feel like this has helped me with my resonance across both registers. Doing lip rolls first really helps with my placement.

**Vocal warm ups**

My voice feels extremely relaxed so I'm comfortable enough to sing longer legato phrases. I think this is because of the straw SOVETS. They are a little tricky to get the pressure right on the air vowel during exercise 4. Singing straw SOVTES with a lifted palette, with an open vowel takes some work but teamed with vocalises after really prepared me for my chosen songs.

**Vocal warm ups**

My larynx feels really high. This exercises has helped lower it.

**Vocal warm ups**

I thought this was a good warm up to lower my larynx an allow me to sing more comfortably in my lower register.

**Vocal warm ups**

My voice was already warm as I have even singing all day but the vowel shapes on warm up for really helped loosen tension in my upper register so I could take more adventurous intervalic leaps with my scat improvisation.

**Vocal warm ups**

I feel like it has helped me with my flexibility and resonance in music upper register.

**Vocal warm ups**

I think it's because of the siren SOVETS. The focus required to sing siren SOVTES and keep the resonance in my nasal area really helped sing with a balanced onset more easily.

**Vocal warm ups**

Yes. I managed to reach my whistle notes today.

**Vocal warm ups**

I generally think this is a great warm up to start off with, however; it wasn't enough to release tension. After this warm up I still felt quite constricted particularly in my upper register.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

I felt enhanced vocal resonance with a fuller sound adding further depth.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

I also felt more supported in my breath control in the sustaining notes of open arms and rolling in the deep with the overall power in my voice and reducing vocal strain.

**Vocal warm ups**

I felt increased resonance making my voice sound richer and enhanced the quality and projection of my singing especially in rolling in the deep. I also felt more supported in my breath control in the sustaining notes of open arms and rolling in the deep

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

I selected this song due to it's a beauty, soaring melodies and emotional depth.

**Vocal warm ups**

By this time of day, I felt more controlled and warmed up, allowing for a more confidence and resonant performance.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

I felt gradual awakening of my vocals and a relaxation of my muscles which in turn led me to a slight improvement in my breath support when hitting the sustained notes in both songs.

**Vocal warm ups**

The lip buzzing experience was particularly helpful in enhancing my resonance of my voice, especially during the chorus sections of the songs and improving my projection.

**Vocal warm ups**

This could have affected my vocal flexibility, agility and resonance making it harder to handle the challenging aspects of the songs.

**Vocal warm ups**

This was a useful warm up, got rid of some of the weightiness out of my sound.

**Vocal warm ups**

Therefore I found better resonance and flexibility than this morning.

**Vocal warm ups**

(refer to resonance,flexibility,agility and phonation) Today, this has definitely helped my vocal fatigue.

**Vocal warm ups**

Yes, I definitely feel like this has helped me with my resonance across both registers.

**Vocal warm ups**

Singing straw SOVTES with a lifted palette, with an open vowel takes some work but teamed with vocalises after really prepared me for my chosen songs.

**Vocal warm ups**

Yes, I really think it helped with my mixed voice.

**Vocal warm ups**

The focus required to sing siren SOVTES and keep the resonance in my nasal area really helped sing with a balanced onset more easily.

**Vocal warm ups**

I felt I had a fuller sound and no vocal strain especially with 'rolling in the deep'.

**Vocal warm ups**

I felt enhanced vocal resonance with a fuller sound adding further depth.

**Vocal warm ups**

I felt I had a richer sound when singing both songs and increased my delivery of my lyrics especially in 'rolling in the deep'.

**Vocal warm ups**

I felt increased resonance making my voice sound richer and enhanced the quality and projection of my singing especially in rolling in the deep.

**Vocal warm ups**

The lip buzzing experience was particularly helpful in enhancing my resonance of my voice, especially during the chorus sections of the songs and improving my projection.

# strength (85)

vocal strength

**Vocal warm ups**

My voice was feeling more alive at this point in the day, therefore I felt this warm up was more beneficial.

**Vocal warm ups**

I could here the slight change in my resonance after this warm up.

**Vocal warm ups**

It definitely helped me to get my vocal energy higher and to an optimum level for performance.

**Vocal warm ups**

This revitalised my vocals today. I didn't feel like they were tired as such, just under energised and this helped to get over that.

**Vocal warm ups**

I think without doing this warm up for a second time, I would have been less likely to get through the songs successfully. I feel it gave me the boost I needed.

**Vocal warm ups**

I think this helped m e to reach a good level of vocal energy today, particularity considering the lack of sleep I have had.

**Vocal warm ups**

At Last is demanding in that there are riffs and runs that are not always clean and can feel quite laboured. Hello - It sits on my break in the chorus and I find it hard to sustain my belt in this area.

**Vocal warm ups**

It's a great warm down for a tired voice.

**Vocal warm ups**

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

Somehow singing SOVTES on a straw first feels less abrasive and gives my muscles a chance to really warm up before projecting with open vowels etc.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

I have a deep voice so I prefer a more gentle warm up in the lower register 1st.

**Vocal warm ups**

This combo feels a little strange at first but it provides enough variation to warm the entire vocal range at this time of the day.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

My voice felt stronger and more powerful when projecting within both songs. I also felt more flexibility when pitching both songs.

**Vocal warm ups**

I felt more confident and my voice was more fluid and smooth. I also felt increased power, volume in my voice when projecting the sustaining notes in both songs.

**Vocal warm ups**

Then singing 'rolling in the deep', I felt more flexibility and my voice was opening up to enable the song to be performed more controlled.

**Vocal warm ups**

I also felt comfortable to reach the notes within the songs and felt confident performing them.

**Vocal warm ups**

My voice felt like it was awakening after performing open arms first which I had always done throughout this research.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

In terms of control, her use of dynamics, vibrato and phrasing also contributes in the song which also adds challenging elements in the use of technique.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

My voice felt stronger and warmer when performing the songs with improved accuracy and breath control. I also felt more vocal flexibility.

**Vocal warm ups**

my voice felt more awakened and stronger. My vocal accuracy on pitch was strong on the chorus of 'rolling in the deep. I felt little vocal strain and increased breath control. I also was able to use more flexibility in my voice and also riffed more in both songs as my voice felt more fluid and smooth.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

My voice felt stronger and warmer when performing the songs with improved accuracy and breath control. I also felt more vocal flexibility.

**Vocal warm ups**

I felt enhanced vocal resonance with a fuller sound adding further depth.

**Vocal warm ups**

I also felt stronger and more controlled singing both songs as I felt my voice getting used to singing the two songs more frequently with the exercises.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

I felt my voice was warmer and more flexible when performing the 2 songs again. I felt no vocal strain or fatigue when reaching for the high notes. I had increased pitch accuracy with rolling in the deep and open arms. I also felt I had good breath control when delivering the high notes within the chorus of both songs.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

My voice was feeling stronger today and using the straw SOVTE's exercise before singing my two songs, I felt an increase of of improved vocal control and breath support. I felt I had a richer sound when singing both songs and increased my delivery of my lyrics especially in 'rolling in the deep'. I felt even though this was in the afternoon, I had more accuracy in pitch in 'open arms' and excited to see how I would feel later on when re doing the exercise.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

Although the sirens normally help facilitate my high notes before singing but I felt my voice needed more warm ups to overcome the tired voice.

**Vocal warm ups**

After completing the 10 min Silence, I found my vocals were struggling to manoeuvre the sirens to my normal capability. I sang the 2 songs but felt my voice was lacking in power and control and the quality of my voice was a little distorted due to lack of warmth and felt the sirens didn't help with facilitating the two sons at this time today.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

I found this to be really beneficial today reducing vocal strain, strengthening my vocal range and precision in hitting the big, sustaining notes in both songs.

**Vocal warm ups**

I also felt more supported in my breath control in the sustaining notes of open arms and rolling in the deep with the overall power in my voice and reducing vocal strain.

**Vocal warm ups**

I felt increased resonance making my voice sound richer and enhanced the quality and projection of my singing especially in rolling in the deep. I also felt more supported in my breath control in the sustaining notes of open arms and rolling in the deep

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

I found this exercise extremely beneficial with strengthening my vocals and breathe support and control. I also found is also warmed up my voice quicker than the previous exercises so far. I also helped my vocal register and reduced vocal strain.

**Vocal warm ups**

I also found that is helped with promoting a smooth transition between my chest and head voice while singing. I also found that it helped reduce vocal strain while my voice is not yet as warm due to it being in the daytime, it minimised the tension in my vocal muscles which is crucial for the power needed to sing both songs.

**Vocal warm ups**

I also found that is helped with promoting a smooth transition between my chest and head voice while singing.

**Vocal warm ups**

The exercise helped strengthen by breathe support and control which is crucial for the long notes in Open Arms and Rolling in the Deep where the breathe control is essential for painting consistency and power throughout the phrases.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It not only helped relax but also I felt more strength in my voice when hitting the sustained notes within the songs.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

Due to my voice being warmer and feeling stronger as the day has gone on, I found conducting vocalises for 10 minutes in the afternoon allowed my voice to become little warmer by 7pm. My voice still felt tired today but found my voice to be a little stronger than usual.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This song requires a combination of vocal range, power, emotion, control and articulation to do it justice and capture the essence of the original performance of Adele.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

I felt stronger and confident, I felt also the sirens was a really good addition alongside the vocalises and this helped with my high notes in both songs and both songs require both low and high registers.

**Vocal warm ups**

My voice felt strong and controlled when performing both songs.

**Vocal warm ups**

I felt I had a fuller sound and no vocal strain especially with 'rolling in the deep'.

**Vocal warm ups**

It not only helped relax but also I felt more strength in my voice when hitting the sustained notes within the songs.

**Vocal warm ups**

I noticed it became more easier and my voice felt more flexible and awakened especially with Rolling in the deep.

# flexibility (127)

ease of singing

**Vocal warm ups**

This was a useful warm up, definitely helped with agility and flexibility.

**Vocal warm ups**

This was a useful warm up. Sometimes I find when I have been speaking a lot throughout the day I get trapped in one set up, so this helped me to re-centre things.

**Vocal warm ups**

Agree- I felt this warm up helped get my voice to its optimum position for performance of these songs.

**Vocal warm ups**

Agree- I could definitely feel the immediate benefits of this warm up.

**Vocal warm ups**

I felt I got a brighter resonance and more agility after this warm up.

**Vocal warm ups**

Agree- my voice felt free and agile as it did earlier today.

**Vocal warm ups**

Yes, I felt todays warm up helped my voice felt more agile as I began to sing, like this mornings session. This session felt more like maintenance of the set up reached this morning.

**Vocal warm ups**

Agree- my voice felt free and agile.

**Vocal warm ups**

My voice felt more warmed up beginning this exercise likely because I have been using my voice all day. Therefore I found better resonance and flexibility than this morning.

**Vocal warm ups**

This was a useful warm up but like I said, it was a too short for my needs. I feel like I would have gotten quicker results with SOVTS

**Vocal warm ups**

Agree- I could feel my voice becoming more free, just needed more time on the warm up today to get to the best position.

**Vocal warm ups**

My voice did not feel very free and flexible this morning. I think the warm up was moving things in the right direction but I think my voice could have used longer time doing these exercises to get more flexibility.

**Vocal warm ups**

It definitely helped me to get my vocal energy higher and to an optimum level for performance.

**Vocal warm ups**

This revitalised my vocals today. I didn't feel like they were tired as such, just under energised and this helped to get over that.

**Vocal warm ups**

I think without doing this warm up for a second time, I would have been less likely to get through the songs successfully. I feel it gave me the boost I needed.

**Vocal warm ups**

As this morning, I feel as though this has not helped more than any normal warm would. The areas of my voice outlined in the question were exactly as I would expect them to be after a usual warm up.

**Vocal warm ups**

At Last is demanding in that there are riffs and runs that are not always clean and can feel quite laboured. Hello - It sits on my break in the chorus and I find it hard to sustain my belt in this area.

**Vocal warm ups**

Taking the time to do lip rolls on single note vowel for that long really loosened up my face muscles.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's a great warm down for a tired voice.

**Vocal warm ups**

I feel like it helped me to pitch notes with ease and improved my intonation particularly on longer phrases.

**Vocal warm ups**

Somehow singing SOVTES on a straw first feels less abrasive and gives my muscles a chance to really warm up before projecting with open vowels etc.

**Vocal warm ups**

My voice feels extremely relaxed so I'm comfortable enough to sing longer legato phrases. I think this is because of the straw SOVETS. They are a little tricky to get the pressure right on the air vowel during exercise 4. Singing straw SOVTES with a lifted palette, with an open vowel takes some work but teamed with vocalises after really prepared me for my chosen songs.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

I thought this was a good warm up to lower my larynx an allow me to sing more comfortably in my lower register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

The warm ups have definitely helped my flexibility. I think this is mainly due to the tempo in which warm up 2 and 4 are performed at.

**Vocal warm ups**

Great selection of warm ups. I'd add an additional warm down to this for the evenings.

**Vocal warm ups**

My voice was already warm as I have even singing all day but the vowel shapes on warm up for really helped loosen tension in my upper register so I could take more adventurous intervalic leaps with my scat improvisation.

**Vocal warm ups**

I feel like it has helped me with my flexibility and resonance in music upper register.

**Vocal warm ups**

This combo feels a little strange at first but it provides enough variation to warm the entire vocal range at this time of the day.

**Vocal warm ups**

I think it's because of the siren SOVETS. The focus required to sing siren SOVTES and keep the resonance in my nasal area really helped sing with a balanced onset more easily.

**Vocal warm ups**

Yes, my intonation and agility has made a great improvement

**Vocal warm ups**

The sirens in my upper register allowed me to take more adventurous leaps with a smaller more delicate sound.

**Vocal warm ups**

Yes. I managed to reach my whistle notes today.

**Vocal warm ups**

This a great evening warm up to get the juices flowing again. I think it's really helped me to sing quicker passages with a twang in the top end of my register.

**Vocal warm ups**

I feel a little more flexible in my upper register particularly when I'm singing with aggression.

**Vocal warm ups**

after conducting the warm up regime and your two songs.If you could fill this in twice daily, each time after doing the regime, it would be much appreciated.

Participant Name: RL

Date and Time: 20/5/2024 18.00

1: What are your two chosen songs and why are these songs specifically challenging to you?

'Save Your Love For Me'-Buddy Johnson

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

2: After conducting the warm up and your 2 chosen songs do you feel that this regime has helped facilitate your vocal performance and if so why and how? (refer to resonance,flexibility,agility and phonation)

**Vocal warm ups**

It helped move mucus (sorry), and it felt kinder to my vocal cords at that time of the morning.

**Vocal warm ups**

I like lips rolls. I think they would be better teamed with the vocalises.

**Vocal warm ups**

I generally think this is a great warm up to start off with, however; it wasn't enough to release tension. After this warm up I still felt quite constricted particularly in my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

'In A Sentimental Mood'-Duke Ellington

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's challenging because I have to sing over my vocal break in the 1st verse and I scat in my upper register in the middle of the song.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

My voice felt stronger and more powerful when projecting within both songs. I also felt more flexibility when pitching both songs.

**Vocal warm ups**

I felt more confident and my voice was more fluid and smooth. I also felt increased power, volume in my voice when projecting the sustaining notes in both songs.

**Vocal warm ups**

Then singing 'rolling in the deep', I felt more flexibility and my voice was opening up to enable the song to be performed more controlled.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

My voice felt stronger and warmer when performing the songs with improved accuracy and breath control. I also felt more vocal flexibility.

**Vocal warm ups**

I also was able to use more flexibility in my voice and also riffed more in both songs as my voice felt more fluid and smooth.

**Vocal warm ups**

My voice felt stronger and warmer when performing the songs with improved accuracy and breath control. I also felt more vocal flexibility.

**Vocal warm ups**

I felt improved breath control, pitch and flexibility in my voice. I also felt stronger and more controlled singing both songs as I felt my voice getting used to singing the two songs more frequently with the exercises.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This felt it had impacted my voice with increased breath support and vocal flexibility and overall warmth.

**Vocal warm ups**

I felt my voice was warmer and more flexible when performing the 2 songs again. I felt no vocal strain or fatigue when reaching for the high notes. I had increased pitch accuracy with rolling in the deep and open arms. I also felt I had good breath control when delivering the high notes within the chorus of both songs.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

This felt it had impacted my voice with increased breath support and vocal flexibility.

**Vocal warm ups**

I felt I had a richer sound when singing both songs and increased my delivery of my lyrics especially in ‘rolling in the deep’.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

Although the sirens normally help facilitate my high notes before singing but I felt my voice needed more warm ups to overcome the tired voice.

**Vocal warm ups**

Although the sirens normally help facilitate my high notes before singing but I felt my voice needed more warm ups to overcome the tired voice.

**Vocal warm ups**

I sang the 2 songs but felt my voice was lacking in power and control and the quality of my voice was a little distorted due to lack of warmth and felt the sirens didn't help with facilitating the two sons at this time today.

**Vocal warm ups**

I felt my voice was tired and knew I would struggle today with vocalisation. After completing the 10 min Silence, I found my vocals were struggling to manoeuvre the sirens to my normal capability.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

I found this to be really beneficial today reducing vocal strain, strengthening my vocal range and precision in hitting the big, sustaining notes in both songs.

**Vocal warm ups**

I also felt more supported in my breath control in the sustaining notes of open arms and rolling in the deep with the overall power in my voice and reducing vocal strain.

**Vocal warm ups**

I felt increased resonance making my voice sound richer and enhanced the quality and projection of my singing especially in rolling in the deep. I also felt more supported in my breath control in the sustaining notes of open arms and rolling in the deep

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

I enjoyed this vocal warm up and is normally my go to before singing if my voice is feeling tired and I have no time and need a quick warm up before singing.

**Vocal warm ups**

I found this exercise extremely beneficial with strengthening my vocals and breathe support and control. I also found is also warmed up my voice quicker than the previous exercises so far. I also helped my vocal register and reduced vocal strain.

**Vocal warm ups**

I also found that is helped with promoting a smooth transition between my chest and head voice while singing. I also found that it helped reduce vocal strain while my voice is not yet as warm due to it being in the daytime, it minimised the tension in my vocal muscles which is crucial for the power needed to sing both songs.

**Vocal warm ups**

I found this helped as my voice was feeling tired from previously singing the night before. The exercise helped strengthen by breathe support and control which is crucial for the long notes in Open Arms and Rolling in the Deep where the breathe control is essential for painting consistency and power throughout the phrases.

**Vocal warm ups**

I enjoyed this vocal warm up due to it's relaxing qualities and notable control of the voice allowing for a more flexibility in my voice.

**Vocal warm ups**

It not only helped relax but also I felt more strength in my voice when hitting the sustained notes within the songs.

**Vocal warm ups**

I noticed it became more easier and my voice felt more flexible and awakened especially with Rolling in the deep.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

I enjoyed this vocal warm up due to it's relaxing qualities of the tongue trill and lip buzzing.

**Vocal warm ups**

The lip buzzing and tongue trilling exercises seemed to have been effective in preparing my voice for singing. By reducing slight strain, quality and awakening my vocals gradually by enhancing my breath support.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

This song also required a lot of power and projection particularly in the chorus which needs to be belted in full voice without straining.

**Vocal warm ups**

This song has a wide vocal range, requiring the me to hit both high and low notes using both head and chest voice using controlled vocals.

**Vocal warm ups**

I felt little change today that I would normally but felt a little warmer vocaly during the evening.

**Vocal warm ups**

I felt I needed more time for my vocals to warm up before attempting them again later on.

**Vocal warm ups**

This could have affected my vocal flexibility, agility and resonance making it harder to handle the challenging aspects of the songs.

**Vocal warm ups**

It's high notes, emotional intensity and control of the dynamic elements requires a strong vocal range and control to do it justice.

**Vocal warm ups**

It also possesses several long, sustaining notes that require good breath control and support to maintain a consistence and power throughout the phrases.

**Vocal warm ups**

This was a useful warm up, definitely helped with agility and flexibility.

**Vocal warm ups**

Agree- I felt this warm up helped get my voice to its optimum position for performance of these songs.

**Vocal warm ups**

Agree- my voice felt free and agile as it did earlier today.

**Vocal warm ups**

enjoyed todays and felt it offered just what I needed to get to my optimum set up. SOVTs being included really helped.

**Vocal warm ups**

Yes, I felt todays warm up helped, my voice felt more agile as I began to sing

**Vocal warm ups**

Therefore I found better resonance and flexibility than this morning.

**Vocal warm ups**

I think the warm up was moving things in the right direction but I think my voice could have used longer time doing these exercises to get more flexibility.

**Vocal warm ups**

Agree - both of todays warm ups helped my voice feel more energised and less heavy (feeling not sound)

**Vocal warm ups**

Yes, my phonation feels more focused

**Vocal warm ups**

Yes, my phonation feels more focused

**Vocal warm ups**

Yes, I really think it helped with my mixed voice.

**Vocal warm ups**

The warm ups have definitely helped my flexibility.

**Vocal warm ups**

I managed to reach my whistle notes today.

**Vocal warm ups**

I think it's really helped me to sing quicker passages with a twang in the top end of my register.

**Vocal warm ups**

I felt stronger and confident, I felt also the sirens was a really good addition alongside the vocalises and this helped with my high notes in both songs and both songs require both low and high registers.

**Vocal warm ups**

I also felt more flexibility when pitching both songs.

**Vocal warm ups**

Then singing 'rolling in the deep', I felt more flexibility and my voice was opening up to enable the song to be performed more controlled.

**Vocal warm ups**

I also felt more vocal flexibility.

**Vocal warm ups**

I also was able to use more flexibility in my voice and also riffed more in both songs as my voice felt more fluid and smooth.

**Vocal warm ups**

I also felt more vocal flexibility.

**Vocal warm ups**

I felt a little vocaly fatigued today but after singing the 2 songs, I felt improved breath control, pitch and flexibility in my voice.

**Vocal warm ups**

My voice's reaction to the straw SOVTE's works incredibly well and overall strength in my voice to reach the high notes in the songs.

**Vocal warm ups**

I felt no vocal strain or fatigue when reaching for the high notes.

**Vocal warm ups**

I also helped my vocal register and reduced vocal strain.

**Vocal warm ups**

I also found that it helped reduce vocal strain while my voice is not yet as warm due to it being in the daytime, it minimised the tension in my vocal muscles which is crucial for the power needed to sing both songs.

**Vocal warm ups**

I noticed it became more easier and my voice felt more flexible and awakened especially with Rolling in the deep.

**Vocal warm ups**

After singing my two songs, I noticed a reduction in strain and and an enhancement in the fluidity of my voice during this time of day.

# Validity (external Factors) (0)

## menstruation (19)

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 22

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 20

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 18

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 18

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 16

**Vocal warm ups**

5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx day 16

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Appox day 15.

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approx. Day 13

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approximately day 13.

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approximately day 11. Will track this better in coming weeks.

**Vocal warm ups**

5: Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized. Approximately day 11. Will track this better in coming weeks.

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.

Day 3

**Vocal warm ups**

Yes. I'm on my period and I'm a little dehydrated. I drank two cups of coffee before I got to work.

**Vocal warm ups**

Please, only if you are comfortable with sharing this information, could you state which day of your menstrual cycle you are on. Day 1 is the first day of the onset of the menses (bleeding). Remember all information shared is anonymized.

**Vocal warm ups**

Yes. Period.

**Vocal warm ups**

Yes, I'm extremely tired.

**Vocal warm ups**

I'm on my period and I'm a little dehydrated.

# hydration (31)

**Vocal warm ups**

This was a useful warm up, definitely helped with agility and flexibility.

**Vocal warm ups**

Sometimes I find when I have been speaking a lot throughout the day I get trapped in one set up, so this helped me to re-centre things.

**Vocal warm ups**

Agree- my voice felt free and agile.

**Vocal warm ups**

Somewhat agree. It is hard to know how much help came from this warm up, and how much of the success was down to the fact my voice had naturally warmed up more over the course of the day.

**Vocal warm ups**

My voice felt more warmed up beginning this exercise likely because I have been using my voice all day. Therefore I found better resonance and flexibility than this morning.

**Vocal warm ups**

My voice did not feel very free and flexible this morning. I think the warm up was moving things in the right direction but I think my voice could have used longer time doing these exercises to get more flexibility.

**Vocal warm ups**

This time and this morning, I felt that my vocals were the best as I was starting in better state overall and so I could probably feel the effects of the warm up.

**Vocal warm ups**

It definitely helped me to get my vocal energy higher and to an optimum level for performance.

**Vocal warm ups**

This revitalised my vocals today. I didn't feel like they were tired as such, just under energised and this helped to get over that.

**Vocal warm ups**

For the condition of my body today and it's fatigue, this was a helpful practice regime.

**Vocal warm ups**

I think this helped m e to reach a good level of vocal energy today, particularity considering the lack of sleep I have had.

**Vocal warm ups**

Yes, stress and tiredness levels are higher than usual, and actually I am more tired at this point in the day.

**Vocal warm ups**

As this morning, I feel as though this has not helped more than any normal warm would. The areas of my voice outlined in the question were exactly as I would expect them to be after a usual warm up.

**Vocal warm ups**

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

Yes. I'm on my period and I'm a little dehydrated. I drank two cups of coffee before I got to work.

**Vocal warm ups**

My voice was already warm as I have even singing all day but the vowel shapes on warm up for really helped loosen tension in my upper register so I could take more adventurous intervalic leaps with my scat improvisation.

**Vocal warm ups**

I feel like it has helped me with my flexibility and resonance in music upper register.

**Vocal warm ups**

Yes, I'm extremely tired.

**Vocal warm ups**

The sirens in my upper register allowed me to take more adventurous leaps with a smaller more delicate sound.

**Vocal warm ups**

It helped move mucus (sorry), and it felt kinder to my vocal cords at that time of the morning.

**Vocal warm ups**

I felt more confident and my voice was more fluid and smooth. I also felt increased power, volume in my voice when projecting the sustaining notes in both songs.

**Vocal warm ups**

After warming up with the sirens and vocalises, I felt extremely warm and vocaly prepared for the two songs. My voice felt like it was awakening after performing open arms first which I had always done throughout this research. Then singing 'rolling in the deep', I felt more flexibility and my voice was opening up to enable the song to be performed more controlled. I also felt comfortable to reach the notes within the songs and felt confident performing them.

**Vocal warm ups**

Although the sirens normally help facilitate my high notes before singing but I felt my voice needed more warm ups to overcome the tired voice.

**Vocal warm ups**

I've always found benefit from using straw SOVTES and thus the same after using this exercise for 10 minutes before signing my 2 songs. I found this helped as my voice was feeling tired from previously singing the night before. The exercise helped strengthen by breathe support and control which is crucial for the long notes in Open Arms and Rolling in the Deep where the breathe control is essential for painting consistency and power throughout the phrases. I also found that is helped with promoting a smooth transition between my chest and head voice while singing. I also found that it helped reduce vocal strain while my voice is not yet as warm due to it being in the daytime, it minimised the tension in my vocal muscles which is crucial for the power needed to sing both songs.

**Vocal warm ups**

Repeating the vocal warm up again at 7pm before performing my two songs proved to be beneficial in relaxing the muscles in my voice while singing. I noticed it became more easier and my voice felt more flexible and awakened especially with Rolling in the deep. It not only helped relax but also I felt more strength in my voice when hitting the sustained notes within the songs. By this time of day, I felt more controlled and warmed up, allowing for a more confidence and resonant performance.

**Vocal warm ups**

Engaging in the lip buzz and tongue trill exercises for 10 minutes proved to be a relaxing experience. After singing my two songs, I noticed a reduction in strain and and an enhancement in the fluidity of my voice during this time of day. The lip buzzing experience was particularly helpful in enhancing my resonance of my voice, especially during the chorus sections of the songs and improving my projection. I felt gradual awakening of my vocals and a relaxation of my muscles which in turn led me to a slight improvement in my breath support when hitting the sustained notes in both songs.

**Vocal warm ups**

Due to my voice being warmer and feeling stronger as the day has gone on, I found conducting vocalises for 10 minutes in the afternoon allowed my voice to become little warmer by 7pm. My voice still felt tired today but found my voice to be a little stronger than usual.

**Vocal warm ups**

Consumed alcohol last night.

**Vocal warm ups**

Yes, I'm tired and I have had a lot of caffeine.

**Vocal warm ups**

I'm on my period and I'm a little dehydrated.

**Vocal warm ups**

Vocal fatigue, water intake

# fatigue (46)

vocal tiredness

**Vocal warm ups**

This was a useful warm up, definitely helped with agility and flexibility.

**Vocal warm ups**

Didn't sleep as well as normal, stress level are high and stomach acid is giving me issues. Consumed alcohol last night.

**Vocal warm ups**

I found todays warm up helpful in taking some of the depth (caused by tiredness) out of my resonance. I didn't feel particularly agile after this warm up

**Vocal warm ups**

Sometimes I find when I have been speaking a lot throughout the day I get trapped in one set up, so this helped me to re-centre things.

**Vocal warm ups**

I had been using my voice a lot throughout the day so I think the warm up in this case was a chance to reset my vocal energy levels.

**Vocal warm ups**

I liked this warm up more than the first, as I found the SOVTs helpful in tackling my fatigue.

**Vocal warm ups**

Feeling a lot more tired at this point in the day and I was already more tired than usual today.

**Vocal warm ups**

For the condition of my body today and it's fatigue, this was a helpful practice regime.

**Vocal warm ups**

I think this helped m e to reach a good level of vocal energy today, particularity considering the lack of sleep I have had.

**Vocal warm ups**

Today, this has definitely helped my vocal fatigue.

**Vocal warm ups**

Yes, stress and tiredness levels are higher than usual, and actually I am more tired at this point in the day.

**Vocal warm ups**

Yes, stress and tiredness levels are higher than usual.

**Vocal warm ups**

It's challenging because I am signing at the lowest end of my range and also the highest part of my upper register.

**Vocal warm ups**

It's a great warm down for a tired voice.

**Vocal warm ups**

Yes, I'm quite tired and I haven't sung much today.

**Vocal warm ups**

I'm very tired today.

**Vocal warm ups**

Whist, I love this combination, it feels a little excessive doing this after a day of singing. My voice is already really warm.

**Vocal warm ups**

Yes, I'm tired today.

**Vocal warm ups**

Warm up 2 and 4 really helped with my intonation as I was tired. I have a deep voice so I prefer a more gentle warm up in the lower register 1st. Vocalising the warm ups in the specified key feels a little aggressive at this time of the day.

**Vocal warm ups**

Yes, I'm extremely tired.

**Vocal warm ups**

Yes. I'm tired.

**Vocal warm ups**

I felt more warmer after performing the exercise, but due to my vocal fatigue I think effected the overall outcome.

**Vocal warm ups**

Although the sirens normally help facilitate my high notes before singing but I felt my voice needed more warm ups to overcome the tired voice.

**Vocal warm ups**

This was particularly evident when singing 'rolling in the deep' as I felt my voice lacked clarity and control needed for the high sustained notes in the chorus. Similarly, when performing 'open arms', I encountered some strain when reaching certain notes, yet I felt my voice was more warmed up at this time of the day in comparison to earlier on.

**Vocal warm ups**

Throughout the day, my voice became increasingly alert and less fatigues. Therefore after revisiting the sire exercises, I noticed some improvement, although it didn't offer the same level of benefit as I have experienced previously.

**Vocal warm ups**

Although the sirens normally help facilitate my high notes before singing but I felt my voice needed more warm ups to overcome the tired voice.

**Vocal warm ups**

Vocal fatigue, overall tiredness

**Vocal warm ups**

Today, I felt my voice was tired and knew I would struggle today with vocalisation. After completing the 10 min Silence, I found my vocals were struggling to manoeuvre the sirens to my normal capability. I sang the 2 songs but felt my voice was lacking in power and control and the quality of my voice was a

little distorted due to lack of warmth and felt the sirens didn't help with facilitating the two sons at this time today.

**Vocal warm ups**

I also found that is helped with promoting a smooth transition between my chest and head voice while singing. I also found that it helped reduce vocal strain while my voice is not yet as warm due to it being in the daytime, it minimised the tension in my vocal muscles which is crucial for the power needed to sing both songs.

**Vocal warm ups**

I found this helped as my voice was feeling tired from previously singing the night before.

**Vocal warm ups**

My voice still felt tired today but found my voice to be a little stronger than usual.

**Vocal warm ups**

I felt little change today that I would normally but felt a little warmer vocaly during the evening.

**Vocal warm ups**

Singing in the afternoon might have caught my voice off guard since I wasn't used to being vocally active at that time of day. This could have affected my vocal flexibility, agility and resonance making it harder to handle the challenging aspects of the songs. I felt I needed more time for my vocals to warm up before attempting them again later on.

**Vocal warm ups**

Didn't sleep as well as normal, stress level are high and stomach acid is giving me issues.

**Vocal warm ups**

No known external factors should affect the voice today, however despite sleeping well I am feeling quite lethargic.

**Vocal warm ups**

I didn't feel like they were tired as such, just under energised and this helped to get over that.

**Vocal warm ups**

(refer to resonance,flexibility,agility and phonation) Today, this has definitely helped my vocal fatigue.

**Vocal warm ups**

Yes, stress and tiredness levels are higher than usual.

**Vocal warm ups**

Yes, I'm tired and I have had a lot of caffeine.

**Vocal warm ups**

I'm tired.

**Vocal warm ups**

Vocal fatigue, water intake

**Vocal warm ups**

I felt no vocal strain or fatigue when reaching for the high notes.

**Vocal warm ups**

Vocal fatigue, overall tiredness

**Vocal warm ups**

Vocal fatigue, overall tiredness

**Vocal warm ups**

Vocal fatigue

**Vocal warm ups**

Vocal fatigue

## Appendix 11 - Spreadsheet

| A | B | C | D | E | F | G | H |
|---|---|---|---|---|---|---|---|
| warm up regime | Vocalises | SOVTE | Straw SOVTE | Sirens | Straw SOVTE & Vocalises | SOVTEs & vocalises | Sirens & Vocalises |
| Good - flexibility/agility | I | I | | II | III | II | II |
| Good - resonance | I | I | III | | III | III | II |
| Good - vocal control | | | I | | II | I | II |
| Good - vocal strength | | | I | I | I | I | I |
| Reduction in tension | I | I | III | | I | I | |
| Reduction of vocal fatigue | | I | III | | I | II | II |
| Score for Ease of phonantion | 3 | 4 | 11 | 3 | 11 | 10 | 9 |
| Good - breath control | | I | II | | II | I | |
| Good - intonation | I | | | | I | I | I |
| Score for control | 1 | | 2 | 0 | 3 | 2 | 1 |
| Positive vocal impact am | I | III | III | | III | III | II |
| Postive vocal impact pm | I | III | II | III | III | III | III |
| Total overall score | 6 | 11 | 18 | 6 | 20 | 18 | 15 |

## Appendix 12 - audio files for warm ups

https://drive.google.com/drive/folders/1Jhpu7YrU8KwtHPu0mwcWgfoG0Fq3GoVD?usp=sharing

## Appendix 13 – Permission letter

Dear UWTSD,

RE: 'Do vocal warm-up facilitate better vocal performances in professional singers?'

I confirm that I approve of the research proposed into 'vocal warm up regimes' to be carried out by Rebecca Morrell from March 2024 to July 2024.

Kind Regards,

Rebecca Morrell