Victoria Hogan
University of Wales Trinity Saint David
MA Final Dissertation

Module No: BMPF7010
Student No: 1921120

# Introducing mindfulness as a beneficial strategy to support the development of singing technique, that is required and desired within MT and CCM repertoire: Piloting a four-week course of private lessons focusing specifically on young females (under 25) to develop calm and vocal self-accomplishment.

**Contents:**


| | |
|---|---|
| Project Proposal ……... | p. 3 - 9 |
| Introduction …… | p. 9 - 11 |
| Literature Review …… | p. 11 - 18 |
| Methodology …… | p. 18 - 24 |
| Findings …… | p. 24 - 42 |
| Discussion and Analysis…… | p. 42 - 47 |
| Reflections and Conclusions …… | p. 47 - 49 |
| Final Conclusions …… | p. 49 |
| References …… | p. 50 - 60 |


**Appendices:**


| | |
|---|---|
| Approved ethics forms…… | p. 62 - 79 |
| Employer approval research letter …… | p. 80 |
| Risk Assessment …… | p. 81 - 82 |
| Research information sheet and contact details ……..... | p. 83 - 85 |
| Participant signed consent forms …….. | p. 86 - 95 |
| Participant Pre-Questionnaire …….. | p. 96 - 97 |
| Participant Post-Questionnaire ……..... | p. 98 |
| Pre-Questionnaire Coding …… | p. 99 - 117 |
| Post-Questionnaire Coding …….. | p. 118 - 128 |
| Mindfulness Lesson Plan …….. | p. 129 - 131 |
| Reflective Diary and Coding……... | p. 132 - 150 |
| Kindness Cards …… | p. 151 |


**<u>Separate Appendices</u>**

Power Point Slides

# Project Proposal

**Background:**

In 2017, I established a private singing teaching practice offering vocal tuition in contemporary commercial music (known as CCM from hereon) and musical theatre (known as MT hereon), having graduated with a BA (Hons) in popular music, specialising in singing and performance. Prior to commencing the Masters (MA), I believed that to teach voice at expert level, I must understand the anatomy of voice enough, in order to teach singing safely however, throughout my learning process 'missing pieces' (Miller, 2000, p.210) revealed how there are many forms of pedagogy having explored the concept of mindfulness supporting the development of vocal technique. Developing vocal technique should be fun, not 'daunting' (Edwin, 2007, p215) thus, I intend to create a calm route to vocal self-accomplishment, by applying mindfulness as a preparation strategy, before attempting challenging vocal techniques to develop, required and desired vocal technique within CCM and MT repertoire for singers, within my practice. Singers are asked to relax when singing but this process is easier said than done thus, I have created an initial process inspired from a previous project BMPF7013 supporting the idea that mindfulness can support the development of vocal technique and designed 'The Sing-Fulness Process' (see appendices, p.153).

**Why do we need mindfulness practice in CCM and MT training?**

Previous research enlightened the possibility of using mindfulness to aid the development of vocal technique thus, I am keen to put theory in to practice with a particular interest on belt, a technique that is loud, powerful and requires use of the 'chest register' (Sundberg et al. 2012, p.44) amongst anatomical stabilities and emotional bravery, for some. Previous research revealed the expectation for MT and CCM singers to be able to 'belt' (LeBorgne *et al.,* 2010, p.678; Sundberg et al. 2012, p.44 and Popeil, 2007, p.77), as Green et al (2014) proposes for employment purposes because it is seen as desirable within the 'professional' world (LeBorgne et al. 2010, p. 678), it is expected as an 'accepted standard' (Lebowitz and Baken, 2011, p160) in (Hogan, 2022, p.17) and seen as a requirement for 'females perusing a professional career in musical theatre' (Roll, 2019, p.155) and CCM (Bourne and Kenny, 2016, p.128.e1).

Vocal technique in general should sound 'effortless' (Bourne and Kenny, 2016, p.128.e3) however, the energy of a belt is that of a 'full body work out' (Roll, 2019, p.187), it requires 'a great deal of stamina and strength' (Roll, 2019, p.160) which, is daunting to the singers

within my practise thus, indicates that applying a sense of calm through mindfulness practice, could be a useful approach to accomplishing this technique prior to the set-up of attempting techniques that are potentially feared.

Contemporary singing teachers are required to teach a ‘multiplicity of styles’ (Ragan, 2020, p.285) and with the demand of ever evolving styles becoming more intense a method that creates calm, to reduce worry and achieves vocal self-accomplishment within the development of the desirable technique, would be beneficial. Mindfulness can support in a plethora of ways; such as connecting with the ‘awareness of their own thoughts’ (Blyskal, 2022, p.82), as oppose to worrying about the future or singers concerning themselves with ‘something that happened in the past’ (Elliot, 2010, p.4). Elliot (2010) explains how in order to connect to our awareness, commitment’ and this requires non-judgemental ‘attention’ (Elliot, 2010, p.7) and ‘acceptance’ (Rosenzweig, 2013, p.797).

Female singers within my practice face anatomical challenges whose ‘vocal fold source is ‘C-T dominant’ (Edwin,2007, p.215), requiring a shift in register to reach the TA-dominant which, is required to belt as oppose to those who are naturally sitting in TA-dominant who, although may find technique easier, are still required to engage the ‘CT muscle’ (Edwin,2007,p.214), to strike the right balance between physically engaging the ‘whole body’ (Estill,1998, p. 40), and anatomically engaging the ‘TA dominant vocal source’ (Edwin,2007, p.3) to prevent any ‘excessive tension and strain’ (Edwin, 2007, p.214) by preventing the ‘vocal folds from overthickening’ (Edwin, 2007, p.214). There is a lot to think about thus, a mindful approach prior to attempting a belt or any vocal technique required within CCM and MT aiming for vocal balance supports the idea of calm supporting the prevention of muscle tension if we can become more relaxed, when attempting anatomical challenges, could prove beneficial.

Knowledge gaps revealed in BMPF7013, how mindfulness as a tool to develop vocal technique in general, indicated improving concentration, when applying ‘attention’ (Rosenzweig, 2013, p.796) and ‘awareness’ (Czajkowski and Greasley, 2015, p.212), (see appendices, p.152) thus, in this study I intend to explore mindfulness technique further to search for technique that can encourage a sense of calm which, I intend to be the route of achieving desired technique, preventing singers from overthinking or worrying about what could go wrong, encouraging them to be in the present moment and have the confidence to focus on technique and how to develop, resulting in a self-accomplishment.

**Project Aims**

- To expand and strengthen mindfulness knowledge, to detect methods that focus on encouraging a sense of calm for singers to support self-accomplishment.

- To extract and identify through multiple perspective which MT and CCM vocal techniques females under 25 find challenging and why.

- To develop and test a lesson plan incorporating mindfulness practice, as a beneficial preparation strategy for singers when approaching challenging vocal technique.

The wider ramifications of this study are to inspire CCM as MT teachers, to consider alternate pedagogical pathways, using mindfulness as a beneficial strategy to create a sense of calm to allow singers to gain confidence and develop a positive mindset to encouraged focusing on the present moment.

**The Outlined Intention**

I have a 'passion' (Saidin, 2016, p.850) to push through barriers, recognised within my own practice thus, I will be acting as an 'insider researcher' (Saidin, 2016, p.849), with the study taking place 'at one's place of work' (Mercer, 2007, p.2), in its 'natural setting' (Chilisa and Kawulich, 2012, p.10) to draw from 'human experience' (Chilisa and Kawulich, 2012, p.10). Consequently, I will be gathering research using a 'qualitative' (Bell, 2018, p.32) approach to support with gathering the 'reality' (de Kock, 2005, p.172) of the participant, 'inquiring into the nature of the world' (Easterby-Smith et al. 2008) in (de Kock, 2015, p.172).

**Research methodology:**

I align to Morgan's (2007, p.57) 'naturalistic enquiry', I seek to extract 'truth' (Chilisa and Kawulich, 2012, p.18) from individual's (Chilisa and Kawulich, 2012, p.9) 'phenomena' (Tuval-Mashiach, 2016, p.126). As a 'constructivist' (Guba and Lincoln, 1994, p.116) I seek to 'explore phenomena' (Tuval-Mashiach, 2016, p.126) and 'examine language' (Tuval-Mashiach, 2016, p.126,) using 'qualitative research' (Kalu, 2017, p 44) as my method to gather the 'participants views' (MacKenzie and Knipe, 2006), extract 'knowledge' (Chilisa and Kawulich, 2012, p.18) and gather understanding from my students personal 'experience's (Chilisa and Kawulich, 2012, p.10). I will be drawing live thoughts, whilst they are in their natural setting, to allow for 'surprize puzzlement' (Schön,1983, p.68) by following

a hermeneutic approach, as I am wanting to develop an 'understanding' (Boell and Cecez-Kecmanovic, 2014, p.259) of my student's barriers from their perspective. My ontological position is that of 'multiple realities' (Chilisa and Kawulich, 2012, p.16) and I aim to discover reality as 'others experience it' (Chilisa and Kawulich, 2012, p.9) thus, consequently forming a 'constructivist framework' (Morgan, 2007, p.63). My epistemological method thus will see a qualitative approach using 'triangulation' (Shenton, 2004, p.65; Merriam, 1995, p,54) as a rigorous method of strengthening the core data collated.

## Participants

### Methods:

I want 'authentic' understanding of people's experiences' (Silverman, 1999, p. 10) in (Paterson and Higgs, 2005 p.352) thus, in order to gather 'multiple realities', open-ended questionnaires will allow for 'rich descriptions of ideas and experience' (Paterson and Higgs, 2005 p.348). I require further knowledge in order to provide rich mindfulness lessons thus, will be conducting a 'narrative literature review' (Coughlan et al., 2008, p.2), collating information on a 'specific subject area' (Coughlan et al., 2008, p.2) that correlates with my requirements of creating calm, to release muscle tension, worry and encourage a positive mindset to develop vocal technique thus, I will purposively sample research areas, to ensure I carefully select mindfulness methods that indicate the outcomes desired. I will also be keeping a reflective diary to log 'on the spot' (Bell, 2005, p. 173) comments and 'observations' (Bell, 2005, p.174) from participants during the lessons, to reflect which exercises participants seemed to be most receptive to which, exercises show any signs of contributing to the development of the desired vocal technique and also to measure, through thematic analysis any patterns across participants behaviour taking into consideration age and genre.

**The research design will therefore consist of:**

- A narrative literature review, acquiring relevant mindfulness method, exploration of pedagogue latest studies on mindfulness and singing.

- The design of a mindfulness lesson plan for CCM and MT singers to prepare for challenging vocal technique.

- Gathering of multiple perspective from pre and post open-ended questionnaires.

- A documented reflective diary to log reaction and response on mindfulness methods.

**An expected timeline:**

Please see the proposed expected Ganntt chart of the project timeline below. An unexpected interruption took place which meant reconvening in September 2023. The project took place within the home practice studio across four consecutive weeks. The colours in the chart represent the business brand colours and ethos; bright, fresh a flow smoothly as the project progresses.

| Task: | Dec-22 | Sep-23 | Oct-23 | Nov-23 | Dec-23 | Jan-24 | Feb-24 | Mar-24 |
|---|---|---|---|---|---|---|---|---|
| Write consent forms and invite particpants. | | | | | | | | |
| Return project review, write project proposal, aims and objectives, literature review.<br>Create mindfulness lesson plan. | | | | | | | | |
| Write & distribute pre questionnaire | | | | | | | | |
| Deliver four week project<br>Write reflective diary<br>Code reflective diary. | | | | | | | | |
| Write & distribute follow up questionnaire inc. collecting results and code data. | | | | | | | | |
| Write findings: (coding / themes ) questionnaire and diary. | | | | | | | | |
| Write introduction and methodology. | | | | | | | | |
| Write Discussion and Analysis. | | | | | | | | |
| Reflections and conclusions.<br>Final conclusion. | | | | | | | | |
| Submission and present project | | | | | | | | |

**Ethical Considerations:**

Prior to conducting my research assignment, full ethical approval was received from the University of Wales Trinity Saint David (UWTSD), (see appendices, p.62-79) with considerations of data storage (Bell and Waters 2018, p.81) as well as a rigorous risk assessment (see appendices, p.81-82) covering potential risks of physical, mental exercise, data protection and voice damage. I acknowledge that I have an ethical duty to ensure the safety of all participants involved in the research project thus 'fully informed consent' (Lincoln and Guba, 1989 p.222) was gathered prior to participation ensuring the physical and mental wellbeing of the young people are physically and mentally well before taking part and 'privacy' (Lincoln and Guba, 1989 p.223) protected (see appendices, p. 86-95). I acknowledge that I am not a medical professional thus, to safeguard participants they are provided with access in the information sheet provided to where they can gain professional information ( www.nhs.uk, www.mind.org.uk ) (see appendices, p.83-85), should this be required at any point.

I will be acting as an 'insider researcher' (Whitehead and McNiff, 2006, p.15) where, although there are 'pros' (Mercer,2007, p.6) to being an insider researcher in that the research is easily accessible (Mercer,2007, p.6) there can be concerns of the research lacking 'authenticity' (Paterson and Higgs, 2005, p.352) and a risk that I could 'develop myopia' (Mercer,2007, p.6), viewing my own perspective as wide enough. To prevent this from happening I will be following a 'hermeneutical/dialectal methodology' (Guba and Lincoln, 1994, p.115) in the form of a 'reflective journal' (Whitehead and McNiff, 2006, p.66) with 'Reflection-in-Action' (Schön, 1983) and anonymous questionnaires for participants to 'prevent fear of being judged' (Mercer,2007, p.7), using 'open-ended' questions (Silverman, 1999, p. 10) in (Paterson and Higgs, 2005, p.352) as this is seen to be a way of preventing this from happening and preventing 'deception' (Lincoln and Guba, 1989 p.223) to allow 'surprise, puzzlement' (Schön,1983, p.68).

**Personal learning outcomes.**

1. To expand my knowledge of mindfulness further to source suitable methods that can be applied to lesson planning to support with the development of required and desired vocal technique.

2. To broaden my understanding on how multiple perspectives respond to the same mindfulness method, and to discover whether the same approach works for each participant, or not.

3. To create an impact from the research that will allow me to design a project that can be delivered further afield from my home practice studio to inspire and give confidence to students, and teachers, to build confidence when teaching or learning.

4. To design a mindful approach prior to teaching the vocal technique 'belt' through using mindfulness practice as a tool.

**Victoria Hogan**
**Student ID: 1921120**
**21st March 2024**

## Introduction

**Victoria Hogan** : Student Number: 1921120
**MA Assignment** : BMPF7010

**Project Title: Introducing mindfulness as a beneficial strategy to support the development of singing technique, that is required and desired within MT and CCM repertoire: Piloting a four-week course of private lessons focusing specifically on young females (under 25) to develop calm and vocal self-accomplishment.**

As a vocal coach, I am aware of the demands of the increased pressure on contemporary commercial music (CCM heron) and musical theatre (MT hereon) singers and in line with Lebowitz and Baken (2011), I have observed barriers preventing singers from progressing in the necessary vocal technique required within their field. The process of learning how to sing is 'primarily a mental process' (Blyskal, 2022, p.82) meaning, we must first become aware of what it is we are trying to achieve, so that we can achieve the physical outcome we desire. When it comes to singing, 'physical and mental abilities are integrated' (Ornoy, E. and Cohen, S. 2021, p.1678), much like moving our arm or leg is a conscious thought, so is 'raising and lowering the larynx' (Blyskal, 2022, p.82) although the difference is, we cannot physically see our larynx, unless we insert a camera which, is not ideal when singing or accessible in the 1:1 singing studio. Singing is unlike a physical instrument, it is impossible to instil a correct mechanical vocal fold setting for each individual singer thus, a method whereby a singer can become aware of their own sound gaining awareness of what it should feel like, developing confidence, gaining knowledge and understanding on how to reach the desired technique, is needed.

Black (2014) highlighted four decades of mindfulness research since Kabat-Zinn's successful 'mindfulness course in 1979' (Czajkowski, et al. 2022. p260) however, as we move forward ten years, mindfulness studies are still predominantly in the 'clinical and educational fields' (Czajkowski, et al. 2021.p1), with little research in mindfulness exploring music or singing. The necessity of mindfulness and singing is reinforced in Czajkowski, et al's (2021) study suggesting mindfulness should be instilled in higher education music institutes and singing lessons, to enrich the learning practice.

I aim for the impact of the 'The Sing-Fulness Process' to create a holistic approach to developing vocal technique for CCM and MT singers, by applying mindfulness to help 'deal with fear' (Czajkowski and Greasley, 2015, p.226). Applying a sense of calm, one would hope would contribute as a preparation strategy when approaching vocal technical challenges to prevent worry in line with Creswell et al (2007) in Czajkowski and Greasley (2015) study, where I observed how the use of mindfulness could be applied to develop new skills, if singers can become 'reflective and not reactive' (Czajkowski and Greasley, 2015, p.215). Applying 'non-judgemental awareness' (Ornoy, E. and Cohen, S. 2021, p.1677) by applying acceptance through their journey of 'curiosity' (Ornoy, E. and Cohen, S. 2021, p.1677) could strengthen this development. Stewart (2014) discusses how the UK is considering mindfulness practice as part of initial teacher training which, has been explored by Chris Cullen for students at 'Guildhall School of Music and Drama' (Czajkowski and Greasley, 2015, p.214) with positive outcome. I hope to add impact and contribute to a pedagogical pathway, for singers to succeed in vocal technique safely, successfully and confidently to experience calm and achieve self-accomplishment for their desired and required technique.

**Aims of Research Activity:**

- To build on past studies, appreciate and deepen knowledge of mindfulness methods that create a sense of calm, searching for methods that could decrease negative emotions and encourage a positive mindset within my vocal studio.

- To create and test a lesson plan that incorporates using mindfulness practice, as a beneficial preparation strategy, for CCM and MT female singers when approaching challenging vocal technique.

- To identify and understand through multiple perspective which MT and CCM vocal techniques are identified as challenging, for young female singers under 25 and distinguish any common themes.

- To develop a pedagogical pathway that gives CCM and MT singers a confident platform to develop challenging vocal technique within their repertoire, and receive a sense of self-accomplishment.

**Objectives of Research Activity**

- To conduct a narrative literature review, exploring mindfulness method suitable to apply to my lesson plan, to encourage calm and reduce negative emotion in the singing studio.

- To analyse and identify existing pedagogues approaches when applying mindfulness to singing.

- To conduct a pre and post open-ended questionnaire, gathering multiple perspective on the physical and emotional effects of attempting challenging vocal technique pre and post project for MT and CCM singers.

- To keep a reflective journal to log participant response to mindfulness practice and vocal technique development, to analyse for themes at a later date.

## Literature Review:

The purpose of this narrative literature review is to expand my knowledge and identify areas of mindfulness practice that could be beneficial to supporting CCM and MT repertoire development, to be able to shape a suitable lesson plan that I can deliver within my practice whilst, identifying any limitations in mindfulness practice, to ensure I approach mindfulness correctly as a singing teacher, to achieve a sense of calm amongst my practice.

I will be conducting a narrative literature review in line with Cronin et al's. (2008) concept of searching for existing research, to support with the approach of applying mindfulness to singing, searching for methods that can appropriately be applied with intention of creating calm, by purposefully sourcing relevant resource as Palinkas et al. (2015) indicates to acquire rich data specific to my 'phenomenon of interest' (Palinkas et al. 2013, p.2)

To support with identifying ‘relevant literature’ (Boell and Cecez-Kecmanovic, 2014, p.269), I will be following a ‘Hermeneutic Framework’ (Boell and Cecez-Kecmanovic, 2014, p.258). I aim ‘to fuse the horizons of past, present, and future understanding’ (Paterson and Higgs, 2005, p.346) thus, will be ensuing the analysis and interpretation cycle and search and acquisition cycle (see appendices, p.153) as I will be ‘cyclically moving’ (Paterson and Higgs, 2005, p.345) back and forth, until I adopt an understanding of the ‘whole’ (Paterson and Higgs, 2005, p.345) phenomenon through method of the hermeneutic circle (see appendices, p.153) practising my own interpretation (Boell and Cecez-Kecmanovic, 2014, p.263) of existing work, also known as ‘judgement artistry’ (Paterson and Higgs, 2005, p.342). I will be using Gibb’s model (see appendices, p.153), learning through ‘repetition’ (Lia, 1988, p.1) following an ‘iterative model’ (Lia, 1988, p.1) which, suits my style of learning, as a ‘bricoleur’ (Rogers, 2012, p.1) that being, creative and explorative to allow for ‘multi-perspectival’ (Rogers, 2012, p.6) phenomenon to ensure rich data.

It is important that I devise a research ‘strategy’ (Forrester, 2012, p.4), so I can source relevant and useful information as researchers Boell and Cecez-Kecmanovic (2014) suggest, through examining, categorising and carefully selecting relevant articles and journals to obtain the right papers and so, I will be exploring; thesis, books, journals and conference papers (Hart, 1998, p4), using the reference management software, ‘Mendeley’ (Boell and Cecez-Kecmanovic, 2014, p.271) to arrange my articles that I will source from Google Scholar, UWTSD Library and ResearchGate, using a ‘ranking algorithm’ (Boell and Cecez-Kecmanovic, 2014, p.270), searching for newly published research.

Below are topics I “cherry-picked” (Saldaña,2016, p44) after streamlining and exploring the literature.

- **Exploring Mindfulness Exercises**

1. Mindfulness and Singing: Reluctant to Explore or Adore?

- **Exploring Mindfulness Exercises**

1. Mindfulness Time, Lets Be Kind (Kindness Cards)
2. Exploring a Mindful Body Scan
3. Exploring Activating the Vagus Nerve
4. Exploring Mindfulness Breathing
5. Exploring Acceptance and Attention

- **A Bit on Belt.**

1. Could mindfulness support belting?

## Exploring Mindfulness Exercises

### 1. Mindfulness and Singing: Reluctant to Explore or Adore?

Blyskal (2022) states, private vocal teachers are 'uniquely positioned to implement mindfulness practice in their studio' (Blyskal, 2022, p.79) due to working 1:1 on physical vocal practice, that requires a sense of awareness thus, mindfulness could be useful as it shares similar attributes. Research highlights how some voice teachers are reluctant to explore 'personal territory' (Blyskal, 2022, p.79) of mindfulness due to the lack of 'initiative' (Blyskal, 2022, p.84) as well as being 'discouraged from exploring' (Blyskal, 2022, p.84) however, I argue more so caution as none professionals within the field could be a contribution to the reluctancy of this field. As suspected, limitations of exploring mindfulness within a singing lesson could be caused by teacher and student 'lack of understanding' (Elder, 2020, p.81) however, Czajkowski et al. (2021) stated that when presenting singing teachers with the benefits, they were more inclined to explore further. I question the suitability of non-knowledgeable singing teachers applying a method that explores stimulation of the mind because, is being shown the benefits enough to risk giving it a go? Health and safety has to be considered prior to any practice and without proper knowledge of a subject how would risk be recognised? In counterargument, esteemed pedagogue Varner (2022), claims you do not have to be an expert in mindfulness if utilising 'focused breathing' (Varner, 2022, p.45) to develop singers 'self-awareness' (Varner, 2022, p.45) which, is reassuring and enlightening that as singing teacher, I can consider the fact that I am already applying mindfulness method within the practice and maybe know more than I realised on the subject. It was just a case of recognising and drawing attention, to extract the benefit which, in this case is awareness through breath which, could have a positive effect on drawing singers to be in the present moment which, could be a preventative method to decreasing pre worried. Varner (2022) strengthens this statement by explaining that when supporting singers with breathing we encourage a mindful practice by engaging with awareness. Mindfulness and singing have a 'symbiotic relationship' with researcher Elder (2020) emphasising in their study how each complement one another and share similarities which allows me to recognise my 'professional artistry' (Schön, 1987, p.22), and build my confidence within the realm of applying mindfulness method within my practice, through breath work and feeling equipped to recognise risk, conducting a risk assessment for caution.

**Exploring Mindfulness Exercises:**

### 1. Mindfulness Time, Lets Be Kind (Kindness Cards)

Blyskal (2022) highlights how some teachers would avoid applying mindfulness due to lack of studio 'time' (Blyskal, 2022, p.84) however, Varner (2022), assures you do not need to 'dedicate a disproportionate amount of time to training' (Varner, 2022, p.45) thus, applying mindfulness for a short length at the beginning of my lesson plan, would appear suffice. Studies show that applying mindfulness practice is beneficial for both the teacher and the student, supported in Crowley et al. (2018) study, where materials were used to research adolescents with anxiety using resource such as a 'resonating brass bell, loving-kindness practice cards, and a happy thoughts and memories journal' (Crowley et al., 2018, p.1) which, were repeatedly used over a period of time to encourage being in the present moment, as well as shared 'kind wishes' (Crowley et al., 2018, p.131). Kindness cards could prove a useful exercise to draw students who are worrying or overthinking back into the present moment although, in counterargument could lead to superficial engagement of the present moment or misinterpretation of the words thus, I would need to monitor comments to ensure language is appropriate.

### 2. Exploring a Mindful Body Scan

Blyskal (2022), encourages mindfulness practice within the studio such as ''breath awareness meditation, body scan, or even mindful movement' (Blyskal, 2022, p.84) and inspires the exploration for teachers to expand the learner's pedagogical pathway, encouraging engagement in the practice space from a scientific approach as opposed to a spiritual perspective which, is thoughtful if teachers are concerned about stepping into realms not within their remit and lack confidence, it delivers a new perspective, boosting confidence to deliver this method. Drawing attention to 'locations of mechanisms in the body (Elder, 2020, p.83) is something I already apply within my practice but I could use this methodology to encourage being in the present moments to defer singers from overthinking. Mindfulness has been determined a 'mental state' (Brenner, 2020, p.2), it is a tool used to acknowledge and accept 'one's feelings, thoughts, and bodily sensations' (Brenner, 2020, p.2) as practised through Mindfulness-Based Stress Reduction (MBSR; Kabat-Zinn, 2005). 'The body scan' (Crowley et al., 2018, p.131) is a method whereby you use the mind to give the body full attention 'region by region' (Crowley, 2018, p.131), consequently becoming more open-minded and curious as opposed to worried (Hafenbrack et al., 2020, p.21). If the 'body scan' (Crowley et al., 2018, p.131) encourages awareness of the body, I must be

mindful, that this could incur negative connotations about oneself, if drawing attention to the wrong areas, if I used the wrong tone of voice as someone who is inexperience delivering a body scan. I would want to protect participants developing insecurities thus, I will use a suitable recording, as Blyskal (2022) encourages, to ensure the correct terminology is used and the right outcome achieved.

**Searching:**

When searching for research on mindfulness and singing, it was surprising to discover the lack of research available on topic with the majority areas of study being in clinical, some on mindfulness and music (Varner, 2022; Czajkowski, 2018; Czajkowski et al., 2022; Ornoy and Cohen, 2021) and very little at all on mindfulness and singing. Czajkowski and Greasley (2015) created the 'first study' (Czajkowski and Greasley,2015, p.226) concluding that mindfulness and singing can 'marry beautifully' (Czajkowski and Greasley,2015, p.226) because of their similarities in that of a holistic approach and with mindfulness supporting 'fear, stress and anxiety' (Czajkowski and Greasley,2015, p.226), 'presence, clarity and relaxation' (Elder 2020, p.81) and 'awareness of body, breath, and mind' (Zackery, 2019, p63), it should prove a useful tool within my practice for singers who require bravery, calm and confidence in order to achieve their vocal self-accomplishment when facing a challenging vocal technique. Czajkowski and Greasley (2015) project outcomes in their study consisting of a more focused mindset and positive attitude through engaging with self-awareness both 'physically and aurally' (Czajkowski and Greasley,2015, p.225) and expanded on research in 2021 stating mindfulness supported with students being 'less self-critical '(Czajkowski and Greasley,2021, p.13) as well as 'increased focus and attention' (Czajkowski et al. 2021, p.13). They used a 'mixed method' (de Kock, 2015, p.170) approach however, suggest a qualitative method to gathering data would be more beneficial for working with small groups to ensure rich evaluative data which, strengthens my approach for gathering qualitative data further, as I will be working with a small group. As I have a small practice, and I want to discover how students feel prior to the project it would make sense to do a 'pre and post questionnaire' (Czajkowski et al.2021, p.2), to allow for the fruition of themes and to identify developments, measuring qualitative data to be able to critically evaluate by creating themes out of the data provided using 'coding' (Saldaña, 2016, p.1).
methodology to measure outcomes.

**3. Exploring Activating the Vagus Nerve**

On my search to sourcing mindfulness method that could create calm within the practice space, I came across the Vagus nerve which is the 'longest nerve in the body'(Fallis, 2017, p.1), providing 'inhibitory inputs to the heart (Park et al., p.171) and is understood to control stress stimulated through use of the breath (Breit et al, 2018, p.1). Interestingly, the Vagus or in Latin, 'wanderer nerve'(Fallis, 2017) is connected to many organs throughout the body. The Vagus consists of several nerves that link with our internal organs including the 'heart, lungs and stomach' (Billow and Weinberg, 2014, p.595), intestines (Fallis, 2017, p.1). The 'vagal tone' (Fallis, 2017, p.1) activates the nerve which, in turn activates the 'parasympathetic nervous system' (Fallis, 2017, p.1). Vagal tone is important as it plays a key role in our overall wellbeing in terms of 'physical and mental health' (Fallis, 2017, p.1). Nerves, turn into 'feelings' (Billow and Weinberg, 2014, p.595) and feelings can affect our singing. I find these benefits fascinating but the science daunting and question how would I measure the benefits within my practice with no access to a heart rate variability measuring tool to detect stress (Magnon et al., 2021, p.1) outlined by Fallis (2017) that when heart rate variability (HRV) is high, you can assume so is your vagal tone. When exploring risks of activating the Vagus nerve, side effects such as 'dysphonia, hoarseness, and cough' (Johnson and Wilson, 2018, p.206) and voice 'alteration' (Sackeim et al 2001, p.725) occurred however, this was for those with implantable stimulators, which is not appropriate within my practice, I require a natural method. Researcher Magnon et al (2021) promotes that a balance between the 'sympathetic and parasympathetic activity' (Magnon et al., 2021, p.2) can be achieved with a short five-minute synchronised breathing (Firth et al. 2022, p. 2) exercise of equal duration (Magnon et al., 2021, p.2). It is believed that 'abdominal breathing' (Magnon et al. 2021, p.1) is a systemic approach to reducing nervousness. In terms of decreasing anxiety, 'slow and deep breathing' (Magnon et al., 2021, p.2) in (Fallis, 2017, p.2) is encouraged to increase parasympathetic activity thus, risk should be fairly low but still considered under potential physical effects. Aside from breath work, I discovered several methods to naturally stimulate the Vagus nerve (Fallis, 2017, p.2), including 'singing, humming, chanting and gargling' (Fallis, 2017, p.3) which, makes sense with understanding that the Vagus nerve is attached to the 'vocal cords and the muscles at the back of your throat' (Fallis, 2017, p.2). I actively apply 5-tone scales within my singing warm-ups thus, can confidently apply this to my less plan to promote 'positive emotions' (Fallis, 2017, p.2).

### 4. Mindfulness Breathing

There are many methods of mindfulness practice with one including ‘attention’ (Hanaan Bing-Canar et al.,2016, p.1366), offering ‘mental awareness’ (Hafenbrack et al., 2020, p.2) and several including ‘paced breathing’ (Brenner, 2020, p.2). ‘Deep diaphragmatic breathing’ (Brenner, 2020, p. 2) could prove a useful methodology when attempting to develop the singer’s mindset into a more positive frame in order to encourage them to not fear a technique they determine to be difficult. To ensure breathing is controlled and not rushed which, could cause ‘hyperventilation which, could stress the body. I will acquire a visual resource that supports with the encouragement of the equal pace breath exercise using the phrase ‘box breathing’ to symbolise the equal amount of breath work involved.

### 5.Acceptance and Attention

To improve a skill, it requires attention and attention, requires focus which, if interrupted by intrusive and distractive thoughts could lead to worry (Swain and Bodkin-Allen,2017, p116) and trigger a ‘performance decrease’ (Josefsson.et al., p.1519). In order to improve attention, one must practice acceptance in order to accept that the worry will pass. If ‘attention and acceptance’ (Josefsson.et al., p.1519) in (Lindsay and Creswell 2017) work together, it could ‘reduce stress’ (Josefsson.et al., p.1519) and the reduction of stress which can cause tension which, as a vocalist I understand prevents us from singing to our full potential if unnecessary tension is added to the ‘larynx’ (Titze, 2007, p.557). Focusing on the problem and strategising through use of mindfulness to relinquish the cause of the stress (Swain and Bodkin-Allen,2017, p116) would appear a positive route to take within my practice in order to develop vocal technique.

As some students within my practice have expressed a desire to belt, it is important to stay up to date with the latest pedagogical research to add on to my previous research but also to look at belting from a perspective where I can identify if mindfulness, could be beneficial in the route to achieve this vocal technique as a self-accomplishment.

## A Bit on Belt

### 1. Could mindfulness support belting?

Belt, is typically used in MT (Fleischer et al. ,2022, p.15) and CCM (Fleischer et al. ,2022, p.2) a term used to discuss non-classical singing genres and does not receive much ‘scientific attention (Herbst, 2023, p.1). Singers could find it stressful not having any factual

evidence to accomplish the belt thus, this supports my theory that new mindful approach for singers is required. Belt requires 'physical effort and good respiratory support' (Bittencourt, 2023, p. 968.e23) which, is where mindfulness breathing could support this area. It 'relies on chest voice' (Bittencourt, 2023, p. 968.e23), is said to be produced when 'vocal-fold tension is under thyroarytenoid control' (Becker and Watson 2022, p.6) however, studies state the change in vocal folds and development of voice when they are overstressed *(*Zuim et al., 2023, p.1), explaining anatomical function on belting can be understood by singers if explained clearly however, it does not guarantee an accomplished outcome and could even trigger overthinking, leading to worry and consequently cause muscle tension. It is difficult to determine the 'second harmonic frequency' (Bottalico et al., 2021, p.501.27), required to belt without a 'vocal dosimetry' *(*Zuim et al., 2023, p.1) and with little data (Zuim et al. 2021, p.2), it leaves singers having to use their own perspective as guidance (Zuim et al. 2021, p.2) which, strengthens the need for a mindful approach further with exercises such as the body scan bringing awareness to bodily sensations.

**Conclusion**

I aim for a 'non-judgemental' (Blyskal, 2022, p.84), mindful teaching space to support with the development of calm when approaching difficult vocal technique to reach self-accomplishment. Existing studies explored in this literature review would suggest that applying mindfulness as a preparation strategy to support technique would be a research area that is 'ripe for future research' (Czajkowski and Greasley, 2022, p.226). As a result of this literature review, I am now in a position to shape my mindfulness lesson plan having selected the following mindfulness exercises; implementing the body scan aiming to reduce worry, activating the Vagus nerve aiming control stress, deep diaphragmatic breathing (box breathing) aiming to reduce fear and kindness cards to encourage being in the present moment. Due to time constraints, and considerations of Tang et al who proposes a shorter intervention (2007, p.1), I will lead a 4-week project as oppose to 6-weeks to make the project 'less intensive' (Czajkowski and Greasley, 2022, p.226).

## Research Methodology:

### Ontology and Epistemology:

It is essential that the researcher establishes their ontological and epistemological position, before they begin their research project (Bracken, 2009, p.1; de Kock, 2015, p.170) because the way the researcher interprets the research, is an outcome of the 'paradigm of inquiry' (Naeem et al., 2023, p.8). The researcher's perspective drives the researcher's

epistemology, the ‘how do I get there’ (de Kock, 2015, p.172) with the ontology being ‘why do I go there’ (de Kock, 2015, p.171), shaping the research question and in theory can ‘influence the choice of approach’ (Naeem et al., 2023, p.13).

I am interested in the mental and physical barriers that individuals face when approaching vocal technique that they find personally difficult. I want to understand what is going on inside individuals’ minds (Chilisa and Kawulich, 2012, p.9) to explore the depths of human cognition and behaviour thus, ‘Epistemologically’ (de Kock, 2015, p.172)**,** I believe applying mindfulness as a beneficial strategy to create calm to support set-up when attempting a challenging vocal technique, will result in the development of overcoming the barrier and fundamentally, have an outcome of self-accomplishment. As I am looking for individual experience, thoughts and feelings on the matter, my ontological position is that of a constructivist. The ‘constructivist perspective’ (Naeem et al. 2023, p.5) paradigm is appropriate for this research project due to the fact that constructivists seek for the answers to be ‘subjective and ideographic’ (Chilisa and Kawulich, 2012, p.18) as constructivists, gather data as it emerges (Naeem et al., 2023, p.13).

The qualitative approach often lends itself to the constructivist researcher (Mackenzie and Knipe, 2006, p.3) and as I am seeking to ‘understand people’s experiences’ (Chilisa and Kawulich, 2012, p.10), I conducted a ‘multi method approach’ (Bell, 2005, p.116), also known as ‘triangulation’ (Anderson, 2010, p.2; Merriam, 1995, p,54), to support with strengthening the ‘validity’ (Merriam, 1995, p,51 ) of the study, using the complexity of the participants ‘lived experiences’ (Naeem et al., 2023.p.13) to extract data by applying thematic analysis to ‘capture meaning’ (Casimir et al. 2022, p.968). I used a qualitative data analysis tool (delve - https://delvetool.com/) to support with thematic categorisation (see appendices, p.99-128).

## Methodology

In terms of measuring the project data, I am aware of the ‘Five Facet Mindfulness Questionnaire’ (FFMQ) (Czajkowski and Greasley, 2015, p. 212), a tool designed for measuring five fundamentals of ‘general mindfulness’ (Czajkowski and Greasley, 2015, p. 225) but it is not specific to measuring mindfulness with singing thus, not compatible to my project. Furthermore, as studies suggest in my literature review, a qualitative approach to measuring data, is most beneficial when working with ‘small’ (Czajkowski and Greasley, 2015, p. 225) study groups which, is my scenario, to allow for a rich and ‘reflective’ (Czajkowski and Greasley, 2015, p. 225) review of data findings which, otherwise may not

have been captured if using quantitative data analysis, as it would be difficult to make 'generalisations' Czajkowski and Greasley, 2015, p. 225) with a small study group, which, usually follows a factual and deductive approach. As I seek the understanding of individual perspective, a qualitative method aligns more with my constructivist ontological position. I want 'themes to emerge organically' (Naeem et al., 2023, p.9) because I want to extract truth from individual(s), something that could prove difficult to gather for me unless I apply a qualitative research method, justified in my findings from my literature review, with wanting the participants 'own words' (Saldaña, 2016, p. 122). The study aims to gather an understanding of what specifically the physical actions of a potential barrier could be, to discover if any themes occur amongst all participants involved or if there is a surprise element.

**Methods:**

Participants are existing students within my vocal studio, that I purposively selected, all young females under 25 years of age (between 9 and 23). Six participants were invited to take part in the study following an invite and five volunteered. All participants received a research information sheet (see appendices.p.83-85) and a consent form (see appendices, p. 86-96) before they took part, as explained in the ethical section below. Three participants are training in the genre of musical theatre (MT) and two in contemporary commercial music (CCM), both of which require and desire the same vocal techniques to accommodate their genres repertoire. I seek to extract 'truth and knowledge' (Chilisa and Kawulich, 2012, p.1) as a result of my 'naturalistic enquiry' (Morgan, 2007, p.57) thus, I approached the research from the position of 'constructivism's relativism' (Guba and Lincoln, 1994, p. 110).

**Process:**

Participants completed anonymous pre and post 'open-ended questionnaires' (Patterson and Higgs, 2005, p.348) (see appendices, p.96-98) to allow participants to speak in their own word and I as the teacher, conducted a reflective diary that was logged throughout the process to capture, language of the participants when asking them how they feel, after each exercise to capture quick words that would be beneficial when coding on their immediate reactions as well as ''Reflection-in-Action' (Schön,1983) on participants behaviour and response to the mindfulness practice and anything else that occurred (see appendices,p.132-150). I also conducted a narrative literature review to further my knowledge within the mindfulness area looking at past and similar projects that I can build on and to allow for constructive comparison to strengthen the qualitative data.

## Design (Methods)

### Questionnaire

Within qualitative research, Braun and Clarke (2006) highlight how many questions are asked and the links between these questions are important. The basis of the research is driven by the initial research question but in order to narrow the research, several questions should be constructed as Braun and Clarke (2006) emphasise, to ensure that the researcher receives answers that please the researcher. The answers I require are 'embedded in the minds of respondents' (Mishra and Dey, 2022, p.187), therefore to ensure I received the answer I am seeking, I asked all-encompassing questions within the open-ended pre and post questionnaires (see appendices, p.96-98) to ensure I could extract the required information that being, what barriers exist emotionally and physically to prevent desired and required vocal technique (pre questionnaire) (see appendices, p.96-97) and what effects do the mindfulness practices have on the developments of vocal technique, emotionally and physically (post questionnaire) (see appendices, p.98).

### Project Process

I created and conducted a mindfulness singing lesson plan (see appendices, p.129-131) that was applied consecutively across 4-weeks, designed from methods researched in my literature review.

### Pre and Post, Open-Ended Questionnaire

Data was collected anonymously through use of an open-ended pre and post questionnaire using General Data Protection Regulation (GDPR) compliant software (www.surveymonkey.co.uk) to ensure the protection of participant data and to instil 'validity' Merriam, 1995, p,51) for both pre and post project, so that participants felt more comfortable to be open with their responses. The pre and post questionnaires allow the opportunity to measure individual perspective, through use of the participants own words.

### Coding Process

#### Inductive and Deductive

Firstly I wanted to validate my concern and so to follow my 'qualitative inquiry' (Saldaña, 2016, p25) and to suit my unique project, I decided on a 'hybrid method' (Saldaña, 2016, p.109) of coding for the pre questionnaire, using both a 'deductive' (Naeem et al, 2023, p.8)

approach in the first cycle of coding and then applied an 'inductive' (Saldaña, 2016, p.118) coding approach in the second (10 codes) and third (4 codes) cycle of coding (see appendices, p.99-128).

**First Cycle Coding:**

My initial approach to grounded theory began with 'initial coding' (Saldaña, 2016, p.365) to discover if participants matched my initial theory for belt aspirations, a desire to feel calm because of a worry, fear of failure and challenges faced and also to discover initial understanding of mindfulness prior to the project. As I am looking at multiple perspective I 'simultaneously' (Saldaña, 2016, p.365) applied, 'In Vivo Coding' (Saldaña, 2016, p.365) which is useful when working with youth as Saldaña (2016) highlights their 'voices are often marginalised' (Saldaña, 2016, p.158), 'Emotion Coding' (Saldaña, 2016, p.363) to explore the 'inner cognitive systems of participants' (Saldaña, 2016, p.181), as I search for feelings, and 'process coding' (Saldaña, 2016, p.367) as I search for the action related with the feeling, all of which generated 91 codes which, meant applying further coding to narrow down the search was necessary.

**Second and Third Cycle Coding:**

To make sense of the initial coding, as well as to further analyse data, I applied a second cycle of coding to re-code and form categories, generating 10 codes and then a third cycle of re-coding generating 4 codes, that I felt reflected the overall view of the data in a clear and meaningful way. I then repeated the process for the post questionnaire using the same codes for direct measurable comparison purposes, to allow reflection and outcome of pre and post questionnaire but only applied an inductive approach and did not use initial coding, as I was searching for the emotional development that triggered the physical development that supported the technical development reaching, self-accomplishment.

**Reflective Diary**

I kept a reflective diary (appendices, p.132-150) to log observation of participant technique development as well as reaction and emotion, 'reflection-in-action' (Schön, 1983), asking the participant "how do you feel?" after mindfulness activities. To measure this data collected, I applied an inductive approach, using the same simultaneous coding methods are described above (In Vivo, emotion and process) for the initial coding practice, I then created a table and categorised similar thematic words in blue, green, purple and orange to simply separate

and highlight themes, and distinguished three emotional themes (calm, awareness and content) and one physical (in control of voice), (see appendices, p.132-150)

## Insider Research and Ethics

The insider researcher has the benefit of being able to conduct a piece of research because as Saidin and Yaacob (2017) suggest, they are personally passionate about it because it relates to their practice. They are able to research at 'one's place of work' (Mercer, 2007, p,2) and gain easy access to participants and permissions (Herrman, 1989, p.4) including readily speaking the 'insider language' (Herrman, 1989, p.3) which promotes an 'easy sailing' system.

### Adverse outcomes and risk:

There is a plethora of data gathering opportunity, offering which I was able to acquire, through questionnaires and a reflective diary to create 'triangulated portrait'. Although many benefits for an 'insider researcher' (Saidin 2016,p.849), there is the risk of 'bias on data collection analysis and the risk of 'sensitive information' (Saidin and Yaacob, 2017, p.849) being overlooked as Smyth and Holian (2008) emphasise, because the researcher is familiar with the participant background, as well as risks of the researcher not being seen as a researcher by participants thus, assuming the researcher already knows everything and is not sharing information that they otherwise would with an outsider researcher as Herrman, (1989) indicates.

The outsider researcher has been considered the only person without any 'prejudice' (Simmel, 1950, p.405) who can extract truth, unlike the insider researcher, who is at risk of being 'overly-influenced' (Mercer,2007 p.5). In contrast, as Merton (1972) interprets, the insider researcher could be deemed the only way to gather suitable information and according to Herrman (1989), a method to extract information that the outsider otherwise could not. Herrmann (1989) discusses, those interested in observing their natural setting, particularly in the classroom. 'Ethnography is increasingly appealing' (Herrmann, 1989, p.1) and is seen as the 'most important instrument in ethnography' (Herrmann, 1989, p.2). The reason I chose to be an insider researcher was because it allows for the opportunity of 'deep understanding' (Saidin and Yaacob, 2017, p.849) on the research topic, allowing me to gain a much greater 'understanding of the issues being studied' (Saidin and Yaacob, 2017, p.852).

## Ethical Consideration

Ethical approval was received from the University of Wales Trinity Saint David (UWTSD) (see appendices, p.62-79) before this study commenced. Participants received a research information sheet (see appendices, p.83-85), explaining the purpose of the study, the aims of the research activity, what the study involves and the nature of the study. I explain why I intend to use mindfulness as a tool to enhance lessons and explain that in order to take part in the study, that the consent form must be read, signed and returned by parents/guardians and any participants over 18. I ask that if there is any underlying physical and or health issues that they must be raised in order to arrange necessary precaution to prevent risk, as well as proving support lines, if required; www.mind.org.uk and www.britishvoiceassociation.org.uk, creating a risk assessment (see appendices, p.81-82), and providing my details in full, to be available for anyone wanting to gain contact for gathering more information, including a disclosure and barring services (DBS) details, feedback and if they wish to withdraw from the project at any time.

**Findings:**

I invited six participants to take part in mindfulness singing lessons and five out of six accepted. I acted as an 'insider researcher' (Whitehead and McNiff, 2006, p.15) with having easy access to research, working with existing students within my own practice, in their 'natural setting (Chilisa and Kawulich, 2012, p.10).

Table 1 displays participants background including whether they have a 'thyroarytenoid (TA) dominant' (Kochis, 2014, p. 651, e22) or 'Cricothyroid (CT) dominant' (Kochis, 2014, p. 651, e22), vocal quality, also known as chest voice (T-A) recognised for being lower in pitch or head voice (C-T), recognised for being higher pitched. Each are identifiable by ear which, as a professional singing teacher, I am able to recognise. It will be interesting, when analysing data, to compare and contrast the effect mindfulness has on these different voice qualities, age and the genre of music they are training in.

**Table 1:** Participant background inc. vocal genre, quality, training and lesson duration.

| Participant: | Gender | Age | Face to Face Lessons | Training Duration | Musical Theatre Genre | Pop Music (CCM) Genre | Lesson Duration | TA or CA dominant |
|---|---|---|---|---|---|---|---|---|
| **Participant 1** | Female | 17 | Yes | 4-months | N/A | Yes | 45-Minutes | C-T |
| **Participant 2** | Female | 23 | Yes | 11-months | Yes | N/A | 45-Minutes | C-T |
| **Participant 3** | Female | 14 | Yes | 16-months | Yes | N/A | 45-Minutes | T-A |
| **Participant 4** | Female | 10 | Yes | 11-months | Yes | N/A | 45-Minutes | T-A |
| **Participant 5** | Female | 9 | Yes | 12-months | N/A | Yes | 45-Minutes | C-T |

In order to analytically measure findings, I applied a thematic coding method to make sense of the large amount of data collected from anonymous opened-ended questionnaires both pre and post project (see appendices. 96-128). I also kept a reflective diary to be able to triangulate (see appendices, p.154) data in order to compare and contrast similarities to strengthen project findings.

**Coding:**

I applied a 'hybrid' (Saldaña, 2016, p.117) method of coding for the pre questionnaire (only), using both 'inductive' (Berg, 2009, p.245) to allow new themes to emerge and 'deductive' (Berg, 2009, p.245) for predefined codes due to 'theoretical constructs' (Saldaña, 2016, p.315) from a former study. I only applied an inductive approach on the post questionnaire to discover the effects of mindfulness approach to singing. 'In Vivo' (Saldaña,2016, p.22) coding was the appropriate initial approach for my 'first cycle' (Saldaña,2016, p.125) as I sought the 'direct language of participants (Saldaña, 2016, p.113), I then applied emotion coding to discover feelings of participants for the second cycle and process coding, for the third cycle to discover how the emotion affects the action, that being the physical body. I wanted fine detail of the language thus chose a splitter approach (Saldaña, 2016, p.51), so I had an extensive analysis and could apply a careful and trusting inspection (Saldaña, 2016, p.52). I used a qualitative data analysis tool (https://delvetool.com/) to support with thematic

categorisation to make sense of the 'outcome of coding' (Saldaña, 2016, p.247) explained in the findings. I applied a 'simultaneous coding' (Saldaña, 2016, p.368) approach, overlapping the following codes below on my search for 'multiple meanings' (Saldaña, 2016, p.143) as I have 'several areas of interest' (Saldaña, 2016, p.145).

All five participants attended all 4 lessons and each completed a pre and post open questionnaire (see appendices, p.96-118). I also completed a teacher reflective diary to allow comparison and reflection of the individual mindful methods during analysis (see appendices.132-150). The purpose of this study was to use mindfulness method, as a beneficial strategy to support with the preparation of challenging vocal technique with the aim to develop calm, to overcome barriers and allow required and desired vocal technique with CCM and MT repertoire to develop, to receive a sense self-accomplishment.

**Qualitative Findings: Pre and Post Questionnaire**

As a result of the qualitative data analysis, the pre questionnaire highlighted three key themes after undergoing a rigorous hybrid coding method of initial, first and second cycle coding (see appendices, p.99-117) producing; **I.** *Vocal Physical Barriers*, **II.** *Vocal Emotional Barriers* and **III.** A *Desire to Belt,* all of which contain two sub categories. After the project took place, the post questionnaire was distributed amongst the participants to strengthen 'validity' (Merriam, 1995, p,51) and with further coding (inductive), the key themes sought were: **IV** *Vocal Physical Development,* **V** *Vocal Emotional Development and* **VI** *Mindfulness Development in Voice* (see appendices, p118-128*),* all of which contain two to four sub categories.

**The findings are presented in three sections, pre then post questionnaire, and then the analysis of the reflective diary.**

Having conducted a qualitative research study searching for multiple perspective, I believe that displaying the direct language of the participants strengthens 'validity' of the study and presents a fully transparent overview of the key findings thus, I have presented findings using 'tables' (Cloutier and Ravasi, 2021, p.113), as it allowed me to analyse and recognise themes when triangulating the 'large amount of data' (Cloutier and Ravasi, 2021, p.115) that required organisation and condensing to make sense of it thus, I used my 'imagination' (Cloutier and Ravasi, 2021, p.115) to create a table that was suitable to display this study's unique findings. I have colour coded the tables in-line with my studios branding however, the colours are intended to highlight themes across participants so they are easily recognisable.

## Pre-Questionnaire

### I. Vocal Physical Barriers

This category contains two sub-categories; *The Physical Preventative Effects on the Voice and External Factors and the Effect on the Body.* Findings under these themes discuss the physical challenges participant's face when attempting a vocal challenge and discusses the physical effects on the body, preventing them from accomplishing their desired vocal technique. It also presents external factors that could be acting as an additional contributing factor to the physical barriers before a singing lesson has even begun.

### (Ia) *The Physical Preventative Effects on the Voice and Why*

All participant's accept participant 5, expressed physical barriers when attempting various vocal techniques, they consider to be difficult (see table 2), that I extracted using process coding such as; belting (participants 2,3 and 4), singing high (participant 1,2 and 4), vocal transitioning from chest to head voice (participants 1 and 3) and singing in chest voice (participant 3). It is interesting that participant 5, does not list one physical barrier and I question if being the youngest participant has an effect on their understanding of vocal technique terminology or, if they genuinely do not feel they have any physical barriers which, in itself is interesting and could indicate that as we age, we become more aware of worry and as a result, reflect this physically in our body. Applying initial coding allowed me to categorise physical feelings that participants experienced, it also allowed for surprise elements highlighting participants feeling; 'stressed', 'hot', having 'headaches', feeling their body go 'tense', 'tingly' and having a 'racing heart', physical feelings I otherwise would not have been aware of had I not asked 'the right questions' (Whitehead and Mcniff, 2016, p.44). In Vivo coding meant I was able to draw further physical vocal barriers, these included; voice "cracking", "shaky", "voice tension" and the throat feeling 'tight', for some (see table 12).

**Table 2.** Participants physical barriers when facing challenging vocal technique (pre project), highlighting similarities.

| Physical Barriers: Pre-Questionnaire | | | | |
|---|---|---|---|---|
| **Participant 1** | **Participant 2** | **Participant 3** | **Participant 4** | **Participant 5** |
| | Voice Tense | | | No physical barriers mentioned. |
| | Stressed | | | |
| | Racing Heart | | | |
| | Headaches | | | |
| | Tight Throat | | | |
| | Body Tense | Body Tense | Body Tense | |
| | Tingly | | | |
| | Voice Cracking | | | |
| Voice Shaky | | Voice Shaky | | |
| | | | Hot | |
| **Challenging Vocal Techniques** | | | | |
| Vocal Transitioning | Belting | Belting | Belting | N/A |
| High Notes | High Notes | Chest Voice | High Notes | |
| | Vocal Transitioning | | | |

**(Ib) External Factors and the Effect on the Body**

It was discovered on occasion that pre stress, existing illness and pre song worry were contributing factors to causing physical barriers on the body and voice itself across the participants. In particular, participant 2 who felt the physical effects on the body, experiencing headaches, heart racing, feeling tingly caused by feelings of stress before attending their singing lessons. This was due to worries about an upcoming song piece which, consequently has an effect on the voice itself, causing feelings of tightness when facing techniques such as belting, high notes, as well as voice cracking when attempting to vocal transition. There were also concerns of thoughts of judgementalism by the singing teacher and this being the cause of the effect on the body with feelings of tension prior to singing. Participant 3 informs that external factors cause feelings of body tension but does not share what these external factors could be. Participant 4 feels body tension when

approaching high notes whereas participant 1, feels their voice go “shaky” due to pre worry when attempting vocal transitioning.

**Below reflect some comments from participants that evidence this finding:**

**Participant 3: “**I don't tend to feel stress slot in my singing lessons. But, during those few occasions where something external is making me stressed, my body feels tense.”

**Participant 2**: “Yes. I may have had a stressful day or be worried about the song I'm singing. Then my throat feels tight and I can sound strained. Also, more prone to cracking.”

**II. *Vocal Emotional Barriers and Why They Appear:***

Thematic analysis endorsed the detection of the physical barriers mentioned earlier and on applying emotion coding, it meant that I was able to identify the cause of these physical barriers for instance; “shaky voice” was reported as a result of ‘worry’ and voice ‘cracking’ was a result of lacking confidence discovered through applying process coding, drawing context to the action, as was losing control of the voice, being a result of not feeling calm and feeling tense, was a result of the thought of facing a vocal challenge that the participant believed to be difficult.

**(IIa) The Emotional Preventative Effects on the Voice**

As displayed in table 3 below, all participant’s highlighted an emotional barrier when asked if they ever worry that they would sing incorrectly in a lesson. Some of these emotional barriers included; fear of failure, overthinking, lacking confidence which, was mentioned as a specific reason as to why they may not achieve their desired sound in case their voice “cracked” when attempting a belt or vocal transition (participant 2) as well as feeling afraid, all of which steer towards the main theme capturing, future worry. Some participants mention judgement as a barrier, with a particular emphasis of judgement from the teacher even though, they felt comfortable in the teacher’s presence, it was because they care about what their teacher may think of the sound. Fear of failure was a result of worrying about the future and what could go wrong if it meant leading to the emotion of embarrassment. Lacking confidence appeared to have a connection with future self-doubt.

**Below; are some of the comments from participants that evidence this finding:**

**Participant 2: "**Getting from head to chest voice and my voice would crack. This would make me lack confidence and doubt my ability."

**Participant 3:** "I believe that the 'fear' of singing incorrectly occasionally prevents me from singing to my full capability as I don't want to be embarrassed in lessons."

| Emotional Barriers: Pre-Questionnaire | | | | |
|---|---|---|---|---|
| **Participant 1** | **Participant 2** | **Participant 3** | **Participant 4** | **Participant 5** |
| Overthink | Overthink | | | |
| Lack Confidence | Lack Confidence | | Lack Confidence | |
| Future Worry | Future Worry | Future Worry | Future Worry | Future Worry |
| | Embarrassed | Embarrassed | Embarrassed | |
| | Scared / 'Fear' / Afraid | Scared / 'Fear' / Afraid | Scared / 'Fear' / Afraid | Scared / 'Fear' / Afraid |
| | Judgement | | | Judgement |
| | Disappointed | | Disappointed | |
| | | | Shy | |
| | | | Sad | Sad |

**(IIb) Future Worry as the Preventative of Vocal Development**

The overarching theme was future worry, cause by an accumulation of emotions. Participants 4 explains past experiences of feeling sad and disappointed when they feel they have not sung well which, could be an indication to what fuels the fear in the first place. There are participants that talk about nerves and being shy as the reason that they do not sing to their full potential as they worry about the judgement of others which, then triggers further negative emotion of feeling sad and angry with one's self when they are unable to deliver the desired vocal technique. Participants mention specific vocal techniques that they overthink including "big belts", explaining how overthinking the technique has a negative effect on them physically, causing muscle tension in their voice. Participant 4 explains that their "worry" stems from not wanting to sound bad, as this would cause the feeling of embarrassment if their voice was to crack which, links back to overthinking. It would appear participants have existing upfront fear and worry before they have event attempted the technique due to overthinking, it can become a viscous circle.

**Below; are some of the comments from participants that evidence this finding:**

**Participant 1:** “Yes because I would like to get it right, I can also **overthink** about it

**Participant 4**: “sometimes i **worry** it not going to be any good, I dont want to sound bad and feel **embarrassed**”

**Participant 5:** “Worry about the future sometimes”

**Mindfulness Belief**

Initial coding allowed for the understanding of participants existing understanding of mindfulness and their initial belief of the benefits, when applied with singing. Some participants, not all, do believe that mindfulness as a concept, could contribute to the improvement of their singing voice due to their particular barrier with participant 1 wanting to achieve a calmness when singing, participant 2 wanting to overcome nerves on judgement, participant 3 wanting to overcome feelings of embarrassment and participant 4 wanting to overcome worry. Participant 5 is unsure on what mindfulness means to them unlike participant 1 who believes it is being kind to each other, participant 2 who believes it is an “awareness and understanding of the body and feelings”, participant 3 believes it is taking care of “mental health and being at peace and comfort with yourself and participant 2, who believes it is being in the present moment.

**Below; are some of the comments from participants that evidence this finding:**

**Participant 1:** “Yes, I feel like it would make me calmer whilst singing. I would have to learn how to keep calm whilst singing”

**Participant 2:** “Yes definitely. Nerves and worry about judgement from others is a huge reason why I lack confidence. I think understanding this further would really help me to improve.”

**III A Desire to Belt**

Initial coding allowed for the strengthening of evidence that within the field of CCM and MT singers within my practice are feeling the pressure of needing to be able to belt as referred to in my literature review, amongst other techniques mentioned earlier. All participants, apart

from participant 5 discuss their difficulty with being able to belt. It appears that the majority of participant's do consider belting as a (IIIa) self-accomplishment and consider it as an (IIIb) aim of theirs. Participants discuss other techniques they consider could help them with their vocal journey, both physically and emotionally.

**(IIIa) Belting as a Self-Accomplishment**

Initial coding (belt desire) detected that all participants aside from participant 5 who was "not sure" on whether they saw belting as a self-accomplishment for them or not (table 4), expressed that they had a desire to belt prior to the project. Participant 2,3 and 4 who all are all currently training in the genre of musical theatre express the desire to belt and participant 1 who specialises in CCM expresses how belt, as an achievement would display an increase in their confidence. They also mention how singing in their chest voice and improving their breath, is desirable and how these qualities would contribute towards the development of confidence to belt with participant 2 mentioning specifically, because they are in the field of musical theatre, that it would make them a 'more confident performer'.

**Table 4.** Participant overview on a desire to belt pre project.

| Belting Stance - Pre Questionnaire | | | | | |
|---|---|---|---|---|---|
| **Topic:** | **Participant 1** | **Participant 2** | **Participant 3** | **Participant 4** | **Participant 5** |
| **Difficulty Belting** | Yes | Yes | Yes | Neutral | Unsure |
| **Fairly Confident Belting** | No | No | No | Yes | Unsure |
| **Desire to Belt as Self Accomplishment** | Yes | Yes | Yes | Yes | Unsure |

**Participant 1:** "Yes, I would **worry** if I am shouting or singing to quiet instead of belting"

**Participant 2:** "Definitely, because I think it helps make a song sound more rounded and confident if you can belt in the right places. Because I perform in musical theatre, I feel like accomplishing this technique would enable me to be a more confident performer."

**Participant 3:** "Having a strong chest voice and belting confidently with good dynamics and characterization."

**Participant: 4**: "yes, not many people can do it and it would show how Ive come on in singing"

**(IIIb) Belt as an Aim**

Participants, shared how belting was an aim whilst sharing their barriers and reasonings as to what is currently preventing them from achieving their accomplishment. Again; worry, fear and overthinking come into category with discussion on the physical effects of the body such as physical body tension which, includes voice tension. Participant 2 explains how they "pull back' from "big belts" because of these barriers.

**Participant 1:** "Yes, I would **worry** if I am shouting or singing to quiet instead of belting"

**Participant 2:** "Yes, because I'm **scared** of just going for it, in case my voice cracks, it's flat or it sounds shouty. So I tend to pull back before I can achieve it."

**Participant 3**: "A vocal challenge for me was switching from head voice to chest voice. As I never developed my chest voice for years when I was younger. Especially trying to belt in Musical theatre, I feel that it is **necessary** to be able to sing in chest voice well."

**Participant 3**: "Having a strong chest voice and belting confidently with good dynamics and characterization.

Findings suggest a mindful approach to decrease emotional and physical barriers could be beneficial. I will now explore the findings of the post questionnaire.

**Post Questionnaire:**

The follow up questionnaire determined the outcome of the mindfulness lesson plan on whether or not applying mindfulness practice as a preparation strategy, when approaching challenging vocal technique, had any effect on the development of desired vocal technique highlighted in the pre questionnaire, including belt. I purposely used the same codes as in the pre questionnaire to allow for direct comparison (In Vivo, emotion and process coding), however, I only applied an inductive approach, to only allow for complete surprise element.

**(IV) Vocal Physical Development**

This category contains 1 sub category; Physical Development as a Result of Mindfulness practice. Findings under this theme discuss the physical outcome when attempting a challenging vocal technique, after they have taken part in the project

**(Iva) Physical Development as a Result of Mindfulness**

All participants aside from participant 5 discuss a physical development as a result of introducing mindfulness into the practice space. These results included; less shakiness and cracking of the voice for participant 2, a more engaged diaphragm with control over breathing, being able to warm-up their voice more easily feeling like they have control as a result of practising mindfulness for 15-minutes prior to attempting challenging vocal technique. Participants 1 and 4 share that mindfulness practice developed confidence, participants 1,2 and 4, reduced worry thus, allowed them to attempt their challenging technique (belt and vocal transitioning). Participant 1 felt that they could project their voice more which, could have been a result of their voice no longer “being shaky” (see table 1) and feeling their breathing is more in control. It is interesting again, that participant 5 did not highlight any physical developments, being the youngest participant.

Further, the mainstream key theme of the outcome on the physical developments of applying mindfulness practice within the practice space was participants feeling that they had more control over their breathing. Participants mention how mindfulness breathing helped them control their breathing when singing, indicating a growth in breath awareness, as referred to in my literature review when pedagogue Varner (2022) states using breathing as a pathway to engage focus to develop ‘self-awareness’ for singers (2022, p.45). Participants also mention that focused breathing resulted in the creation of relaxion which, correlates with findings in my literature review with Czajkowski and Greasley (2021) stating how mindfulness supports relaxation. Participants stated feelings of calmness which was an outcome I hypothesised in my literature review as a result of mindfulness practice creating relaxation and as a result, it meant participant 2 could warm-up more easily which, resulted in bodily awareness, engaging the diaphragm and better vocal control, suggesting the contribution towards better singing and their vocal goal, (see table 5).

**Below are statements from the participants supporting this statement:**

**Participant 1:** “They all helped me in multiple ways. However, the box method helped the most. This is because it helps me learn to control my breathing more as when I sing, I normally do not know how to control my breathing.”

**Participant 2:** “Box breathing definitely helped me have more control and less shakiness and **cracking**. I also feel like the body scan helped, as I became more aware of my body and so ensured I was engaging my diaphragm etc.”

**Table 5.** Participants physical developments post project, highlighting similarities.

<table>
<tr><th colspan="5">Physical Development: Post-Questionnaire</th></tr>
<tr><th>Participant 1</th><th>Participant 2</th><th>Participant 3</th><th>Participant 4</th><th>Participant 5</th></tr>
<tr><td>Project Voice More</td><td></td><td></td><td></td><td rowspan="8">No physical developments mentioned.</td></tr>
<tr><td>Controlled Breathing</td><td>Controlled Breathing</td><td>Controlled Breathing</td><td>Controlled Breathing</td></tr>
<tr><td rowspan="6"></td><td>More Aware of Body</td><td rowspan="6"></td><td rowspan="6">No physical developments mentioned.</td></tr>
<tr><td>Engaging Diaphragm</td></tr>
<tr><td>Less Shakiness/Cracking</td></tr>
<tr><td>More Vocal Control</td></tr>
<tr><td>Warm-Up Easier</td></tr>
</table>

## (V) Vocal Emotional Development

This category discusses experiences of emotional development as a result of mindfulness practice being applied to the lesson with key findings being; *Positive Emotional Effects of Vocal Development* and the *Positive Emotional Effects of Belt Development, both as an outcome of applying mindfulness within the lessons.*

**Table 6.** Participants emotional developments post project, highlighting colour coded similarities.

| Emotional Developments - Post Questionnaire | | | | |
|---|---|---|---|---|
| **Participant 1** | **Participant 2** | **Participant 3** | **Participant 4** | **Participant 5** |
| More Confident | | | More Confident | |
| Calmer | | | Calmer | |
| Stopped Worries | Stopped Worries | | | Stopped Worries |
| | Stopped Overthinking | | | |
| | More Prepared | | | |
| | Less Distracted | | | |
| | Improved Focus | | Improved Focus | Improved Focus |
| | | Overcome Fear / Less Afraid | | |
| | | More Relaxed | More Relaxed | |

**(Va) Positive Emotional Effects of Vocal Development**

There were two overarching themes; *less worrying* and *improved focus.* Participant 2,4 and 5 highlighted improved focus developed through feeling more relaxed and as a result, claim this contributed towards less vocal strain. They also steered to the ideation that this was as a result of feeling calm which, led to the feeling of being more focused.

The mindfulness practice has led participants 1,2 and 5 to the prevention of worrying, overthinking (participant 2) and feeling less distracted which resonates with pedagogues' Czajkowski and Greasley (2015) study when 'exploring mindfulness for singers' (Czajkowski and Greasley, 2015) discussed in my literature review who discovered an increase in focus as a result of mindfulness practice being applied to vocal technique through engaging self-awareness. It appeared that for some participants, they were less afraid to attempt fearful techniques such as belting, as a result of feeling more comfortable in lessons and overcame fear which, correlates to findings in my literature review with Czajkowski and Greasley (2015) expressing findings of a similar nature in that fear, was a reduction outcome of applying mindfulness although, for developing vocal technique, their participants mainly discuss vocal technique as a generic overview 'breathing techniques; vocal sound, tone and text techniques' (Czajkowski and Greasley, 2015, p.220) whereas I have specifically asked participants areas of technique they wanted to develop prior to the project and this included techniques such as; chest voice, vocal transitioning and belt technique which, is where the focus of this studies differs from others. I also specifically asked participants about barriers blocking them from reaching their desired vocal technique, as discussed earlier in the pre questionnaire.

**Below are statements from the participants supporting this statement:**

**Participant 2:** “I think so, purely because I felt calmer and so approached it without overthinking or stressing.”

**Participant 3:** I would say that the focus on breathing mindfulness technique supported me the most

**Participant 5:** “… I liked the box breathing it was the one made me most relaxed. I liked the image and the breathing at the same time it helped me to **focus**”

**(Vb) Positive Emotional Effects of Belt Development**

There were many contributing factors that participants discussed in the post questionnaire revolving around how mindfulness supported with the development of the belt technique, these included an increased feeling of confidence allowing singers to at least attempt techniques such as belting, something that was highlighted as an issue pre project due to “fear”. Calmness which again, meant the singer could approach belt without overthinking the technique prior to the project and relaxation, initially contributing towards the negative anatomical functioning of the voice previously displaying vocal tension, is now described by participant 5, as no longer feeling “squashed” (See table 7).

**Table 7.** Participants belt challenges and developments pre and post project.

| **Do you find it difficult to accomplish the vocal technique 'belt' and if so, in your own words, why? Q.23** | | **Did practising mindfulness technique within your singing lessons contribute towards the development of the vocal technique 'belt' and if so, how? Q3.** | |
|---|---|---|---|
| **Participant** | **Pre-Questionnaire** | **Participant** | **Post Questionnaire** |
| **Participant 1:** | "Yes, I **would worry** if I am shouting or singing to quiet instead of belting" | **Participant 1:** | "**It did help develop the vocal technique 'belt'** by making me feel more **confident** in myself. Therefore, it made me feel like I can try the vocal technique and to **not worry** if I do it wrong." |
| **Participant 2:** | "Yes, because I'm **scared** of just going for it, in case my voice **cracks,** it's **flat** or it sounds **shouty.** So I tend to **pull back** before I can achieve it." | **Participant 2:** | **"I think so**, purely because I felt **calmer** and so approached it **without overthinking** or **stressing."** |
| **Participant 3:** | "Yes, as I grew up in a choir. So I was never taught nor encouraged to sing in my chest voice. It is **difficult** for me to sing in chest voice and **belt comfortably** but I have come a long way and am better than before." | **Participant 3:** | "I felt **more comfortable** and myself in lessons, meaning I **wasn't so afraid** to let go and try a belt" |
| **Participant 4:** | "**ive only done it a few times,** so im learning but I think I was ok at it" | **Participant 4:** | "**Yes I felt relaxed** and so my voice flowtand **didn't get squashed."** |

| | | | |
|---|---|---|---|
| **Participant 5** | **“Not sure”** | **Participant 5** | **“Not sure”** |

**Post questionnaire conclusion**

There is an initial consensus that using mindfulness technique as a preparation tool to support with the development of challenging vocal technique was positive. Table 8 highlights how each participant benefitted from feelings of calm which, was a direct result of deep diaphragmatic breathing (box breathing) which, appears to be favoured mindfulness method with the lesson plan, with participant 2 feeling like they achieved benefits from the body scan, creating an awareness of the body resulting in calm, confidence, less fear and happiness.

**Table 8. Participants favoured mindfulness exercise and emotional outcome.**

| Participant: | Kindness Cards | Body Scan | Activating the Vagus Nerve | Deep Diaphragmatic Beathing (Box Breathing) | Reasoning | Self-Accomplishment |
|---|---|---|---|---|---|---|
| **Participant 1** | | | | Controlled Breathing, Project Voice More. | Calm / Present / Happy / Confident | Yes |
| **Participant 2** | | Aware of Body, Engaged Diaphragm | | Controlled Breathing, Less Shakiness and Cracking | Calm / Confident / Less Fear / Happy / | Yes |
| **Participant 3** | | | | Controlled Breathing | Calm/ Less Afraid / Comfortable / Relaxed | Yes |
| **Participant 4** | | | | voice flow tand didn’t get squashed. | Calm / Focus / Relaxed / Happy | Yes |
| **Participant 5** | | | | | Calm / Focus / Relaxed / Happy / Less Worried | Yes |

**The kindness card exercise, although enjoyable was not seen as particularly beneficial for voice development;** “I enjoy doing that, and I enjoyed leave a note for someone, but I’m not sure it had an effect on my singing” (Participant 4)

Below; (table 9), compares and contrasts the questionnaire responses to the reflective diary. There are many similarities (box breathing) and then there is contrast when I reflected a positive reaction (body scan), where participants give no mention to this as a beneficial strategy in their questionnaire which, is why we must always explore perspective and not assume something’s works just because we see something, someone else may see or experience something entirely different, multiple perspective is important.

**Table 9.** Comparable mindfulness method development questionnaire vs reflective diary.

| Methods: | Mindfulness Practice: | Participant 1 | Participant 2 | Participant 3 | Participant 4 | Participant 5 |
|---|---|---|---|---|---|---|
| Questionnaire | Kindness Cards | Yes | Yes | Yes | Not Sure | Not Sure |
| | Body Scan | No Mention | Yes | No Mention | No Mention | No Mention |
| | Activating the Vagus Nerve | No Mention | No Mention | No Mention | No Mention | No Mention |
| | Deep Diaphragmatic Beathing | Yes | Yes | Yes | Yes | Not Sure |
| Reflective Diary (Teacher Observation) | Kindness Cards | Yes | Yes | Yes | Yes | Yes |
| | Body Scan | Yes | Yes | Yes | Yes | Unsure |
| | Activating the Vagus Nerve | Unsure | Unsure | Unsure | Unsure | Unsure |
| | Deep Diaphragmatic Beathing (Box Breathing) | Yes | Yes | Yes | Yes | Yes |

## Reflective Diary

I applied the same simultaneous coding technique to the reflective diary (see appendices, p.132-150) and used the same codes (In Vivo, emotion, process), as I am looking for themes to detect similarities or differences in that of the questionnaire. I applied initial coding followed by a second and third cycle of coding to make sense of the data. I was able to capture the immediate words of the participants by asking them how they feel after each mindfulness exercise and write 'Reflection-in-Action' (Schön, 1983) observing reaction to mindfulness practice and any development of challenging vocal technique with a core focus on week 4. Below, are the main themes based on the physical and emotional developments reflected during the lesson from the participants themselves.

**Table 10.** Physical and emotional themes drawn from reflective diary.

| Emotional | Physical |
|---|---|
| Calm | In Control of Voice |
| Awareness | |
| Content | |

I logged several reflections across the course of the project, that are beneficial to me in contributing to the unfolding of data in the findings sections to strengthen other areas of analysis such as the literature review and questionnaire.

"Some participants were apprehensive for their first body scan but then really relaxed and seem much more confident, this is a good sign of participants allowing themselves to be calm" …. "There seems to be no direct effect / response in my attempt of activating the Vagus nerve which, is a little unsettling, have I done it right? Should I have done it differently? Perhaps these techniques feel pretty similar to usual vocal techniques … "The younger participants seem to be struggling with the pattern of breathing, maybe they are too young for this exercise but then they are telling me afterwards they feel calm, so maybe it is right for them?" … "All seem to love the kindness cards but does it create calm? Either way, it's a nice mindfulness practice to increase a positive environment!"

On reflection, I often incur a wave of emotions from self-doubt, to contentment and then begin to question areas of mindfulness relevance (kindness cards). I am reassured with positive reactions from participants and found that reflecting in general, contributed to my critical thought process on what does and does not work and how to proceed in the future with the development of my mindfulness lesson plan.

## Discussions and Analysis

This study has presented the findings of a 4-week qualitative study, measuring the effects on how applying specific mindfulness practice; the body scan, deep diaphragmatic breathing (also known as box breathing), activating the Vagus nerve and participating in the sharing of kindness cards within a private 1:1 singing lesson, can have a positive effect for CCM and MT singers approaching challenging vocal technique, within their repertoire to acquire, required and desired technique, achieving a self-accomplishment. Five participants took part in the project, each attending four mindfulness lessons, completing a pre and post anonymous open-ended questionnaires and I, as the teacher completed a reflective diary.

All participants revealed that participating in 15-minutes of mindfulness practice at the beginning of their 45-minute singing lesson, noticed an increased feeling of calm which, allowed them the confidence to approach challenging vocal technique, amongst other beneficial factors including feeling more relaxed and focused, as a result of gaining more awareness. These findings correspond well with a larger study acknowledged in my Literature Review (Czajkowski, et al. 2021) that involved both female (10) and male (2) participants across an eight-week study. There is an overarching consensus across participants that specifically, box breathing had an effect on creating a sense of calm which, supported with the development of their desired vocal technique, resulting in a sense of self-accomplishment, by allowing themselves to overcome physical and emotional barriers through increased focused.

In this discussion, I will review key findings, to conclude if the project was a beneficial preparation strategy, considering limitations, recommendations and impact. To support with the framework of my discussion analysis, I will be following Rolfe's framework, inspired by Borton (1970) 'What? So what? Now What?' (Rolfe,2014, p.489) and to ensure rich analysis of discussion, I have taken inspiration from researcher Vieira (2019) discussion structure to make sense of the findings.

**‘So, What’ are the areas that support my literature review?**

Findings revealed the evidential need for mindfulness as a new pedagogical pathway for those suffering with emotional or physical barriers, to be applied within private lessons for CCM and MT singers as a preparation strategy to develop desired and required vocal technique specifically for belt, chest voice, vocal transitioning, high notes and breath technique, areas highlighted in the findings by the participants own words. Participants were able to overcome personal emotional barriers (see table 5), indicating that mindfulness as a beneficial preparation strategy when attempting challenging vocal techniques supported with awareness similarly to Czajkowski and Greasley (2015) study, which focused on having a positive attitude to engage self-awareness as highlighted in my literature review.

**‘What’ are the most important findings of your study?**

Qualitative data acquired in the post questionnaire supported several literature review findings, crucial in the development of the mindfulness lesson planning, evidencing the need for a new pedagogical pathway within my practice in order to develop vocal technique safely and successfully required within CCM and MT repertoire.

Participant 2 supports views in my literature review that belt, as a technique is expected in CCM and MT repertoire (LoVetri et al., 2021, p.2) stating how because they specifically perform with the musical theatre genre, that if it was a technique they could accomplish, they would feel more confident. Post project, participant 2 highlighted how as a result of mindfulness practice, they believe it supported their belt technique because it made them feel calmer which, stopped them overthinking or stressing. Participant 2 specifically highlights that concentrated breathing was a key development area for this technique which, corelates with my literature review in that mindfulness practice and singing with their ‘symbiotic relationship’ (Elder, 2020, p. 81) can be beneficial to one another as well as, strengthening Czajkowski and Greasley (2015) research that singing and mindfulness go hand in hand together (2015, p.226). Participant 2 was not the only one to benefit, as highlighted in the findings, participant 1, 3 and 5 also claim benefits of mindfulness practice increased confidence, but if anything, it gave them the strength to ‘give it a go’ which aligns with pedagogue’s Czajkowski and Greasley (2015) statement in my literature review on how mindfulness encourages a positive attitude for singers (2015, p.225). This was as a result of self-awareness coinciding with findings in this study where participants felt that awareness, sought through engaged breathing, supported with the development of their focus.

As discovered, belt was not the only CCM and MT vocal technique requirement desired so was; developing chest voice, breath technique, high notes and vocal transitioning however, the desire to sing strong in chest voice is mentioned as a necessary requirement in order to belt from participant 2 and 3, as is vocal transitioning from chest to head voice which, is thought-provoking as participant 2 is CT-Dominant and participant 3 is T-A dominant and when referring back to my literature review when researcher Bittencourt (2023), highlighted how belt is a dual action of 'physical effort and good respiratory support' (Bittencourt, 2023, p. 968.e23) and 'relies on chest voice' (Bittencourt, 2023, p. 968.e23), it would instigate that with the emotional outcomes of both participants claiming that mindfulness practice supported with their development technique, by allowing them to feel less stressed, calmer, not overthink and become more comfortable, synergises with physical observations in my reflective diary of participants demonstrating physical developments (see appendices, p.132-150) suggesting a mindful approach would be useful regardless of your anatomical setting, strengthening discoveries in my literature review when Blyskal (2022) highlights, how singing is a 'mental process' (Blyskal, 2022, p.82) and in order to achieve, we must first become aware.

Although there were positive findings in this project that coincide with my literature review, there are areas that I highlight in this next section of discussion that give fruitful thought for future research, contradict or question findings within my literature review.

**'Now What' Mindfulness Technique Worked?**

In order to strengthen the concept of a mindful approach as a strategy to supporting MT and CCM singers in their desired and required vocal technique, I believe that further research is required to locate specifically which, individual mindfulness techniques have an effect on which specific vocal technique. Although my research indicates mindfulness as a whole is useful within the parameters of technique I applied, I believe scientific evidence is required in order to strengthen this concept further and to develop singers and teachers trust further thus a quantitative study may be considered for future research to measure heart rate variability (HRV) to detect if the singer does feel calmer.

**The Vagus Nerve: Control Stress Through Breath**

Participants 3 and 4, share that emotionally they felt more relaxed post project, participant 4 and 1 calmer and participants 2 and 5 less worried. I themed these emotions as feeling less stressed than before the project which, could indicate that the activation of the Vagus nerve

through the humming and laughing exercise was effective however, not one participant mentions these exercises as a useful exercise in the questionnaire but yet all, mention-controlled breathing was which, is interesting when discovering in my literature review that, ‘slow and deep breathing’ (Magnon et al., 2021, p.2), increases parasympathetic activity. Even more interestingly, participants 1,2,3 and 4 all mention-controlled breathing as a physical development in the findings which, is obviously important to them, with them mentioning the development of their breath technique as an important technique for their genre of singing, specifically when attempting to belt. Although a useful development step within this research area in order to confirm this finding, as discovered in my literature review, HRV would be a useful tool in order to measure the HRV to determine if after controlled breathing, it has any effect on specific vocal technique as a result of activating the Vagus nerve thus, further research is required to further validate whether or not the activation of the Vagus Nerve has a direct definitive impact on vocal technique.

**The Body Scan: To Reduce Worry**

Pre project key findings on emotional barriers as stated earlier listing, future worry for all participants as well as participants 1 and 2 suffering with overthinking, 2 and 5 judgmentalism and 2,3,4 and 5, fear. As stated in literature review findings in Crowley et al’s (2018) study on mindfulness supporting adolescents to decrease worries, this project would appear to support this concept with participants 1 and 4 feeling calmer post project, participant 2 who claims to have stopped overthinking, participant 3 who overcame fear and participant 1,2 and 5 who did claim they stopped worrying. This could, be a result of the body scan with participant 2,4 and 5 stating more focus post project which, indicates an increase in attention as referred to in my literature which, as a consequence of decreased worry develops curiosity which, participants demonstrate with an increase of confidence as reflected in my diary.

**Kindness Cards: To be in the present moment.**

Kindness Cards: Participants 4 and 5, although they enjoyed receiving and writing the kindness cards they were “not sure” it had any effect on their singing unlike the other participants who believed it gave them a ‘boost’ made them feel “positive” and “believe in myself more”. I question if this encouraged singers to be in the present moment or if the participants were bias because they are already a part of the studio therefore telling me what they think I want to hear, however with that said, when measuring participants own words through use of In Vivo coding pre and post questionnaire, participants demonstrate an

awareness, acceptance, commitment and an increase in attention and if the purpose of the kindness is to promote being in the present moment, it could very well have contributed to these factors.

**Limitations and Recommendations:**

Using triangulated methods to capture multiple perspective, the study presented instrumental findings on how certain mindfulness practice, can support with particular vocal technique however, this study does not come without limitations. All participants were female thus, narrowing the impact on how mindfulness for singing can be generalised. Future studies should consider working with all genders to compare and contrast, so it is appealing to a more generic demographic, this was a small study, with just 5 participants, all female and so to strengthen validity of findings, researchers may want to consider a larger pool of participants, who are none existing students within one's own practice to prevent any form of confirmation bias from either participant or teacher. Another limitation is age, all participants were under 25 and it must be recognised that the age gap between 9 and 23 is large and so, future studies may want to consider closing the gap for a more refined perspective, working only with children, teenagers' young people, adults or seniors, as the voice is forever evolving as we age, alternate findings could occur at different stages in life and the same mindfulness practice may not have the same effect. Another limitation in this study were the younger participants, who appeared to struggle with terminology and understanding of mindfulness practice. On reflection of the data feedback and observations in my reflective diary, although there are elements of mindfulness practice that clearly had a positive effect on all participants, to contribute to research further, the creation of separate lesson plans, for separate age groups would be beneficial, indicating two separate literature reviews would need to take place to determine appropriate terminology. Although their outcome was similar to older participants, the language in the open-ended questionnaires when approaching children could be simplified for richer data, or consideration of a focus group as an alternate method should be considered, to capture broader and deeper data of the child's own words to allow for a more rigorous thematic analysis which brings me on to the final limitation, where theme outcomes were not cross referenced by any other professional singing teacher or researcher which, would strengthen future research projects.

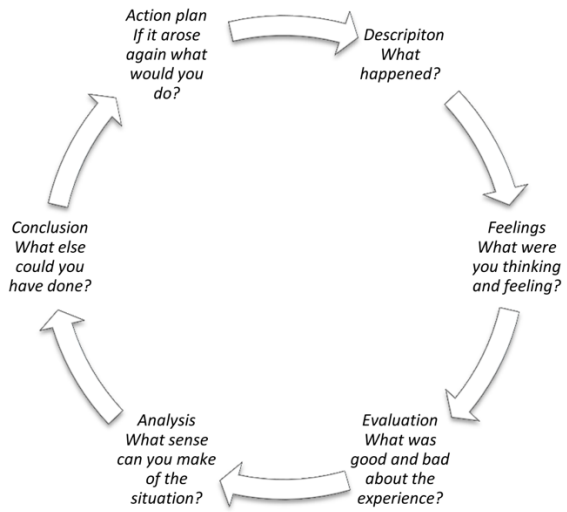
**Strengths**

This study does give positive implications that applying mindfulness practice, in a 1:1 singing lesson as a beneficial strategy, to support with the preparation of challenging vocal techniques, within MT and CCM repertoire is possible, reflected in the positive outcomes within the findings. Specifically, when applying deep diaphragmatic breathing (box breathing) to support with belting, vocal transitioning and developing the chest voice as a result of mindfulness practice creating calm, confidence, preventing fear, feeling more relaxed, focused, happy, less worried and feeling more in the present moment. This study, supports my initial aims and the need for a new pedagogical pathway within my practice, having conducted a well thought out methodology that included anonymous extensive open-ended questionnaire, strengthening validity and prevention of bias. Applying a short 4-week pilot study proved enough time to have an impact on female singers offering a 15-minute mindfulness method approach at the beginning of a singing lesson.

**Reflection and Conclusion:**

To support with my reflection, I have used 'Gibbs' Reflective Cycle' (Lia, 1988, p.1) to support with gathering my final thoughts.

**Gibbs' Reflective Cycle**




*Mindfulness Singing Lesson Plan (MSLP):*

- Components of MSLP that are to remain.
- Components of MSLP that require further research.

**‘So What’ Components of MSLP Should Remain?**

As highlighted in the findings, there were many beneficial factors to applying mindfulness into the singing studio, consequently having an emotional positive effect, resulting in a physical development effect, developing self-accomplishment for the desired and required vocal technique within the CCM and MT repertoire for singers within my practice. This was enlightening to discover and supported with building my confidence as a singing teacher, and I intend to continue applying mindfulness in lessons. As recognised, and acknowledged in the discussion, not every mindfulness technique I applied had a positive outcome or, the same outcome for each participant but the two that did, appear to be most effective, across all participants, will remain in my lesson planning:

- Deep diaphragmatic breathing ‘Box Breathing’
- Body Scan

**Components of MSLP that require further research**

Although all participants presented signs of mindfulness practice being beneficial in supporting MT and CCM vocal development both emotionally and physically, there were elements within the lesson plan that appeared non-beneficial to some and/or less effective for others such as the activating the Vagus nerve.

In my aims and objectives, I set out to deepen my knowledge of mindfulness methods selected in my literature review, using the approach of ‘Reflection-in-Action’ (Schön, 1983), applying these methods within my practice studio as an insider researcher. I aimed to discover, through my own reflection, using a reflective diary, to log personal thoughts and participants observation and development, as well as thematic analysis, drawing the participants own words (In Vivo), emotions (Emotion Coding), actions (Process Coding) as well as initial concepts (pre project), applying triangulation method (see appendices, p.154), to discover beneficial strategy that could develop desired vocal technique for CCM and MT singers, as well as detecting what the challenges were which, was identified in the pre opened-ended questionnaire.

- As a result of this project, I have gained an understanding of certain mindfulness methods such as deep diaphragmatic breathing and the body scan that have a positive impact on CCM and MT singers emotionally and physically, as a result of encouraging a sense of calm which, contributed to the development of desired vocal techniques such as; belt, chest voice, vocal transitioning and high notes, areas of technique within this field acknowledged as challenging initially, combatted by mindfulness decreasing negative emotion and encouraging a more positive mindset.

- I have been able to create a lesson plan that incorporates mindfulness practice prior to singing that acts as a beneficial strategy for developing CCM and MT desired vocal technique and although I advise further scientific research to strengthen the validity of some mindfulness method incorporated in the MSLP, it is with certainty, evidenced through the multiple perspective of the participants involved in this project, that within my practice space, participants benefitted.

**Final Conclusion:**

To conclude; it is acknowledged, identified and evidenced within this project that when applying specific mindfulness method, it had a positive physical and emotional effect on singers within my practice. Mindfulness acted as a beneficial preparation strategy for MT and CCM repertoire, particularly for the vocal technique belt, as well as singers attempting high notes, developing chest voice and vocal transitioning; all vocal technique's they initially identified, as challenging which, was achieved by creating a sense of calm, stimulated through general mindfulness practice, specifically deep diaphragmatic breathing. This, allowed singers within my practice to feel content with their vocal technique development meaning, they felt that their required and desired vocal technique resulted in a vocal self-accomplishment.

**References:**


Anderson, C. (2010) 'Presenting and Evaluating Qualitative Research' *American Journal of Pharmaceutical Education*, 71(8), pp. 1-7.

Becker, A. and Watson, P. (2022) 'The Use of Vibrato in Belt and Legit Styles of Singing in Professional Female Musical-Theater Performers'*, Journal of Voice,* pp. 1-8.

Bell, J. (2005) Doing Your Research Project: A guide for the first-time researchers in education, health and social science. 4 Ed. Open University Press.

Bell, J. and Waters, S. (2018) Doing Your Research Project: A guide for the first-time researchers, 7th edition.

Berg, L.B (2009) *Qualitative Research Methods For The Social Sciences*. 4th ed. Allyn & Bacon 22 (3), pp.1-304.

Billow, R. and Weingber, H. (2014) 'The Polyvagal Theory: Neuropsychological Foundations of Emotions, Attachment, Communication, & Self-Regulation', *International Journal of Group Psychotherapy*, 64 (4) 2014 BOOK, pp. 593 – 600.

Bing-Canar, H. Pizzuto, J. and Crompton, R. (2016) 'Mindfulness-of-breathing exercise modulates EEG alpha activity during cognitive performance', *Society for Psychophysiological Research*, 53, pp. 1366-1376.

Bittencourt, M. et al. (2023) 'Belting in English is Easier Than It is in Portuguese', *Journal of Voice, 37(6),* pp. 968.e19-968.e24.

Black, D. S. (2014). Mindfulness-based interventions: An antidote to suffering in the context of substance use, misuse, and addiction. Substance Use &Misuse, 49(5), pp. 487 - 491.

Blackhurst, L. (2021) 'Exploring the Whole Singing Self with Technique, Contemplative Education, and Mindfulness', *Teachers College, Columbia University,* pp. 1- 308.

Blanchet, S. and Atkin, A (2023) 'A Focus on the Voice: Attention as a Unifying Mechanism Underlying Vocal Training and Mindfulness', *Voice and Speech Review,* 12 (3), pp. 269-285.

Blyskal, E. (2022) ‘A Case for Mindfulness Practice in the Collegiate Voice Studio, Part 1’ *Journal of Singing*, 79 (1), pp. 79-86.

Boell, S.K., and Cecez-Kecmanovic, D. (2014) 'A Hermeneutic Approach for Conducting Literature Reviews and Literature Searches', *Communications of the Association for Information Systems*, 34(12), pp. 257-287.

Boote, D.N. and Beile, P. (2005) ‘Scholars Before Researchers: On the Centrality of the Dissertation Literature Review in Research Preparation’ *Educational Researcher*, 34(6), pp. 3-15.

Borton , G (1970) ‘Reach touch and teach Terry Borton’ *Nurse Education Today* 34(4),pp.488-489.

Bottalico, P., Marunick, M., Nudelman, C., Webster, W. and Jackson-Menaldi, M. (2021) ‘Singing Voice Quality: The Effects of Maxillary Dental Arch and Singing Style’, *Journal of Voice,* 35(3), pp. 501.e11-501.e18.

Bourne, T. and Kenny, D. (2016) ‘Vocal Qualities in Music Theater Voice: Perceptions of Expert Pedagogues’, *Journal of Voice*, 30(1), pp. 128.e1-128.e12.

Bracken, S. (2009) ‘Discussing the importance of ontology and epistemology awareness in practitioner research’, *Worcester Journal of Learning and Teaching,* (4), pp.1-9.

Braun, V., and Clarke, V. (2006). ‘Using thematic analysis in psychology’, *Qualitative Research in Psychology’*, 3(2), 77–101.

Breit, S. et al. (2018), ‘Vagus Nerve as Modulator of the Brain–Gut Axis in Psychiatric and Inflammatory Disorders’, *Frontiers in Psychiatry*, 9, pp. 1-15.

Brenner, J. et al (2020) ‘Mindfulness with paced breathing reduces blood pressure’, *Medical Hypotheses*,142, pp.1-4.

Brown, K. W. and Ryan, R.M. (2003) ‘The Benefits of Being Present: Mindfulness and Its Role in Psychological Well-Being’, *Journal of Personality and Social Psychology*, 84(4), pp.822-848. DOI:10.1037/0022-3514.84.4.822.

Casimir G., Tobi, H. and Tamás P. (2022) 'How to present the analysis of qualitative data within interdisciplinary studies for readers in the life and natural sciences' *Quality and Quantity*, 56(3), pp. 967-984.

Cavanagh, K., Strauss, C., Forder, L., and Jones, F. (2014) 'Can mindfulness and acceptance be learnt by self-help?: A systematic review and meta-analysis of mindfulness and acceptance-based self-help interventions', *Clinical Psychology Review*, 34(2), pp. 118-129.

Chan, V. (2020) 'Mindful Singing: Exploring Mindfulness and Self-Regulation in Classical Singing the Faculty of Graduate Studies in Partial Fulfilment of the Requirements', Graduate Program in Music York University Toronto, Ontario November, pp.1-175.

Chandler, K. (2014) 'Teaching Popular Music Styles', *Teaching Singing in the 21st Century*, pp. 35-51.

Chilisa B. and Kawulich, B. (2012) '*Selecting a research approach: Paradigm, methodology and methods'*, *Research Gate, pp. 1-21.*

Chilisa, B. and Kawulich, B. (2012) 'Selecting a Research Approach: Paradigm, Methodology and Methods', *Research Gate,* pp.1-2.

Cloutier, C. and Ravasi, D. (2021) 'Using tables to enhance trustworthiness in qualitative research', *Strategic Organization,* 19(1), pp. 113-133.

Corbin J., & Strauss, A. (2015) Basics of qualitative research: Techniques and procedures for developing grounded theory (4th ed.). Thousand Oaks, CA: Sage.

Coughlan, M., Cronin, P., and Ryan, F. (2008) 'Undertaking a literature review: a step-by-step approach', *British Journal of Nursing*, 17(1), pp. 38-43.

Creswell, J.D., Way, B. M., Eisenberger, N. I. and Lieberman, M.D. (2007) 'Neural correlates of dispositional mindfulness during affect labelling', *Psychosomatic Medicine*, 69, pp. 560 - 565.

Cronin, P., Ryan, F. and Coughlan, M. (2008) 'Undertaking a literature review: a step-by-step approach', *British journal of nursing,* 17(1), pp. 38-43.

Crowley, M., et al (2018) ‘Innovations in practice: group mindfulness for adolescent anxiety – results of an open trial’, *Child and Adolescent Mental Health*, 23(2), pp. 130 – 133.

Czajkowski, A-M., and Greasley, A. (2015) ‘Mindfulness for singers: The effects of a targeted mindfulness course on learning vocal technique’, *British Journal of Music Education,* 32 (2)*,* pp. 211-233.

Czajkowski, A., Greasley, A. and Allis, M. (2022) ‘Mindfulness for musicians: A mixed methods study investigating the effects of 8-week mindfulness courses on music students at a leading conservatoire’ *Musicae Scientiae, 26(2),* pp. 259-279.

Czajkowski, A., Greasley, A., and Allis, M. (2021), ‘Mindfulness for Singers: A Mixed, Methods Replication Study, *Music and Science,* 4, pp. 1-16.

de Kock, M. (2015) ‘Ontology and a Mixed Methods Epistemology in Applied Research’, *The Da Vinci Institute, Johannesburg, South Africa,* pp.170-176.

DE LA CRUZ, O. L. & RODRÍGUEZ-CARVAJAL, R. (2014) ‘Mindfulness and music: a promising subject of an unmapped field’, *International Journal of Behavioral Research & Psychology*, 2(3), pp. 27-35.

Doorn, V-D. (2021) ‘Breathing Technique for Jazz/Pop Singers’, *Journal of Singing,* 78 (2), pp. 247-253.

Easterby-Smith, M., Thorpe, R. and Jackson, P. (2008) Management Research, 3rd ed, Sage Publications Ltd., London.

Edwin, R. (2007) ‘Belt is Legit’*, Journal of Singing,* 64(2), pp. 213-215.

Elder, H. (2020) ‘Be Still: a Pedagogical Analysis of Mindfulness-Based Practices in Vocal Music Education’, *ProQuest LLC*, pp. 1-93.

Elliott, M. (2010) ‘Singing and Mindfulness NATS Journal of Singing October 2010’, *Journal of Singing*, 67, pp. 35-40.

Estill, J. (1988) ‘Belting and Classic Voice Quality: Some. Physiological Difference’, *Medical Problem of Performing Artists,* pp.37-43.

Sikes, P. and Potts, A. (2008) ‘Credibility Issues in Research from within Organisations’, 28(6), pp. 676-686.

Fallis, J. (2017), ‘How to Stimulate Your Vagus Nerve for Better Mental Health’, pp, 1-5.

Firth, A., Ask, T., Sütterlin, S. and Lugo, R. (2022) ‘The Effect of Heart Rate Variability Biofeedback Training on Vagal Tone in Athletically Talented Secondary School Students’, *Sports 2022, 10,* pp.1-13.

Fleischer, M. et al. (2022) ‘Voice efficiency for different voice qualities combining experimentally derived sound signals and numerical modeling of the vocal tract’*, Frontiers in Physiology,* 13, pp. 1-22.

Forrester, M. (2012) ‘Chapter 5: Doing a Literature Review’, *Doing your qualitative psychology project*, pp.1-43.

Green, K., Freeman, W., Edwards, M. and Meyer, D. (2014) ‘Trends in Musical Theatre Voice: An Analysis of Audition Requirements for Singers’, *Journal of Voice,* 28 (3), pp. 324-327.

Guba, E.G., & Lincoln, Y.S. (1994) ‘Competing Paradigms in Qualitative Research’ In: N. K. Denzin, & Y. Lincoln, eds. *Handbook of Qualitative Research,* pp. 105-117. Thousand Oaks, CA: Sage.

Hafenbrack, A. et al., (2020) ‘Helping People by Being in the Present: Mindfulness Increases Prosocial Behavior’, *Organizational Behavior and Human Decision Processes*, 159, pp. 21-38.

Hart, C. (1998) ‘Doing A Literature Review: Releasing the Social Science Research Imagination’, *SAGE Publications,* pp.1-25.

Herbst, C., Story, B. and Meyer, D. (2023) ‘Acoustical Theory of Vowel Modification Strategies in Belting’, *Journal of Voice, pp. 1-13.*

Herbst, C.T., Howard, M.D., and Švec, G.J. (2019) ‘The Sound Source in Singing: Basic Principles and Muscular Adjustments for Fine-tuning Vocal Timbre’ *The Oxford Handbook of Singing*, pp. 1–28.

Herrmann, A. (1989) ‘The Participant Observer as "Insider": Researching in Your Own Classroom’, *The Annual Meeting of the Conference on College Composition and Communication*, pp. 1-16.

Hogan,V. (2021) *An investigation into the extent to which mindfulness can aid the development of vocal technique,* University of Wales Trinity Saint David, Unpublished. BMPF7013, pp. 1-34.

Hogan,V. (2022) *An investigation into gaining a deeper understanding of the vocal technique ‘belt’ discovering how to teach it more effectively, safely and confidently*, University of Wales Trinity Saint David, Unpublished. BMPF7013 (3rd), pp.1-32.

Imamura, A. (2022) ‘Tacit acceptance of compliments after tellings of accomplishment: Contingent management of preferences in Japanese ordinary conversation’, *Discourse Studie*s, 24(2), pp.206-230.

Jerath, R. Edry, J. Barnes, V. and Jereth, V. (2006) ‘Physiology of long pranayamic breathing: Neural respiratory elements may provide a mechanism that explains how slow deep breathing shifts the autonomic nervous system’ *Medical Hypotheses,* 67(3), pp. 566-571.

Johnson, R. and Wilson, C. (2018) ‘A review of vagus nerve stimulation as a therapeutic intervention’ *Journal of Inflammation Research,* 11, pp.203 -213.

Josefsson,T., Ivarsson,A., Gustafsson, H., Stenling, A. Lindwall, M., Tornberg,R. and Böröy,J. (2019) ‘Effects of Mindfulness-Acceptance-Commitment (MAC) on Sport-Specific Dispositional Mindfulness, Emotion Regulation, and Self-Rated Athletic Performance in a Multiple-Sport Population: an RCT Study’, *Mindfulness*, 10(8), pp.1518-1529.

Juncos, D. et al. (2017) ‘Acceptance and commitment therapy for the treatment of music performance anxiety: A pilot study with student vocalist’, *Frontiers in Psychology,* 8, PP.1-16.

Kabat-Zinn, J. (2017). ‘Too early to tell: The potential impact and challenges—ethical and otherwise—inherent in the main- streaming of dharma in an increasingly dystopian world’, *Mindfulness*, 8, pp. 1125–1135.

Kalu, F. (2017), 'What Makes Qualitative Research Good Research? An Exploratory Analysis of Critical Elements', *International Journal of Social Science Research'*, 5 (2), pp.43-56.

Kochis, K. et al (2014) 'Cricothyroid muscle and thyroarytenoid muscle dominance in vocal register control: preliminary results' *Journal of Voice,* 28(5), pp. 652.e21-652.e29.

Leavy, P. (2020) *The Oxford Handbook of Qualitative Research.* 2nd Ed. Oxford University Press.

LeBorgne, W.D., Lee, L., Stemple, J.C., and Bush, H. (2010) 'Perceptual Findings on the Broadway Belt Voice', *Journal of Voice*, 24(6), pp. 678-689.

Lebowitz, A. and Baken, R.J. (2011) 'Correlates of the Belt Voice: A Broader Examination', *Journal of Voice*, 25(2), pp. 159-165.

Lia, P. (1988) 'Using Gibb's Reflective Cycle', Learning Support Tutor: Disability Advisory Service: KCL, pp. 1-5.

Lincoln, Y. S., and Guba, E.G. (1989) *Ethics: The Failure of Positivist Science*, The Review of Higher Education, 12(3), pp. 221-240.

Lindsay, E. K., and Creswell, J. D. (2017) 'Mechanisms of mindfulness training: Monitor and Acceptance Theory (MAT)', *Clinical Psychology Review*, 51, pp.48–59.

LoVetri, J., Chmela, A., Cocozziello, J. and Vaughan, M. (2021) 'A Demographic Study of Professional Belters: Who They Are and What They Do', *Journal of Voice, pp. 1-9.*

MacKenzie, N., and Knipe, S. (2006) 'Research Dilemmas: Paradigms, Methods and Methodologies', *Issues in Educational Research, 16, pp.1-11.*

Magnon, V., Frédéric, D. and Vallet, G. (2021) 'Benefits from one session of deep and slow breathing on vagal tone and anxiety in young and older adults', *Scientific Reports*, pp. 1-10.

McCoy, S. (2013) ''Why I Don't Teach Belting Scott', *Journal of Singing*, 70(2), pp. 181-182.

McGlashan, J., Thuesen A. M., and Sadolin, C. (2017) 'Overdrive and Edge as Refiners of "Belting"? An Empirical Study Qualifying and Categorizing "Belting" Based on Audio

Perception, Laryngostroboscopic Imaging, Acoustics, LTAS, and EGG', *Journal of Voice*, 32(3), pp. 385.e11-385.e22.

Mercer, J. (2007) 'The challenges of insider research in educational institutions: wielding a double-edged sword and resolving delicate dilemmas' *Oxford Review of Education*, 33(1), pp. 1-17.

Merriam, S.B. (1995) 'What Can You Tell From an N of 1?: Issues of Validity and Reliability in Qualitative Research', *PAACE Journal of Lifelong Learning*, 4, pp. 51-60.

Merton, R. (1972) 'Insiders and outsiders; a chapter in the sociology of knowledge', *American Journal of Sociology*, 78 (1), pp. 9-47.

Miles, B. and Hollien, H. (1990) 'Whither Belting?, Journal of Voice, 4(1), pp. 64-70.

Miller, D.G (2000) '*Registers in Singing: Empirical and Systematic Studies in the Theory of the singing Voice'. Ponsen and Looijen BV, Wageningen*, pp. 1-240.

Mishra, S. and Dey, A. (2022) 'Understanding and Identifying 'Themes' in Qualitative Case Study Research', *South Asian Journal of Business and Management Cases,* 11(3), pp. 187-192.

Morgan, D. L. (2007) 'Paradigms Lost and Pragmatism Regained: Methodological Implications of Combining Qualitative and Quantitative Methods', *Journal of Mixed Methods Research, 1*(1), pp.48-76.

Naeem, M., Ozuem, W., Howell, K., and Ranfagni, S. (2023) 'A Step-by-Step Process of Thematic Analysis to Develop a Conceptual Model in Qualitative Research', 22, pp. 1-18.

Ornoy, E. and Cohen, S. (2021), 'The effect of mindfulness meditation on the vocal proficiencies of music education students' *Psychology of Music*, 50(5), pp.1676 – 1695.

Palinkas, L.A. et al. (2013) 'Purposeful Sampling for Qualitative Data Collection and Analysis in Mixed Method Implementation Research' *Administration and Policy in Mental Health and Mental Health Services Research, 42(5),* pp. 1-13.

Park, G. et al (2012) 'From the heart to the mind's eye: Cardiac vagal tone is related to visual perception of fearful faces at high spatial frequency' *Biological Psychology*, 90(2), pp. 171-178.

Paterson, M. and Higgs, J, (2005) 'Using Hermeneutics as a Qualitative Research Approach in Professional Practice' *The Qualitative Report* 10(2), pp. 339-357.

Popeil, L. (2007) 'The Multiplicity of Belting', *Journal of Singing*, 64 (1), pp. 77-80. *Qualitative Report, 17*(7), pp. 1-17.

R. Tuval-Mashiach (2016), 'Raising the Curtain: The Importance of Transparency in Qualitative Research', *American Psychological Association,* 4(2), pp. 126-138.

Ragan, K. (2020) 'A Systematic Approach to Voice: The Art of Studio Application', *Journal of Singing*, 77(2), pp. 284-285.

Rolfe, G. (2014) **'**Reach touch and teach: Terry Borton', Nurse Education Today, 34(4), pp. 488-489.

Roll, C. (2019) 'The Female Broadway Belt Voice: The Singer's Perspective', *Journal of Singing*, 76(2), pp. 155-162.

Rosenzweig, D. (2013) 'The Sisters of Mindfulness', *Journal of Clinical Psychology*, 69(8), pp. 793-804. DOI:10.1002/jclp.22015.

Rowley, J. (2003) 'Action research: an approach to student work-based learning', Education + Training, 45(3), pp. 131-138.

Sackeim, H. et al. (2001) 'Vagus nerve stimulation (VNS™) for treatment-resistant depression: Efficacy, side effects, and predictors of outcome', *Neuropsychopharmacology,* 25(5), pp.713-728.

Saidin, K. (2016) 'Insider Researchers: Challenges and Opportunities'*, Proceedings of the ICECRS, 1(1), pp. 849-854.*

Saidin, K. and Yaacob, A. (2017) 'Insider Researchers: Challenges and Opportunities', *Proceedings of the ICECRS,* 1(1), pp.849-854.

Saldaña, J. (2020). Qualitative Data Analysis Strategies. In *The Oxford Handbook of Qualitative Research*. Oxford University Press.

Saldaña, S. (2016) *The Coding Manual for Qualitative Researchers*. 3rd Ed. SAGE Publications Ltd.

Schön, D. (1983) The Reflective Practitioner: How Professional Think in Action, Routledge Taylor and Francis Group, London and New York.

Schön, D. (1987) *Educating the Reflective Practitioner*. San Francisco: Jossey Bass.

Shaw, T., Juncos, D. and Winter, D. (2020) 'Piloting a New Model for Treating Music Performance Anxiety: Training a Singing Teacher to Use Acceptance and Commitment Coaching With a Student', *Frontiers in Psychology*, 11, pp. 1-14.

Shenton, A.K. (2004) 'Strategies for ensuring trustworthiness in qualitative research projects', *Education for Information,* 22(2), pp.63-75.

Silverman, D. (1999) *Interpreting qualitative data: Methods for analyzing talk, text, and interaction*. Thousand Oaks, CA: Sage.

Spivey, N. (2008) 'Music Theater Singing. . . Let's Talk. Part 2: Examining the Debate on Belting', *Journal of Singing,* 64(5), pp. 607-614.

Strauss, A. L. (1987) Qualitative analysis for social scientists. Cambridge: Cambridge University Press.

Sundberg, J., T*halén, M.* and Popeil, L. (2012) 'Substyles of Belting: Phonatory and Resonatory Characteristics', *Journal of Voice*, 26(1), pp.44-50.

Swain, N. and Bodkin-Allen, S. (2017) 'Developing singing confidence in early childhood teachers using acceptance and commitment therapy and group singing: A randomized trial', *Research Studies in Music Education, 39(1), pp.109-120.*

Tatta, J., Willgens, A. and Palombaro, K. (2022) 'Mindfulness and Acceptance–Based Interventions in Physical Therapist Practice: The Time Is Now', *Physical Therapy & Rehabilitation Journal,* 102, pp.1-10.

Tellhed, U. et al (2019) 'Yogic Breathing and Mindfulness as Stress Coping Mediate Positive Health Outcomes of Yoga', *Mindfulness*, 10(12), pp. 2703-2715.

Titze, I. (2007) 'Belting and a High Larynx Position', *VOICE RESEARCH AND TECHNOLOGY, 4, pp. 557-559.*

Tuval-Mashiach, R. (2017) ‘Raising the curtain: The importance of transparency in qualitative research’, *American Psychological Association*, *4*(2), 126–138.

Varner, E. (2022) ‘Mindfulness Access Points in General Music: Singing, Breathing, and Self-Awareness’, *Journal of General Music Education,* 35(2), pp. 43-46.Whitehead, J. and McNiff, J. (2006) *Action Research Living Theory.* SAGE publications Ltd.

Vieira, R. De Lima, R. and Mizubuti (2019) ‘How to write the discussion section of a scientific article’ *Acta Scientiarum – Agronomy,* 41(1) pp.1-12.

Zackery, M. (2019) ‘A SINGER’S STRESS: YOGA AND MEDITATION TECHNIQUES IN THE COLLEGIATE VOICE STUDIO’*, Theses and Dissertations--Music*, pp. 1-108.

Zuim, A., Stewart, F. and Titze, Ingo. (2021) ‘Vocal Dose and Vocal Demands in Contemporary Musical Theatre’, *Journal of Voice, pp. 1-16.*

Zuim, A., Stewart, F. and Titze, Ingo. (2023) ‘Vocal Demands of Musical Theatre Rehearsals: A Dosimetry Study’, *Journal of Voice,* pp. 1-14.

# Appendices:

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: | Victoria Hogan | | | | |
| 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: | WAPPAR |
| 5 | Campus: | Carmarthen |
| 6 | E-mail address: | vicci.hogan@gmail.com; 1921120@student.uwtsd.ac.uk |
| 7 | Contact Telephone Number: | 07860 378 194 |
| | ***For students:*** | |
| 8 | Student Number: | 1921120 |
| 9 | Programme of Study: | MA in Professional Practice (Voice Pedagogy) |
| 10 | Director of Studies/Supervisor: | Louise Emanuel |

**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 | Incorporated Society of Musicians (ISM) Members' code of conduct | ☒ |

**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 | | | | | |

**SECTION E: Details of Research Activity**

| | | | | |
|---|---|---|---|---|
| 1 | Indicative title: | Combining mindfulness and singing teaching technique: Piloting a six-week course of private lessons focusing specifically on 'young people' to develop calm and self-accomplishment | | |
| 2 | Proposed start date: | 07/2022 | Proposed end date: | 03/2023 |
| 3 | **Introduction to the Research (maximum 300 words)**<br>**Ensure that you write for a Non-Specialist Audience 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 **Existing Research** 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><br>The aim of this project is to pilot combining mindfulness and singing technique to discover if there can be a dual complimentary outcome (i) vocal technique development (ii) an uplift of wellbeing gained as a result of attending a mindfulness singing lesson. Studies demonstrate that singing supports the transition of one's mood into a more positive state (Clift and Hancox, 2001, p.248). Brown, 2003 explains how the benefits of mindfulness, contribute to consciousness and the promotion of wellbeing.<br><br>I intend to create an artefact as a physical outcome of the pilot study whether that be through visual aid or verbally as a result of designing a mindfulness singing technique approach to my lessons. I aim to expand this offering and as a result be able to offer a programme to organisations who would benefit from an activity offering the promotion of wellbeing through a creative activity such as singing.<br><br>(this box should expand as you type) | | | |
| 5 | **Research Question**<br>Combining mindfulness and singing teaching technique: Piloting a six-week course of private lessons focusing specifically on 'young people' to develop calm and self-accomplishment.<br><br>(this box should expand as you type) | | | |
| 6 | **Aims of Research Activity**<br><br>To assess if mindfulness practice has a positive effect on young people when intertwined with singing, supporting them to develop vocal technique, achieve self-accomplishment and boost feelings of wellbeing.<br><br>• . | | | |

| | |
|---|---|
| | (box should expand as you type) |
| 7 | **Objectives of Research Activity**<br>• To further develop my understanding on mindfulness obtaining relevant information sourced through my literature review.<br>• To recognise areas of mindfulness that could be beneficial to supporting the development of vocal technique through purposeful sampling.<br>• To design an artifact to support the delivery of the interlace of mindfulness and singing teaching technique.<br>• To draw information from participants on vocal technique that they find particularly stressful or difficult to achieve and group focus areas of vocal technique that will be blended with mindfulness technique<br><br>(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 | Research will be gathered in triangulation, multiple techniques (Noor, 2008, p.1602).<br><br>1. **A literature review** will take place to determine new areas of mindfulness that I am yet to discover and understand more detail around that will benefit me and my practice that could be determined as a useful tool to create an artifact deemed viable to intertwine mindfulness technique with singing technique to consequently create calm, whilst recognising self-accomplishment by developing vocal technique.<br><br>2. **Semi-structured interviews,** to investigate 'views, experiences, beliefs and motivations' (Gill, Stewart, Treasure, & Chadwick, 2008, p.291) from the perspective of an individual to gain a greater understanding, associated with **qualitative research**, I will be circulating a **questionnaire** by email to the participant with open ended questions, consequently coding theme words 'categorising', and mapping themes. This will take place at the beginning of the research project and again at the end in order to analyse data and compare and contrast any changes as a result of mindfulness technique being instilled that may occur.<br><br>3. A documented **reflective diary**, to log response, reaction and also any vocal development improvements. I want to analyse where my teaching could be improved from a mindfulness perspective for the future of my practice whereby, I am intending to recreate lesson plans, with the installation of mindfulness practice, to aid vocal technique and create a calming and welcoming atmosphere.<br><br>(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 take place either face to face within the teaching practice (home studio) or online using Zoom. Questionnaires and all communications will be by 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 | *(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**

| | **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>(~~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**

| | **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**<br>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 expect a maximum of 6 participants.<br><br>*(~~this~~ box should expand as you type)* |
| 14 | Who will the participants be? | I will be purposive sampling (Randolph, 2009, p.3) my participants, requesting volunteers to take part, specifically 'Young People' between the ages of 9 – 25 that are currently 'live' students attending regular singing lessons within my current singing teaching practice.<br><br>*(~~this~~ box should expand as you type)* |
| 15 | How will you identify the participants? | The participants will be identified through my current singing teaching practice and will be contacted through parents where I will obtain consent of participation prior to any involvement of research. Young people within the practice will be identified as anyone between the age range of 9 – 25. |

| | | |
|---|---|---|
| | | *(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 | *(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:** | ***How will you mitigate the Risk to Participant?*** | |

| | | |
|---|---|---|
| | GDPR / Confidentiality; I will be collecting personal data (email, name) amongst personal views using an online questionnaire therefore there is risk of personal data being disclosed. **N.B.** Please refer to risk assessment for further information.<br><br>Specific risks for participants under the age of 18 include;<br><br>• Breach of General Data Protection Regulation **(GDPR).**<br><br>• Ensuring child-protection and **safeguarding** policies are met.<br><br>• Ensuring they are working with a trusted adult (**DBS** check).<br><br>• Injury through mental exercises; (i.e., strengthening attentional muscles and changing the way we think).<br><br>Causing **emotional distress** such as; panic, depression, and anxiety, mania and psychotic symptoms, agitation, physical discomfort, sleepiness, sadness and anger.<br><br>• Injury through **physical exercises** i.e., breathing exercises, shoulder roles, neck stretches, bending from the hips, arm stretches, walking, knee bends anything that involves physical exercise)<br><br>Causing **physical distress** such as; sprained joints, tear tendons, painful muscle spasm, asthma attacks, heat stroke, heart attacks.<br><br>• Working with anyone who is classed as vulnerable that could cause existing **mental health triggers.**<br><br>i.e. anyone with pre-existing mental health difficulties, such as a tendency to experience anxiety or depression, or a history of trauma or psychosis, may increase the risks.<br><br>• **Voice damage** caused by attempting vocal technique and through attempting new technique using mindfulness methodology.<br><br>• Unwanted visitors when using online platform 'Zoom'. | I will mitigate this risk by creating password entries for the questionnaire and storing responses on my password protected computer.<br><br>*(this box should expand as you type)*<br><br>• I am a **member of the DBS update services** ensuring my certificate is kept up to date. https://www.gov.uk/dbs-update-service<br><br>• I member of the Incorporated Society of Musicians (ISM) - the UK's professional body for musicians and a nationally recognised subject association for music Registered Private Teacher Status through ISM. Having ISM Registered Private Teacher status demonstrates to current and potential pupils and their parents that the teacher has been reference checked and DBS checked by your professional body and that they have signed up to our **Safeguarding & Child Protection Policy, Code of Practice and procedures.** https://www.ism.org<br><br>• All **consent** will be gained face to face with the **parent/guardian and child both present** before any research takes place. Where signatures are obtained on a permission slip or online through a software i.e., https://mailchimp.com/en-gb/ where the password to gain access to give consent will be emailed only to the parent/guardian to confirm they have read and understood the process with their child present giving dual consent.<br><br>• Appropriate language to explain the research project will be written **age appropriately** and the opportunity to ask questions for further clarity will be offered to both the parent/guardian and child always together so that all information is fully understood. Where appropriate, the researcher will read out the information and consent sheet and/or offer an information online group session where parents/ guardians with their minors are able to gain further information and have a Q&A session along with fully understanding where and how any gathered data will be used and protected.<br><br>• **(GDPR)** Only necessary data will be collected and names will be initialised or anonymised. A **Privacy Policy Statement** is |

| | | |
|---|---|---|
| | | available upon request. All personal data collected by participants will be stored on my personal password protected computer. I am a member of the Information Commissioner's Office (ICO) www.ico.org.uk following professional advice & guidance on protecting personal data.<br><br>• Time will be given to participants to process the research project that they have been invited to take part in with their families before agreeing to participation, they will not be forced to take part, it will be a voluntary mutual agreement between the child with their parent guardian.<br><br>• My work email (hello@vocally-yours.co.uk) will be offered to parents/guardians and parents/guardians contact details will be obtained by the researcher to ensure a smooth communication process is instilled from the beginning to end of project where there is opportunity to ask questions and/or withdraw 'opt out' from the process as well as submit any feedback or complaints.<br><br>• I will ensure that all participants are fit and healthy prior to introducing any physical exercise; collecting information upfront to be made aware of any underlying physical health issues that could cause injury or harm to participants, if they were to participate and/or adapting technique to suit any known physical injury, instructed, guided and approved by the participant. If injury was to occur, I would seek medical support and / or advise participants, parents / guardians to visit a medical professional, www.nhs.uk<br><br>• I will ensure that all participants are fit and mentally healthy prior to introducing any mental exercise; collecting information upfront to be made aware of any underlying mental health issues that could cause injury or harm to participants if they were to participate and/or adapting technique to suit any known mental illness, instructed, guided and approved by the participant and parent/guardian. I will make all participants, parents / guardians aware of suitable support lines upfront and when required; i.e. www.mind.org.uk<br><br>• Participants experiencing any signs of voice damage or discomfort will have with parents/guardians alerted/informed and be directed to seek expert advice (voice clinics) at www.britishvoiceassociation.org.uk |

| | | |
|---|---|---|
| | | (BVA) and / or encouraged to seek professional medical advice at their local doctors.<br><br>**Further Information**<br><br>**Safeguarding Policy Includes (Online and Face to Face Lessons):**<br><br>• **Suitable environment:** Both participants and teacher/researcher must be physically located in safe working spaces, appropriate for lessons; a lounge or study is appropriate, a bedroom or bathroom is not.<br><br>• **Adult Supervision** – The participants agreed appropriate parent(s) / guardian(s) outlined in the signed consent form must always greet the teacher/researcher at the start and end of each lesson. If the appropriate adult is not available at the student's home, the lesson will not go ahead.<br><br>• **Open Door Policy** - Lessons must be taken in a suitable room with an open door and window (air ventilation – 'covid safe lesson space' info available on request) where the suitable adult can see / hear the lesson (the adult does not have to be completely in view when the lesson is taking place).<br><br>• **Appropriate Clothing -** Pupils are expected to dress appropriately meaning attire, which would ordinarily be worn in school on a non-uniform day, is essential.<br><br>• **Lesson Recordings** - No unauthorised recording will take place.<br><br>**Further Information for Online Teaching Platform: ZOOM'**<br><br>All participants under the adult age of 18, the student's parents' or guardians' must use their own account on their own device, using the adults email account and not that of the pupils, in order to gain access to the lesson.<br><br>When using Zoom, safety measures must be applied and as such you must adhere to the following steps below before participation:<br><br>1. **Meeting IDs and Meeting Passwords** To avoid unwanted visitors, the parent of the pupil will receive a unique meeting ID and |

| | | |
|---|---|---|
| | | password via email. Once access is granted to the virtual learning classroom, the classroom will be 'locked' for your own safety to ensure only the participants intended in the lesson (i.e., teacher, parent and student) are there, and no unwanted visitors can gain access.<br><br>**2.** The Zoom Waiting Room<br>To ensure your lesson starts on time and for security purposes you must sign in to Zoom 5-10 minutes before your lesson starts. You will be placed in the virtual waiting room that allows only the intended participant to be added to the lesson though invitation from the host (Vocally Yours Teacher/Researcher) you booked your lesson with.<br><br>**3.** Zoom Safety Features<br>Zoom, is constantly improving its safety features and as such, participants must check they you are using the latest version of Zoom Where do I download the latest version?<br><br>**Communication:**<br><br>• **Communication -** must be undertaken by appropriate parents/guardians on parent devices and not with pupils who are under the age of 18. |
| 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>*(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><br>There is potential risk of emotional distress.<br><br>*(this box should expand as you type)* | *How will you mitigate the Risk to Investigator:*<br><br>I am aware that reading or listening to participants personal experiences could cause emotional distress to me thus, will seek helplines if necessary and mitigate risk with the strong family support network in which I am surrounded by.<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: | *How will you mitigate the Risk to University:* |

| | | |
|---|---|---|
| | The risk could be University reputation if I do not follow a professional and ethical code of conduct.<br><br>*(this box should expand as you type)* | I will approach this research professionally, honestly and ethically from the beginning and throughout carefully planning research stages upfront to mitigate and reduce the jeopardy of any risk to the University following outlined guidelines and codes of ethical conduct.<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 de-briefing and feedback will be provided to participants, how will this be done and when? |
| | I will be providing my work email address in order for participants to follow up should they wish to request a copy of the final report.<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 obtaining a signed consent form from all parents / guardian's participants under the age of 18 before they complete an online questionnaire that will also include an online consent form informing participants that by clicking the 'NEXT' button they are providing consent. Participants between the ages of 18 - 25 will give consent soulev by clicking the 'NEXT' button for the online questionnaire showing that by continuing they are providing consent to take part and share their date with the principal researcher (me), are agreeing to and understanding that personal data is being collated and will be being used for research purposes and not shared with anyone outside of the project.<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. |
| | Participants will be anonymised to protect and respect the privacy of all participants. I will replace students' names with numbers i.e., 'Student 1'<br><br>The questionnaire will be anonymous as I am collecting data from a selective group ( young people between the ages of 9 -25 ) collecting names is not necessary.<br><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: | | |
| | In order to conduct this research project consent forms are required in order to gain permissions for participation.<br><br>Personal data includes names of parents/guardians and participants, email addresses gathered through consent forms and could include IP addresses as well as usernames during online (zoom) meetings.<br><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 kept on a password protected home computer and/or cloud storage system which will not be shared. Audio/visual data will be transcribed and would be shown to participants to | | |

| | | | |
|---|---|---|---|
| | check accuracy of reporting. Any USB sticks used to store or transfer data will be 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.<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 on a password protected personal MAC computer which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in 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: | | |
| | Myself as the principal researcher.<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: | | |
| | Myself as 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 MAC desktop which will not be shared. Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted.<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**<br>**NO** | ☒<br>☐ |
| 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**<br>**NO** | ☒<br>☐ |

**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:** | Victoria Hogan | **Date:** 09/06/2022 |

***For STUDENT Submissions:***

| | | | |
|---|---|---|---|
| 32 | Director of Studies/Supervisor: | Louise Emanuel | **Date: 15-7-22** |
| 33 | Signature: | Louise Emanuel | |

***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.

## Notes for guidance in completion of this form

**Section A: About You**
Please complete all relevant sections

**Section B: Approval for research activity**
Research proposals must be approved in principle before applying for Ethical Approval. The proposal approval only becomes final when the ethical approval is received.

The process for proposal approval varies according the individual and programme of study:

- Research students, by application on form PG1 to the Research Degrees Committee
- Taught students by review of research proposal within Institutes (Institutes provide specific details of these processes)
- Staff, by agreement by the Academic Director/Assistant Dean

**Section C: External Ethical Guidance materials**
Many discipline areas are required to operate with the discipline specific codes of research ethics (for example health, psychology, education etc.), any such codes must be listed and you must tick to confirm that you have consulted with these.

**Section D: External Collaborative Research Activity**
Provide details of the external collaborative partners, where appropriate you might want to submit a copy of the external collaboration agreement with the Ethical Approval Form. If the partner requires the research to be subject to its own internal Ethical approval ~~process~~ then please provide details of that process and a copy of any final (or interim) approvals received from the organisation.

**Section E: Details of Research Activity**
Remember that the individuals reviewing this Ethical Approval Form may not have seen your research proposal, and also may not be experts in the specific area of your research. The information provided should therefore be jargon free and clearly stated.

**Indicative Title: please use the same title as used on the research proposal.**

**Purpose:** ~~the~~ Ethical approval process will want to ensure that the methods you propose are adequate and appropriate to address the research aims and objectives. Excessive additional data collection can be seen as unethical.

**Proposed Methods:** ~~the~~ Ethical approval process seeks to ensure that you understand the methods that are intended, and that the implementation of those methods will be appropriate and without unnecessary impact on respondents. This section must explain how the methods described will lead to the collection of necessary and sufficient data, but not excessive data. Please be specific.

**Location**: this needs to mention geographical location and also local situation (for example, within Local Authority Offices in Cardiff, using a private room but close to other individuals). If you are collecting data within an organisational setting then you need to explain the permissions that you have obtained to do this.

**Research Activity outside of the UK:** please complete this section in detail, and note any guidance you have received. Also describe your own familiarity (or not) with the location that you will be utilising.

**Section F: Scope of Research Activity**
Please tick ALL of the research activities that might be undertaken. If any additional types of activity are intended then please add an extra box and describe these.

If you have answered no to all questions in F then sections G and I do not need to be completed Signatures are still required in section K.

**Section G: Intended Participants**
Please tick all categories that might apply.

**Numbers & Source:** if you are using a series of different methods or research activities please list numbers for each stage/phase. Be clear about how you will find respondents. Will you use intermediaries, and if so how? How will you ensure compliance with your sampling strategy?

**Information for participants**: all participants should be appropriately informed about the research, what is expected of them and what will happen to the information that they provide. The Ethical review process does not ask to see this documentation, but requires this to be reviewed and approved by the Director of Studies in the case of research students, the supervisor/module tutor in relation to students on taught programmes and the Academic Director/Assistant Dean in relation to staff research.

**Section H: Anticipate Risks**
All research carries some level of risk. The answers you provide to questions in this section will be reviewed to ensure that you have an appropriate understanding of the type of risks involved and how you can mitigate against these risks. If you have completed a full risk assessment, as required for example for laboratory work, field work, clinical tests, diving operations, or by a collaborative partner, you may append that to this form. In that case, please tick the box indicating this has been provided. You will not then be required to complete Section H.

**Risk to participants** Think very carefully about how your actions/questions/discussions might affect the people you are involving as participants. You might identify the risk as small but it would still be a risk. Many types of question have the potential to make respondents less content with their life / job; you need to recognise and try to ameliorate any such effects
If these are business owners, time with you may reduce profit.
In some locations physical risk is very real to both participants and yourself, please consider this.

**Risk to you, the researcher** Think about where you will meet people, if there are any dangers involved in the location. If you are meeting people as individuals think about using a public place. In general do not visit people in their own homes or remote locations. If you are talking to individuals about certain issues think about how their responses might affect you emotionally. What about the risk of collecting insufficient data?

**Risk to the University** When undertaking your research, you are acting as a member of the University (student or staff). Professionalism is important, so it is important to be well organised and well prepared. Punctuality, clarity etc. are all part of this. What will you do to ensure this? You must ensure you do not harm the good name of the University in any way and do nothing to undermine the reputation of the research it conducts and sponsors. Upholding high standards of conduct and integrity are vital in this regard. You must also conduct the research in such a way to minimise the potential for claims of negligence made against the University, its researchers and any collaborating individual or organisation. In this respect you should always comply with ethical, legal and professional frameworks, obligations and standards as required by statutory and regulatory authorities, as well as the university's Research Integrity and Ethics Code of Practice. Research misconduct in this respect can take many forms, including:

- fabrication: making up results or other outputs (eg. artefacts) and presenting them as if they were real
- falsification: manipulating research processes or changing or omitting data without good cause
- plagiarism: using other people's material without giving proper credit
- failure to meet ethical, legal and professional obligations: for example failure to declare competing interests; misrepresentation of involvement or authorship; misrepresentation of interests; breach of confidentiality; lack of informed consent; misuse of personal data; and abuse of research subjects or material
- improper dealing with allegations of misconduct: failing to address possible infringements such as attempts to cover up misconduct and reprisals against whistle-blowers

**Adverse Outcomes.** Think carefully about the possibilities, and cover here




Victoria Hogan
9th June 2022

Dear UWTSD,

*RE: Combining mindfulness and singing teaching technique: Piloting a six-week course of private lessons focusing specifically on 'young people' to develop calm and self-accomplishment.*

I confirm that I approve of the research proposed into *'combining mindfulness and singing teaching technique*' to be carried out by Victoria Hogan, of Victoria Hogan Vocal Coach, owner of *Vocally Yours* during private lessons with the company between July 2022 and March 2023.

Yours Faithfully,

Victoria Hogan

| PROJECT MANAGER | ASSESSED BY | ASSESSMENT DATE |
|---|---|---|
| Victoria Hogan | Victoria Hogan | 06/09/22 |

| PROBABILITY KEY | |
|---|---|
| 1 | Unlikely |
| 2 | Likely |
| 3 | Very Likely |

| IMPACT KEY | |
|---|---|
| 1 | Low |
| 2 | Medium |
| 3 | High |

RATING MATRIX

| | | | |
|---|---|---|---|
| 3 | 3 | 6 | 9 |
| 2 | 2 | 4 | 6 |
| 1 | 1 | 2 | 3 |
| | 1 | 2 | 3 |

| RATING_NO | RATING_NAME |
|---|---|
| 1 | LOWEST |
| 2 | VERY LOW |
| 3 | LOW |
| 4 | MEDIUM LOW |
| 6 | MEDIUM HIGH |
| 9 | HIGHEST |

| No. | What are the risks? | Who might be harmed? | Probability | Impact | Score | Current risk mitigation and control measures: | Action Owner |
|---|---|---|---|---|---|---|---|
| 1 | Injury through **physical exercises;** (i.e., breathing exercises, shoulder roles, neck stretches, bending from the hips, arm stretches, walking, knee bends anything that involves physical exercise)<br><br>Causing **physical distress** such as; sprained joints, tear tendons, painful muscle spasm, asthma attacks, heat stroke, heart attacks. | Students<br>Participants<br>Teachers<br>Vulnerable People | 1 | 3 | 3 | Ensure that all participants are fit and healthy prior to introducing any physical exercise; collecting information upfront to be made aware of any underlying physical health issues that could cause injury or harm to participants, if they were to participate and/or adapting technique to suit any known physical injury, instructed, guided and approved by the participant. If injury was to occur I would seek medical support and / or advise participants to visit a medical professional, www.nhs.uk | Victoria Hogan |
| 2 | Injury through **mental exercises;**<br><br>(i.e., strengthening attentional muscles and changing the way we think)<br><br>Causing **emotional distress** such as; panic, depression, and anxiety, mania and psychotic symptoms, agitation, physical discomfort, sleepiness, sadness and anger. | Students<br>Participants<br>Teachers<br>Vulnerable People | 1 | 3 | 3 | Ensure that all participants are fit and mentally healthy prior to introducing any mental exercise; collecting information upfront to be made aware of any underlying mental health issues that could cause injury or harm to participants if they were to participate and/or adapting technique to suit any known mental illness, instructed, guided and approved by the participant. I will make all participants aware of suitable support lines upfront and and when required; www.mind.org.uk | Victoria Hogan |
| 3 | Working with anyone who is classed as vulnerable that could cause existing **mental health triggers**<br><br>i.e. anyone with p**re-existing mental health difficulties**, such as a tendency to experience anxiety or depression, or a history of trauma or psychosis, may increase the risks. | Students<br>Participants<br>Teachers<br>Vulnerable People | 1 | 3 | 3 | Ensure that all participants are fit and mentally healthy prior to introducing any mental exercise; collecting information upfront to be made aware of any underlying mentall health issues that could cause injury or harm to participants if they were to participate and/or adap technique to suit any known mental illness, instructed, guided and approved by the participant. I will make all participants aware of suitable support lines upfront and when required; www.mind.org.uk | Victoria Hogan |
| 4 | **Breach** of General Data Protection Regulation **(GDRP).** | Students<br>Participants<br>Teachers<br>Vulnerable People | 1 | 1 | 1 | All personal data collected by participants will be stored on my personal password protected computer. I am a member of the Information Commissioner's Office (ICO) www.ico.org.uk following professional advice & guidance on protecting personal data and Incorporated Society of Musicians (ISM) www.ism.org following ISM Safeguarding & Child Protection Policy, Code of Practice and procedures. | Victoria Hogan |
| 5 | **Voice damage** caused by attempting vocal technique and through attempting new technique using mindfulness methodology. | Students<br>Participants<br>Teachers<br>Vulnerable People | 1 | 2 | 2 | Participants experiencing any signs of voice damage or discomfort will be directed to seek expert advice (voice clinics) at www.britishvoiceassociation.org.uk (BVA) and / or encouraged to seek professional medical advice at their local doctorse. | Victoria Hogan |

## Research Information Sheet and Contact Details

Dear Participant / Parent,

I would like to take this opportunity to invite ( [redacted] to take part in a vocal research study undertaken by myself, Victoria Hogan with the **University of Wales Trinity St David** in association with the **Voice Study Centre.** I have been studying Professional Practice (Voice Pedagogy) at Masters level for over 2-years in order to strengthen my knowledge of voice further, as well as my practice. In order to complete my Masters in full, it is required that I undergo practical research. This is an opportunity to put my theoretical research into physical practice and I am excited to share with you, my updated methodology and approach to teaching, in the aim to bring the best out of each individual consequently, improving the voice as a result.

**What is the purpose of this research study?**

As a singing teacher, there are two things that are important to me;

1. That the journey of developing vocal technique is enjoyable, stress free and fun.
2. That the development of vocal technique, is achieved.

All students come to my singing practice to become better singers. Although a technical teacher, I do believe that a mindful approach to learning how to sing, is not only important but beneficial to the individual in terms of vocal development.

**Aims of Research Activity**

To assess if mindfulness as a beneficial preparation strategy has a positive effect on young people when introduced to a singing, supporting them to develop vocal technique, achieve self-accomplishment and boost feelings of wellbeing.

**What does this research study entail?**

- The participant will participate in mindfulness activity throughout four lessons during this study.
- The participant will complete a questionnaire (open questions) prior to activity taking place.
- The participant will complete a questionnaire after the activity taking place, a 'follow-up' questionnaire.

**Will this affect my singing lesson?**

Singing lessons will commence as normal is terms of the continuation of current vocal focus i.e., examination or audition preparation. The participant will however notice a new introduction to mindfulness technique, at the beginning and potentially throughout the lesson. This is in replacement of potentially the usual vocal warm-up and vocal technique development.

The idea is that it will enhance the singing lesson, making it more enjoyable and hopefully, present a method that will achieve a stronger vocal development result. I am looking to determine if all, or just one method is useful in determining the outputs that I hypothesise to be positive, having undergone rigorous research around the topic of mindfulness playing a role in the development of vocal technique.

**What is the nature of study?**

Having previously researched if mindfulness could aid the development of vocal technique, I am now in a position to physically put into practice methodologies, that I have researched, analysed and believe will strengthen my singing teaching practice.

**Why mindfulness?**

Mindfulness, has many benefits including, non-judgemental attention' (Rosenzweig, 2013, p.796), something I wish to instil in my singing teaching practice. I believe a non-judgemental approach to learning new vocal technique would decrease nerves and consequently would improve vocal technique as nerves can cause muscle tension consequently having the opposite effect of development 'singers learn to train muscles and release tensions' (Blackhurst, 2021, p.12) but unlike a physical instrument that we can release or tighten because we can see the issue externally, we cannot simply adjust the cricothyroid and thryroarytenoid muscle with our fingers on the spot, to prevent vocal breaks (Herbst *et al.*, 2019, p.13).

I consider myself a mindful singing teacher thus, my approach is kind but I am very determined that the final outcome is that each singer's voice strengthens, the reason you or your child comes to me for vocal lessons. You may enjoy reading more about my research through my blog **'The Mindful Singing Teacher'** here: https://www.vocally-yours.co.uk/post/the-mindful-singing-teacher

I want to apply non-judgemental attention' (Rosenzweig, 2013, p.796) to my practice., encouraging a safe space which, I often promote in or order for students to comfortably make mistakes in order to learn, with no judgement.

**Why am I doing this study?**

All of my student's care about singing well. Sometimes, when approaching a song or note they deem difficult 'fear', 'worry' and 'nerves' can be the result of 'tightness in the neck or throat (Elliot, 2010, p. 38) which, can prolong vocal development.

As a teacher who specialises in contemporary commercial music (CCM) and musical theatre, I am always asked for support with the development technique of 'belt'. Voice belting is a desirable vocal technique for both contemporary commercial music (CCM) students and singers who enjoy the musical theatre genre.

**What is 'Belt'?**

Belt, is a vocal technique considered to be 'loud' (LeBorgne et al. 2010, p.678), sung in the 'chest register' (Lebowitz and Baken, 2011, p.160), and 'sometimes nasal, always "twangy" (Estill 1988, p.38) and involves a 'high level of physical effort' (LeBorgne et al. 2010, p.10) to describe only but a few characteristics of this voice technique. Belting, is now an accepted and expected in contemporary commercial music (Lebowitz and Baken, 2011, p160).

Having recently researched **"An investigation into gaining a deeper understanding of the vocal technique 'belt' discovering how to teach it more effectively, safely and confidently"** means that 'belt' will be the core focus in terms of the vocal development within this study.

**Participant Consent:**

*In order to take part in this research study you must read, sign and return the attach consent form.*

**Underlying physical and/or health issues:**

*If you or your child* has any underlying physical and/or health issues that could cause injury or harm during the research project, if you/ they were to participate, this must be raised in advance of the study in order to arrange necessary precaution to prevent risk or necessary arrangement in the case of an emergency.

**Useful Support Lines, if required:**

www.mind.org.uk
www.britishvoiceassociation.org.uk

**Researcher Contact Details:**

***If you would like to find out more information about this research study you can contact me on 07860 378 194 or email me at hello@vocally-yours.co.uk. You may also* opt out' from the process as well as submit any feedback or complaints at any time.**

Please do not hesitate to contact me if you have any queries.

Yours Sincerely,

**Vicci Hogan**
**Owner, Vocally Yours**

hello@vocally-yours.co.uk | www.vocally-yours.co.uk

VOICE STUDY CENTRE

Vocally Yours®

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

***'Combining mindfulness and singing teaching technique: Piloting a four-week course of private lessons focusing specifically on 'young people' to develop calm and self-accomplishment'***

**Consent to take part in research**

Dear Participant,

Ethical approval has been received from the University of Wales Trinity St David in collaboration with Voice Study Centre giving me permissions to conduct this research study.

This project is aimed at young people (under 25 years of age), therefore if a participant, is under the adult age of 18 years, then permission must be obtained by their parent / guardian to allow for participation of the singing student.

- I.....voluntarily agree to participate in this research study.

Or

- I.. [redacted] the parent / guardian o [redacted] ..voluntarily agree and give permission for [redacted] to participate in this research study.
- I have read and understood the information about the project, as provided in the information sheet.
- I have been given the opportunity to ask questions about the project.
- I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.
- I understand that I can withdraw permission to use data from my questionnaire within two weeks after the interview, in which case the material will be deleted.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves completing a questionnaire prior to activity, participating in four activities across four vocal lessons and completing a follow up questionnaire after activity has taken place.
- I understand that I will not benefit directly from participating in this research.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that only necessary data **(GDPR)** will be collected and names will be initialised or anonymised.

- I understand that in any report on the results of this research that my identity will remain anonymous. This will be assured by using initials only instead of full names and disguising any details of my questionnaires which, may reveal my identity or the identity of people I speak about.

- I understand that results from this study will be written into the researcher's dissertation, presented to the University examination board, with potential to be presented in conference proceedings and / or a published journal.

- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities that they will discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms and original questionnaires will be retained on a password protected computer until shared with the University examination board for grading purposes.

- I understand analysis of my questionnaire in which all identifying information has been removed will be retained for two years from the date of the exam board.

- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.

- I understand that I am free to contact any of the people involved in the research to seek further clarification and information, names, degrees, affiliations and contact details of researchers (and academic supervisors when relevant).

- I understand that it is my responsibility to raise awareness of any underlying physical and/or health issues that could cause injury or harm during the research project, if I / participant were to participate. This must be raised in advance of the study in order to arrange necessary precaution to prevent risk or necessary arrangement in the case of an emergency.

**Parent / Guardian of Participant:** [redacted] [redacted] 11/12/2022
Name of Parent / Guardian of Participant: Signature: Date:
**Or**
**Participant:**
Name of Participant: Signature: Date:

**Researcher:**

Name of Researcher: Victoria Hogan Signature: [redacted] Date: 7/12/2022

Thank you for your time and willingness to take part in this research project.

Kind Regards,

Victoria Hogan
E: hello@vocally-yours.co.uk
T. 07860 378 194

*This research has been reviewed and approved by the Voice Study Centre and the University of Wales Trinity Saint David Research Ethics Board. Please do not hesitate to get in touch with the researcher directly if you have any questions or concerns about the research study.*

VOICE STUDY CENTRE

Vocally Yours®

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

***'Combining mindfulness and singing teaching technique: Piloting a four-week course of private lessons focusing specifically on 'young people' to develop calm and self-accomplishment'***

**Consent to take part in research**

Dear Participant,

Ethical approval has been received from the University of Wales Trinity St David in collaboration with Voice Study Centre giving me permissions to conduct this research study.

This project is aimed at young people (under 25 years of age), therefore if a participant, is under the adult age of 18 years, then permission must be obtained by their parent / guardian to allow for participation of the singing student.

- I.....voluntarily agree to participate in this research study.

Or

- [redacted].the parent / guardian [redacted].voluntarily agree and give permission for [redacted] to participate in this research study.
- I have read and understood the information about the project, as provided in the information sheet.
- I have been given the opportunity to ask questions about the project.
- I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.
- I understand that I can withdraw permission to use data from my questionnaire within two weeks after the interview, in which case the material will be deleted.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves completing a questionnaire prior to activity, participating in four activities across four vocal lessons and completing a follow up questionnaire after activity has taken place.
- I understand that I will not benefit directly from participating in this research.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that only necessary data **(GDPR)** will be collected and names will be initialised or anonymised.

- I understand that in any report on the results of this research that my identity will remain anonymous. This will be assured by using initials only instead of full names and disguising any details of my questionnaires which, may reveal my identity or the identity of people I speak about.

- I understand that results from this study will be written into the researcher's dissertation, presented to the University examination board, with potential to be presented in conference proceedings and / or a published journal.

- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities that they will discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms and original questionnaires will be retained on a password protected computer until shared with the University examination board for grading purposes.

- I understand analysis of my questionnaire in which all identifying information has been removed will be retained for two years from the date of the exam board.

- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.

- I understand that I am free to contact any of the people involved in the research to seek further clarification and information, names, degrees, affiliations and contact details of researchers (and academic supervisors when relevant).

- I understand that it is my responsibility to raise awareness of any underlying physical and/or health issues that could cause injury or harm during the research project, if I / participant were to participate. This must be raised in advance of the study in order to arrange necessary precaution to prevent risk or necessary arrangement in the case of an emergency.

**Parent / Guardian of Participant:**
Name of Parent / Guardian of Participant: [redacted] Signature: [redacted] Date: 9/12/22
**Or**
**Participant:**
Name of Participant: Signature: Date:

**Researcher:**
Name of Researcher: Victoria Hogan Signature: [signature] Date: 7/12/2022

Thank you for your time and willingness to take part in this research project.

Kind Regards,

Victoria Hogan
**E:** hello@vocally-yours.co.uk
**T. 07860 378 194**

*This research has been reviewed and approved by the Voice Study Centre and the University of Wales Trinity Saint David Research Ethics Board. Please do not hesitate to get in touch with the researcher directly if you have any questions or concerns about the research study.*

***'Combining mindfulness and singing teaching technique: Piloting a four-week course of private lessons focusing specifically on 'young people' to develop calm and self-accomplishment'***

**Consent to take part in research**

Dear Participant,

Ethical approval has been received from the University of Wales Trinity St David in collaboration with Voice Study Centre giving me permissions to conduct this research study.

This project is aimed at young people (under 25 years of age), therefore if a participant, is under the adult age of 18 years, then permission must be obtained by their parent / guardian to allow for participation of the singing student.

- I.....voluntarily agree to participate in this research study.

**Or**

- [redacted].....the parent / guardian of [redacted].....voluntarily agree and give permission for [redacted]..... to participate in this research study.
- I have read and understood the information about the project, as provided in the information sheet.
- I have been given the opportunity to ask questions about the project.
- I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.
- I understand that I can withdraw permission to use data from my questionnaire within two weeks after the interview, in which case the material will be deleted.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves completing a questionnaire prior to activity, participating in four activities across four vocal lessons and completing a follow up questionnaire after activity has taken place.
- I understand that I will not benefit directly from participating in this research.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that only necessary data **(GDPR)** will be collected and names will be initialised or anonymised.

- I understand that in any report on the results of this research that my identity will remain anonymous. This will be assured by using initials only instead of full names and disguising any details of my questionnaires which, may reveal my identity or the identity of people I speak about.

- I understand that results from this study will be written into the researcher's dissertation, presented to the University examination board, with potential to be presented in conference proceedings and / or a published journal.

- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities that they will discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms and original questionnaires will be retained on a password protected computer until shared with the University examination board for grading purposes.

- I understand analysis of my questionnaire in which all identifying information has been removed will be retained for two years from the date of the exam board.

- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.

- I understand that I am free to contact any of the people involved in the research to seek further clarification and information, names, degrees, affiliations and contact details of researchers (and academic supervisors when relevant).

- I understand that it is my responsibility to raise awareness of any underlying physical and/or health issues that could cause injury or harm during the research project, if I / participant were to participate. This must be raised in advance of the study in order to arrange necessary precaution to prevent risk or necessary arrangement in the case of an emergency.

**Parent / Guardian of Participant:**
Name of Parent / Guardian of Participant: [redacted] Signature: [redacted] Date: 10/12/2022
**Or**
**Participant:**
Name of Participant: Signature: Date:

**Researcher:**
Name of Researcher: Victoria Hogan Signature: [signature] Date: 7/12/2022

Thank you for your time and willingness to take part in this research project.

Kind Regards,

Victoria Hogan
**E: hello@vocally-yours.co.uk**
**T. 07860 378 194**

*This research has been reviewed and approved by the Voice Study Centre and the University of Wales Trinity Saint David Research Ethics Board. Please do not hesitate to get in touch with the researcher directly if you have any questions or concerns about the research study.*

VOICE STUDY CENTRE

Vocally Yours

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

***'Combining mindfulness and singing teaching technique: Piloting a four-week course of private lessons focusing specifically on 'young people' to develop calm and self-accomplishment'***

**Consent to take part in research**

Dear Participant,

Ethical approval has been received from the University of Wales Trinity St David in collaboration with Voice Study Centre giving me permissions to conduct this research study.

This project is aimed at young people (under 25 years of age), therefore if a participant, is under the adult age of 18 years, then permission must be obtained by their parent / guardian to allow for participation of the singing student.

- [redacted] voluntarily agree to participate in this research study.

**Or**

- I [redacted] the parent / guardian of [redacted] voluntarily agree and give permission for [redacted] to participate in this research study.
- I have read and understood the information about the project, as provided in the information sheet.
- I have been given the opportunity to ask questions about the project.
- I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.
- I understand that I can withdraw permission to use data from my questionnaire within two weeks after the interview, in which case the material will be deleted.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves completing a questionnaire prior to activity, participating in four activities across four vocal lessons and completing a follow up questionnaire after activity has taken place.
- I understand that I will not benefit directly from participating in this research.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that only necessary data **(GDPR)** will be collected and names will be initialised or anonymised.
- I understand that in any report on the results of this research that my identity will remain anonymous. This will be assured by using initials only instead of full names and disguising any details of my questionnaires which, may reveal my identity or the identity of people I speak about.

- I understand that results from this study will be written into the researcher's dissertation, presented to the University examination board, with potential to be presented in conference proceedings and / or a published journal.
- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities that they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original questionnaires will be retained on a password protected computer until shared with the University examination board for grading purposes.
- I understand analysis of my questionnaire in which all identifying information has been removed will be retained for two years from the date of the exam board.
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information, names, degrees, affiliations and contact details of researchers (and academic supervisors when relevant).
- I understand that it is my responsibility to raise awareness of any underlying physical and/or health issues that could cause injury or harm during the research project, if I / participant were to participate. This must be raised in advance of the study in order to arrange necessary precaution to prevent risk or necessary arrangement in the case of an emergency.

**Parent / Guardian of Participant:** [redacted] Signature: [redacted] Date: 8/12/22
Name of Parent / Guardian of Participant:
**Or**
**Participant:** [redacted] Signature: [redacted] Date: 8/12/22
Name of Participant:

**Researcher:**
Name of Researcher: Victoria Hogan Signature: V.Hoa Date: 7/12/2022

Thank you for your time and willingness to take part in this research project.

Kind Regards,

Victoria Hogan
**E:** hello@vocally-yours.co.uk
**T. 07860 378 194**

*This research has been reviewed and approved by the Voice Study Centre and the University of Wales Trinity Saint David Research Ethics Board. Please do not hesitate to get in touch with the researcher directly if you have any questions or concerns about the research study.*

VOICE STUDY CENTRE

Vocally Yours

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

***'Combining mindfulness and singing teaching technique: Piloting a four-week course of private lessons focusing specifically on 'young people' to develop calm and self-accomplishment'***

**Consent to take part in research**

Dear Participant,

Ethical approval has been received from the University of Wales Trinity St David in collaboration with Voice Study Centre giving me permissions to conduct this research study.

This project is aimed at young people (under 25 years of age), therefore if a participant, is under the adult age of 18 years, then permission must be obtained by their parent / guardian to allow for participation of the singing student.

[redacted]....voluntarily agree to participate in this research study.

**Or**

- I.....the parent / guardian of .....voluntarily agree and give permission for ..... to participate in this research study.
- I have read and understood the information about the project, as provided in the information sheet.
- I have been given the opportunity to ask questions about the project.
- I understand that even if I agree to participate now, I can withdraw at any time or refuse to answer any question without any consequences of any kind.
- I understand that I can withdraw permission to use data from my questionnaire within two weeks after the interview, in which case the material will be deleted.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves completing a questionnaire prior to activity, participating in four activities across four vocal lessons and completing a follow up questionnaire after activity has taken place.
- I understand that I will not benefit directly from participating in this research.
- I understand that all information I provide for this study will be treated confidentially.
- I understand that only necessary data **(GDPR)** will be collected and names will be initialised or anonymised.

- I understand that in any report on the results of this research that my identity will remain anonymous. This will be assured by using initials only instead of full names and disguising any details of my questionnaires which, may reveal my identity or the identity of people I speak about.

- I understand that results from this study will be written into the researcher's dissertation, presented to the University examination board, with potential to be presented in conference proceedings and / or a published journal.

- I understand that if I inform the researcher that myself or someone else is at risk of harm, they may have to report this to the relevant authorities that they will discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms and original questionnaires will be retained on a password protected computer until shared with the University examination board for grading purposes.

- I understand analysis of my questionnaire in which all identifying information has been removed will be retained for two years from the date of the exam board.

- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.

- I understand that I am free to contact any of the people involved in the research to seek further clarification and information, names, degrees, affiliations and contact details of researchers (and academic supervisors when relevant).

- I understand that it is my responsibility to raise awareness of any underlying physical and/or health issues that could cause injury or harm during the research project, if I / participant were to participate. This must be raised in advance of the study in order to arrange necessary precaution to prevent risk or necessary arrangement in the case of an emergency.

**Parent / Guardian of Participant:**
Name of Parent / Guardian of Participant: Signature: Date:
**Or**
**Participant:**
Name of Participant [redacted] Signature [redacted] Date: 09/12/22

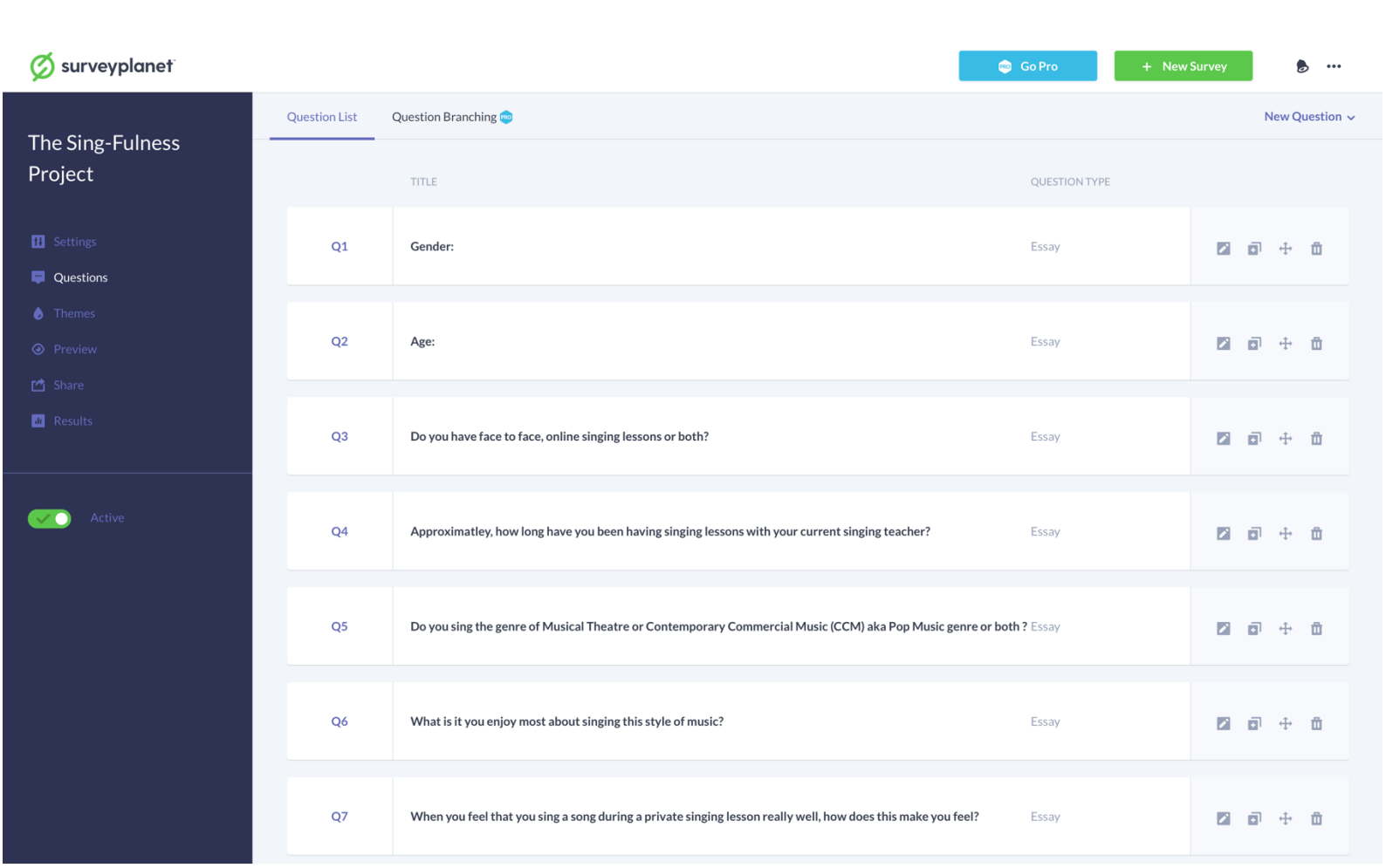
**Researcher:**
Name of Researcher: Victoria Hogan Signature: [redacted] Date: 7/12/2022

Thank you for your time and willingness to take part in this research project.

Kind Regards,

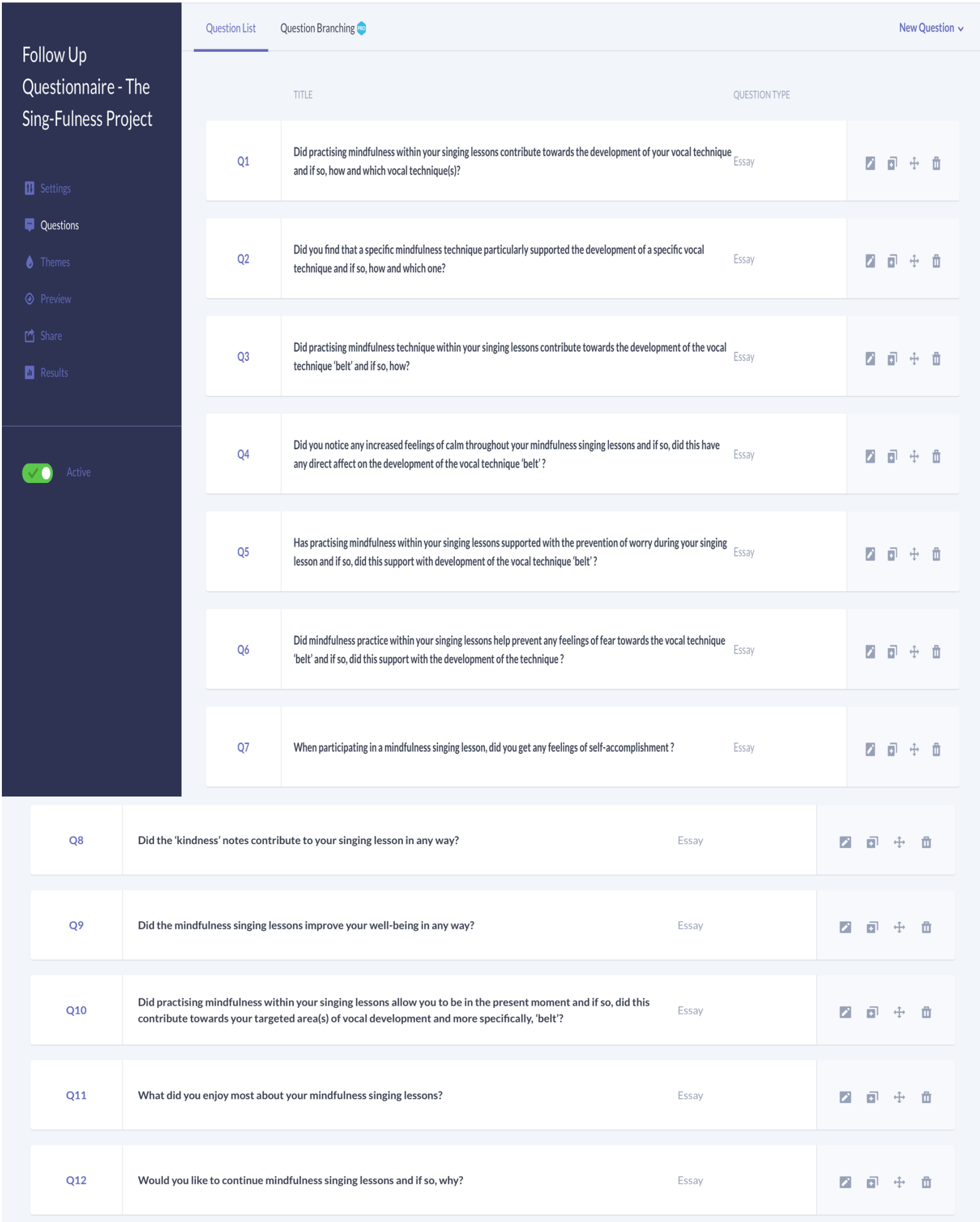
Victoria Hogan
**E: hello@vocally-yours.co.uk**
**T. 07860 378 194**

*This research has been reviewed and approved by the Voice Study Centre and the University of Wales Trinity Saint David Research Ethics Board. Please do not hesitate to get in touch with the researcher directly if you have any questions or concerns about the research study.*




| | | |
|---|---|---|
| Q8 | When you feel that you sing a song during a private singing lesson not so well, how does this make you feel? | Essay |
| Q9 | Do you ever worry that you will sing 'incorrectly' in your private singing lesson before you have even started singing a song and if so, does this has an affect on your singing voice when you do start singing and how? | Essay |
| Q10 | Do you ever worry about not being able to achieve a vocal technique during a private singing lesson and if so, why? | Essay |
| Q11 | Do you ever feel worried during your singing lessons, if so how does this affect your singing voice? | Essay |
| Q12 | Have you ever come across any vocal challenges when singing certain songs in your genre and if so, what were they and how did they affect you? | Essay |
| Q13 | Have you ever struggled with a vocal technique during a singing lesson and if so, how did this make you feel? | Essay |
| Q14 | Do you ever feel that 'fear' of singing incorrectly in front of your singing teacher prevents you singing to your full ability? If so, please state why. | Essay |
| Q15 | Do you have an understanding of what mindfulness is? If so, please describe in your own words, what mindfulness means to you: | Essay |

| | | |
|---|---|---|
| Q16 | Do you believe the concept of mindfulness and singing teaching technique together, could improve your singing voice and if so, how? | Essay |
| Q17 | Have you ever felt stressed before attending your singing lessons? If so, please explain how this made your body feel: | Essay |
| Q18 | Have you ever, for whatever reason not felt completely calm in a singing lesson and if so, how did this affect your singing voice? | Essay |
| Q19 | Do you think being calm when approaching vocal technique would support with developing vocal technique quicker? If so, why ? | Essay |
| Q20 | What do you think would personally make you feel calmer during a singing lesson? | Essay |
| Q21 | Would you describe yourself as a person who lives in the present moment as opposed to worrying about the future? Please explain your answer in detail below: | Essay |
| Q22 | In your own words, what would you consider self accomplishment to be for you personally, in terms of singing? | Essay |
| Q23 | Do you find it difficult to accomplish the vocal technique 'belt' and if so, in your own words, why ? | Essay |
| Q24 | Would you consider being able to 'belt' freely and effortlessly a self-accomplishment and if so, why is this a self-accomplishment for you ? | Essay |
| Q25 | Do you ever feel worried before attending your singing lessons, and if so how does this make your mind feel? | Essay |
| Q26 | Is there anything that ever stops you from singing to your full potential at times during your singing lesson? | Essay |
| Q27 | In its current position, how does your voice feel when you sing, is there room for improvement and in what areas ? | Essay |
| Q28 | If you could wave a magic wand to improve your singing voice, what would you have it do? | Essay |
| Q29 | Do you trust your singing teachers approach to ensuring you become the best singer you can be ? | Essay |
| Q30 | How do you usually feel after your singing lesson when you travel home? | Essay |
| Q31 | Do you have any other comments you would like to add? | Essay |


Follow Up Questionnaire - The Sing-Fulness Project
Settings
Questions
Themes
Preview
Share
Results
Active
Question List
Question Branching
New Question
TITLE
QUESTION TYPE
Q1
Did practising mindfulness within your singing lessons contribute towards the development of your vocal technique and if so, how and which vocal technique(s)?
Essay
Q2
Did you find that a specific mindfulness technique particularly supported the development of a specific vocal technique and if so, how and which one?
Essay
Q3
Did practising mindfulness technique within your singing lessons contribute towards the development of the vocal technique 'belt' and if so, how?
Essay
Q4
Did you notice any increased feelings of calm throughout your mindfulness singing lessons and if so, did this have any direct affect on the development of the vocal technique 'belt' ?
Essay
Q5
Has practising mindfulness within your singing lessons supported with the prevention of worry during your singing lesson and if so, did this support with development of the vocal technique 'belt' ?
Essay
Q6
Did mindfulness practice within your singing lessons help prevent any feelings of fear towards the vocal technique 'belt' and if so, did this support with the development of the technique ?
Essay
Q7
When participating in a mindfulness singing lesson, did you get any feelings of self-accomplishment ?
Essay
Q8
Did the 'kindness' notes contribute to your singing lesson in any way?
Essay
Q9
Did the mindfulness singing lessons improve your well-being in any way?
Essay
Q10
Did practising mindfulness within your singing lessons allow you to be in the present moment and if so, did this contribute towards your targeted area(s) of vocal development and more specifically, 'belt'?
Essay
Q11
What did you enjoy most about your mindfulness singing lessons?
Essay
Q12
Would you like to continue mindfulness singing lessons and if so, why?
Essay

# First Questionnaire.docx

**Question 1**

Gender:

Female

female

Female

Female

Female

**Question 2**

Age:

9

10 years

14

23

17

**Question 3**

Do you have face to face, online singing lessons or both?:



Face to Face

face to face

Face to Face

Face to Face

Face to face singing lessons

**Question 4**

Approximately, how long have you been having singing lessons with your current singing teacher

12 months

11 months

1 year and 4 months

Just under a year

About 16 weeks

**Question 5**

Do you sing the genre of Musical Theatre or Contemporary Commercial Music (CCM) aka Pop Music genre or both ?

Contemporary Commercial Music

Musical Theatre and pop

Musical Theatre

Musical Theatre

Contemporary Commercial

**Question 6**

What is it you enjoy most about singing this style of music?

because i enjoy singing the newest songs

"Happy" (InVivo) | Enjoy singing lessons | I enjoy singing ( process code )

Telling a story and the character you play

The characterisation which adds another level to the performance

(Initial Coding) Belt Aspirations | Committment | (Initial Coding): A desire to feel calm

Singing as a character rather than just myself

I can try to express my emotions through singing

(2) Emotional Effects / Challenges ( InVivo )

**Question 7**

When you feel that you sing a song during a private singing lesson really well, how does this make you feel?

good and makes me proud

Happy, proud,excited

Accomplished (Emotion code) | Excited (emotion code) | Proud (InVivo)

Very accomplished and proud of myself. I feel like I have developed as a singer and excited to see how well I can perform in future.

Accomplished (Emotion code) | Excited (emotion code) | Proud (InVivo)

It makes me feel much more confident in my ability and I feel happier overall.

Confident (InVivo) | "Happy" (InVivo)

I feel proud of myself

Proud (InVivo)

**Question 8**

When you feel that you sing a song during a private singing lesson not so well, how does this make you feel?

scared sometimes if its bad

Scared (InVivo) | scared (Emotion) | Scared & Hesitant (emotion)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

Deflated, sad, disappointed, confused

Disappointed ( InVivo) | Disappointing if I can't achive | Disappointed (emotion code) | disappointed itself (Emo…
Sad (Emotion Code) | Confused (emotion code) | Angry (emotion code) | Deflated (emotion code) | Doubt (emot…

I sometimes feel embarrassed but Vicky always helps to take feelings of embarrassment away and helps to improve my not so strong areas

Embarrassed (InVivo) | Embarrassment (Process Coding)

I get frustrated and disappointed, but I know that I'm having lessons to develop and improve and making mistakes is part of the process.

Acceptance: Making Mistakes is part of process (Process coding)
Disappointed ( InVivo) | Disappointing if I can't achive | Disappointed (emotion code) | disappointed itself (Emo…
Hopeful (emotion code)

It gives me motivation to try harder

(2) Current feelings after lesson

**Question 9**

Do you ever worry that you will sing ‘incorrectly’ in your private singing lesson before you have even started singing a song and if so, does this has an affect on your singing voice when you do start singing and how?

No i dont feel nervous

Confident (InVivo)

A tiny bit, i just feel tense

Tense (emotion) | Feel tense (InVivo)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

Sometimes I do fear that I will sing a song 'incorrectly', whether that be singing out of tune or just getting a few notes wrong, and occasionally it prevents me from trying new techniques as I am afraid it may not sound 'nice'.

Scared (InVivo) | scared (Emotion) | Scared & Hesitant (emotion)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

Yes definitely! This makes me feel tense which affects my voice and confidence to even start the song.

Lack Confidence (InVivo) | lacking confidence (emotion code) | Shy (Emotion code) | Nervous (Emotion)
Tense (emotion) | Feel tense (InVivo)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

Yes, I can have a shaky voice and my pitch can go off

Embarrassed (InVivo) | Embarrassment (Process Coding)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

**Question 10**

Do you ever worry about not being able to achieve a vocal technique during a private singing lesson and if so, why?

yeah sometimes, because if i do it really bad and im really bad at it, i wont be able to learn it very well

Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

Not really

Confident (InVivo)

I used to worry that I was not going to be able to belt correctly, as I grew up always singing in head voice in a choir. But recently, I've realised I can sing more comfortably in chest voice, and I plan to improve it.

aspirational (emotion) | Hopeful (emotion code)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

Yes, because I always want to do the best I can. So it's disappointing if I can't achieve it.

Disappointed ( InVivo) | Disappointing if I can't achive | Disappointed (emotion code) | disappointed itself (Emo…

Yes because I would like to get it right, I can also overthink about it

Content (Emotion code) | Overthink (Emotion code) | Overthink (InVivo) | Over thinking section of song (process coding)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

**Question 11**

Do you ever feel worried during your singing lessons, if so how does this affect your singing voice?

No

(2) Not Worried (InVivo) | Content (Emotion code)

No

(2) Not Worried (InVivo) | Content (Emotion code)

No, I never really feel worried during my singing lessons.

(2) Not Worried (InVivo) | Content (Emotion code)

Yes, I overthink different parts of songs, like high notes, big belts etc , which makes me tense and then my voice becomes tense too.

(2) 'Belt' Challenges (Initial Coding) | Big Belt Worries
Overthink (Emotion code) | Overthink (InVivo) | Over thinking section of song (process coding) | Overthink Big Belts
Tense (emotion) | Feel tense (InVivo)

I do not feel worried in these lessons because I know that no one will judge me and I know that I need to make mistakes to get it right

(2) Not Worried (InVivo) | Hopeful (emotion code)

**Question 12**

Have you ever come across any vocal challenges when singing certain songs in your genre and if so, what were they and how did they affect you?

yeah, sometimes when it goes really high. i like the help i get from my teacher

Vocal Challenge (InVivo)

High notes, I feel tense, and sometimes uncomfortable and hot

Hot & Uncomfortable (physical emotion code) | Uncomfortable (InVivo) | Tense (emotion) | Feel tense (InVivo)

A vocal challenge for me was switching from head voice to chest voice. As I never developed my chest voice for years when I was younger. Especially trying to belt in Musical theatre, I feel that it is necessary to be able to sing in chest voice well.

Vocal Challenge (InVivo) | Vocal Challenge / Necessary (Emotion)

Getting from head to chest voice and my voice would crack. This would make me lack confidence and doubt my ability.

Lack Confidence (InVivo) | lacking confidence (emotion code) | Shy (Emotion code) | Nervous (Emotion)
Sad (Emotion Code) | Confused (emotion code) | Angry (emotion code) | Deflated (emotion code) | Doubt (emot…

I struggle getting the higher and lower notes of a song. This causes me to go out of tune sometimes

Awareness (Emotion code) | Mindfulness Understanding (process code) | Vocal Challenge (InVivo)

**Question 13**

Have you ever struggled with a vocal technique during a singing lesson and if so, how did this make you feel?

yes, and sad and angry at myself

Hot & Uncomfortable (physical emotion code) | Uncomfortable (InVivo)
Sad (Emotion Code) | Confused (emotion code) | Angry (emotion code) | Deflated (emotion code) | Doubt (emot…

High notes I feel hot and uncomfortable

Hot & Uncomfortable (physical emotion code) | Uncomfortable (InVivo)

Just learning to sing comfortably in my chest voice was a struggle. This made me feel worried at times as I felt that I wasn't going to be able to sing as a strong character. But once I managed to sing in chest voice, I felt proud and accomplished.

Accomplished (Emotion code) | Excited (emotion code) | Proud (InVivo)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about ...

Yes. I always want to do the best I can, so it's disappointing if I can't achieve it

aspirational (emotion)
Disappointed ( InVivo) | Disappointing if I can't achive | Disappointed (emotion code) | disappointed itself (Emo...

I have only struggled with remembering what note to sing next in some of them

Struggled ( InVivo)

**Question 14**

Do you ever feel that 'fear' of singing incorrectly in front of your singing teacher prevents you singing to your full ability? If so, please state why.

No

(2) Not Worried (InVivo)

no but sometimes i might not sing it as loud or dont give it my all but mostly thats because that im a bit shy

(2) Emotional Effects / Challenges ( InVivo )
Lack Confidence (InVivo) | lacking confidence (emotion code) | Shy (Emotion code) | Nervous (Emotion)

I believe that the 'fear' of singing incorrectly occasionally prevents me from singing to my full capability as I don't want to be embarrassed in lessons.

Embarrassed (InVivo) | Embarrassment (Process Coding)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about ...

Definitely. I always want to portray the best of myself and so I worry that I won't and that I'll get judged (even though she's not judgemental at all). This can mean I'm tense and stressed before I even start the lesson.

aspirational (emotion) | Judgement (emotion) | Say Something Bad | Pre Stress (emotion) | sound strained (invivo)
Tense (emotion) | Feel tense (InVivo)

No

(2) Not Worried (InVivo)

**Question 15**

Do you have an understanding of what mindfulness is? If so, please describe in your own words, what mindfulness means to you:

No, not sure what it is

Not Sure (InVivo) | Unsure on Mindfulness

mindfulness is being in the moment and not thinking about what will happen next or what just happened

(2) Mindfulness Understanding (InVivo)
Attention (InVivo) | Refocusing (process code) | Dwell to much on past (invivo) | Thinking about what comes ne…

To some extent I have an understanding of what mindfulness is. I believe it's taking care of your mental health and being at peace and comfort with yourself.

(2) Mindfulness Understanding (InVivo) | Awareness (Emotion code) | Mindfulness Understanding (process code)
Initial Understanding of Mindfulness (Initial Coding):

Some understanding. To me mindfulness is having more awareness and understanding of the body and feelings.

(2) Mindfulness Understanding (InVivo) | Awareness (Emotion code) | Mindfulness Understanding (process code)

Yes, mindfulness means being kind to each other and showing respect

(2) Mindfulness Understanding (InVivo) | Awareness (Emotion code) | Mindfulness Understanding (process code)
Initial Understanding of Mindfulness (Initial Coding):

**Question 16**

Do you believe the concept of mindfulness and singing teaching technique together, could improve your singing voice and if so, how?

Not sure

Not Sure (InVivo)

yes because if you were singing more in the moment then you wouldnt worry as much about how you sang it and it woud also make your voice sound better because you wouldnt be worried or destracted by anything

(2) Mindfulness Understanding (InVivo)
Attention (InVivo) | Refocusing (process code) | Dwell to much on past (invivo) | Thinking about what comes ne…

I feel it could, as I may feel not so stressed on getting notes wrong and being embarrassed in lessons.

(2) Current feelings after lesson
Embarrassed (InVivo) | Embarrassment (Process Coding)
Initial Understanding of Mindfulness (Initial Coding):
Mindfulness hope for singing (emotion code)

Yes definitely. Nerves and worry about judgement from others is a huge reason why I lack confidence. I think understanding this further would really help me to improve.

Embarrassed (InVivo) | Embarrassment (Process Coding)
Initial Understanding of Mindfulness (Initial Coding):
Judgement (emotion) | Say Something Bad
Mindfulness hope for singing (emotion code)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

Yes, I feel like it would make me more calmer whilst singing. I would have to learn how to keep calm whilst singing

Calm (InVivo)
Mindfulness hope for singing (emotion code)

**Question 17**

Have you ever felt stressed before attending your singing lessons? If so, please explain how this made your body feel:

No, i love going to my singing lessons

No

No

No

I don't tend to feel stress slot in my singing lessons. But, during those few occasions where something external is making me stressed, my body feels tense.

Pre Stress (emotion) | sound strained (invivo)
Tense (emotion) | Feel tense (InVivo)

Yes. It makes my heart race and I can feel tingly, sometimes I get headaches too.

Headaches | Pre Stress (emotion) | sound strained (invivo) | Tingly
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

No

No

**Question 18**

Have you ever, for whatever reason not felt completely calm in a singing lesson and if so, how did this affect your singing voice?

No, i like my lessons

No

yes. i dint sing as well

Occasionally, this can make my voice shaky and I sometimes lose control in my voice.

Shaky

Yes. I may have had a stressful day or be worried about the song I'm singing. Then my throat feels tight and I can sound strained. Also more prone to cracking.

Cracking | Pre Song Worry | Pre Stress (emotion) | sound strained (invivo) | Throat Feels Tight (invivo)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

yes but not because of singing. It made my voice sound less confident

Committment | (Initial Coding): A desire to feel calm | vocal aims

**Question 19**

Do you think being calm when approaching vocal technique would support with developing vocal technique quicker? If so, why ?

Yeah, because i can relax more

Calm (InVivo) | Mindfulness hope for singing (emotion code)

yes because you cant sing properly if you are not calm, when you are tense and the muscles are tight and it squashes the voice

Calm (InVivo) | Committment | (Initial Coding): A desire to feel calm | Mindfulness hope for singing (emotion code)

I believe it would, as being comfortable and at peace with myself means that I am not going to feel embarrassed about trying something new out and potentially getting it wrong.

Calm (InVivo) | Committment | (Initial Coding): A desire to feel calm
Embarrassed (InVivo) | Embarrassment (Process Coding) | Mindfulness hope for singing (emotion code)

Definitely, because it means the muscles etc that are required are at their best and you are in the best head space to sing freely.

Calm (InVivo) | Committment | (Initial Coding): A desire to feel calm | Mindfulness hope for singing (emotion code)

Yes because I can then concentrate more on my voice and not other things that are going on

Attention (InVivo) | Refocusing (process code) | Dwell to much on past (invivo) | Thinking about what comes ne…
Committment | (Initial Coding): A desire to feel calm | Mindfulness hope for singing (emotion code)

**Question 20**

What do you think would personally make you feel calmer during a singing lesson?

Not sure

Not Sure (InVivo)

I'm not quite sure, sorry

Not Sure (InVivo)

I think taking time at the beginning of the lesson to let go of any stresses from the day and re-focusing.

Attention (InVivo) | Refocusing (process code) | Dwell to much on past (invivo) | Thinking about what comes ne…

Breathing exercises

Breathing Exercises (InVivo) | Mindfulness hope for singing (emotion code)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

unanswered

**Question 21**

Would you describe yourself as a person who lives in the present moment as opposed to worrying about the future? Please explain your answer in detail below:

Worry about the future sometimes

Attention (InVivo) | Refocusing (process code) | Dwell to much on past (invivo) | Thinking about what comes ne...
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about ...

I'm a bit of both. most im in the present, but then I worry about something Ive done. Mostly im in the present when Im doing something.

Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about ...

If anything, I believe I dwell too much on past mistakes, but sometimes I worry about the future.

Attention (InVivo) | Refocusing (process code) | Dwell to much on past (invivo) | Thinking about what comes ne...
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about ...

No. I suffer from anxiety and so I tend to spend a lot of time worrying about the future and I don't feel like I spend a lot of time in the presents moment at all.

Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about ...

I worry about the future, I worry about being behind everyone else and if I achieved my goals or not

Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about ...

**Question 22**

In your own words, what would you consider self accomplishment to be for you personally, in terms of singing?

I want to be very good at controlling my vibrato

aspirational (emotion) | Being able to sing (InVivo) | vocal aims (initial)

singing a high note really well

aspirational (emotion) | Being able to sing (InVivo) | vocal aims (initial)

Having a strong chest voice and belting confidently with good dynamics and characterization.

(2) 'Belt' Challenges (Initial Coding) | Big Belt Worries | (2) Desire to Belt (Emotion) & 2nd Cycle | aspirational (emotion)
Being able to sing (InVivo) | Belt Confidence | belting confidently (process code) | vocal aims (initial)

Being able to sing completely freely without holding back or worrying about what others think.

aspirational (emotion) | Being able to sing (InVivo) | vocal aims (initial)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

Having the confidence to sing in front of people

aspirational (emotion) | Lack Confidence (InVivo) | lacking confidence (emotion code) | Shy (Emotion code) | Nervous (Emotion)
vocal aims (initial)

**Question 23**

Do you find it difficult to accomplish the vocal technique 'belt' and if so, in your own words, why ?

(2) 'Belt' Challenges (Initial Coding) | Big Belt Worries

not sure

Not Sure (InVivo)

ive only done it a few times, so im learning but I think I was ok at it

(2) 'Belt' Challenges (Initial Coding) | Big Belt Worries | Belt (InVivo) | Content (Emotion code) | Inexperienced Belter

Yes, as I grew up in a choir. So I was never taught nor encouraged to sing in my chest voice. It is difficult for me to sing in chest voice and belt comfortably but I have come a long way and am better than before.

(2) 'Belt' Challenges (Initial Coding) | Big Belt Worries | Belt (InVivo) | Content (Emotion code) | Pre Training Unravel

Yes, because I'm scared of just going for it, in case my voice cracks, it's flat or it sounds shouty. So I tend to pull back before I can achieve it.

(2) 'Belt' Challenges (Initial Coding) | Big Belt Worries | Belt (InVivo) | Belt Hesitation
Scared (InVivo) | scared (Emotion) | Scared & Hesitant (emotion)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

Yes, I would worry if I am shouting or singing to quiet instead of belting

(2) 'Belt' Challenges (Initial Coding) | Big Belt Worries | Belt (InVivo)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …
Worry Doing it Wrong

**Question 24**

Would you consider being able to 'belt' freely and effortlessly a self-accomplishment and if so, why is this a self-accomplishment for you ?

not sure

Not Sure (InVivo)

yes, not many people can do it and it would show how Ive come on in singing

(2) Desire to Belt (Emotion) & 2nd Cycle | (Initial Coding) Belt Aspirations | Belt Hope (Self Accom) initial | Self-Accomplishment (InVivo)

I would feel that being able to 'belt' freely and effortlessly would be a self-accomplishment. As it is once of the things I had in mind to develop when starting singing lessons.

(2) Desire to Belt (Emotion) & 2nd Cycle | Belt Hope (Self Accom) initial | Self-Accomplishment (InVivo)

Definitely, because I think it helps make a song sound more rounded and confident if you can belt in the right places. Because I perform in musical theatre I feel like accomplishing this technique would enable me to be a more confident performer.

Confident (InVivo) | (2) Desire to Belt (Emotion) & 2nd Cycle | Belt (InVivo) | Excited (to belt) (emotion code) | Self-Accomplishment (InVivo)

Yes I would because it mean that my confidence has increased

Confident (InVivo) | (2) Desire to Belt (Emotion) & 2nd Cycle | (Initial Coding) Belt Aspirations | Self-Accomplishment (InVivo)

**Question 25**

Do you ever feel worried before attending your singing lessons, and if so how does this make your mind feel?

No, i love going for my singing lessons

(2) Emotional Effects / Challenges ( InVivo ) | (2) Not Worried (InVivo) | Enjoy singing lessons | I enjoy singing ( process code ) | Negative Emotional Effects | Positive Emotional Effects

no, i look forward to it

(2) Not Worried (InVivo) | Enjoy singing lessons | I enjoy singing ( process code )

No I never feel worried before my singing lessons.

(2) Not Worried (InVivo) | Enjoy singing lessons | I enjoy singing ( process code )

No I never feel worried before my singing lessons.

(2) Not Worried (InVivo) | Enjoy singing lessons | I enjoy singing ( process code )

No

Enjoy singing lessons | I enjoy singing ( process code ) | No

**Question 26**

Is there anything that ever stops you from singing to your full potential at times during your singing lesson?

Yes, if i'm scared someone is going to say something bad about my singing

Judgement (emotion) | Say Something Bad | Scared (InVivo) | scared (Emotion) | Scared & Hesitant (emotion)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about ...

Sometimes i worry it not going to be any good, I dont want to sound bad and feel embarrassed

Embarrassed (InVivo) | Embarrassment (Process Coding)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about ...

Maybe when I have a sore throat or been affected by external stress.

Existing illness | Pre Stress (emotion) | sound strained (invivo)

Being afraid of the sound that may come out and what my teacher may think of it.

Scared (InVivo) | scared (Emotion) | Scared & Hesitant (emotion)
Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about ...

My confidence

Lack Confidence (InVivo) | lacking confidence (emotion code) | Shy (Emotion code) | Nervous (Emotion)

**Question 27**

In its current position, how does your voice feel when you sing, is there room for improvement and in what areas ?

Yes, if i'm moving i'd like to be able to sing as good

Being able to sing (InVivo) | vocal aims

yes there is always for improvement, I want to be able to sing high and belt and improve my technique

Belt (InVivo) | Committment | (Initial Coding): A desire to feel calm | vocal aims

My voice currently feels fine when I sing. Not strained, tense or painful.

Confident (InVivo) Content (Emotion code)

On the whole it feels stronger than it used to. I think I could improve in my belt and also when transitioning from head to chest and vice versa.

(2) Desire to Belt (Emotion) & 2nd Cycle Belt (InVivo) Committment | (Initial Coding): A desire to feel calm Could Improve ( InVivo)

There is room for improvement when I need to swap from my cast voice to my head voice and when I am singing a high note or a low note

Could Improve ( InVivo) vocal aims

**Question 28**

If you could wave a magic wand to improve your singing voice, what would you have it do?

Confidence

Confident (InVivo) aspirational (emotion)

have a high range, easily belt without strain, to sound better tone

aspirational (emotion) Being able to sing (InVivo) Belt (InVivo) Committment | (Initial Coding): A desire to feel calm Could Improve ( InVivo)

To be able to belt and sing well in chest voice. Inrpove how long I could breathe for.

(2) Desire to Belt (Emotion) & 2nd Cycle aspirational (emotion) Being able to sing (InVivo) Belt (InVivo) Breathing Exercises (InVivo) Committment | (Initial Coding): A desire to feel calm improve breath Lack Confidence (InVivo) | lacking confidence (emotion code) | Shy (Emotion code) | Nervous (Emotion) Vocal Challenge (InVivo)

I would be able to sing anything without feeling nervous or overthinking and particular section of the song.

Overthink (Emotion code) | Overthink (InVivo) | Over thinking section of song (process coding) Worry / Fear of Failure (Initial Coding): | (2) Worry (InVivo) | Spend time worrying (process code) | worried about …

Improve my confidence in singing

(2) Current feelings after lesson aspirational (emotion) Could Improve ( InVivo)

**Question 29**

Do you trust your singing teachers approach to ensuring you become the best singer you can be ?

Yeah

yes

Yes I do.

Definitely. She's very open and honest and any criticism is constructive. She also takes time to praise and encourage which is important, as it can be forgotten.

yes I do

**Question 30**

How do you usually feel after your singing lesson when you travel home?

Happy and good because I've learnt something new

"Happy" (InVivo) (2) Current feelings after lesson Self-Accomplishment (InVivo)

relaxed, happy, chatty, singy

"Happy" (InVivo) Self-Accomplishment (InVivo)

I usually feel accomplished and happy as I enjoy singing and working towards exams.

"Happy" (InVivo) (2) Current feelings after lesson Self-Accomplishment (InVivo)

I normally feel quite happy. But if I've had a lesson where I don't feel I sang as well as I could have I tend to overthink it. Especially if I have an audition or performance coming up and then I can make myself feel more nervous.

"Happy" (InVivo) (2) Current feelings after lesson
Lack Confidence (InVivo) | lacking confidence (emotion code) | Shy (Emotion code) | Nervous (Emotion)
Overthink (Emotion code) | Overthink (InVivo) | Over thinking section of song (process coding)

Proud of myself

(2) Current feelings after lesson Proud (InVivo)

**Question 31**

Do you have any other comments you would like to add?

No

No

---

Created with the Delve Qualitative Analysis Tool (http://www.delvetool.com)

# Follow Up Questionnaire.docx

Transcript

**Question 1**

Did practising mindfulness within your singing lessons contribute towards the development of your vocal technique and if so, how and which vocal technique(s)?

Yes. I felt fore relaxed and focused. I think my voice felt less strained and sounded better

I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv…
Low Tension (emotion code) Vocal Physical Development (Invivo)

I think so

Not sure (invivo) Uncertainty (emotion code)

Absolutely! Because I felt calmer, I felt that I was able to warm up more easily. Also through practicing breathing in the mindfulness exercises, I think I was more aware of engaging my breathing properly when I started singing.

Awareness (invivo) | able to warm up more easily (invivo) | Ensured I was engaging my diaphragm (invivo) | Body Scan Hel…
Belief (emotion code)
Controlled Breathing (invivo) | Breathing mindfulness technique supporter me the most (invivo) | engaging my breathing p…
Felt Calmer (emotion code) Making me feel more confident in myself (process code) More aware of engaging breathing (Process Code)

I believe it helped me develop my chest voice and beginning to belt

Belief (emotion code)
Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…
Helped with belting (process code)
Meaning I wasn't so afraid to let go and belt (process code) | Overcome fear of making mistakes (process code)

Practising mindfulness helped my vocal techniques by making me more calmer. This helped because by making me more calmer, I am able to challenge myself more vocally. It makes me sing more confidently and project my voice more.

Felt Calmer (emotion code) I felt calmer (invivo)
Sing more confidently (invivo) | Made me believe in myself more (invivo) | More confident in myself (invivo) | much more pr…
Vocal Physical Development (Invivo)

**Question 2**

Did you find that a specific mindfulness technique particularly supported the development of a specific vocal technique and if so, how and which one?

Not sure. I liked the box breathing it was the one made me most relaxed. I liked the image and the breathing at the same time it helped me to focus

Box breathing (Process Code)
Controlled Breathing (invivo) | Breathing mindfulness technique supporter me the most (invivo) | engaging my breathing p…
Low Tension (emotion code) More aware of engaging breathing (Process Code) Not sure (invivo)

Not sure

Controlled Breathing (invivo) | Breathing mindfulness technique supporter me the most (invivo) | engaging my breathing p… Not sure (invivo)
Uncertainty (emotion code)

Box breathing definitely helped me have more control and less shakiness and cracking. I also feel like the body scan helped, as I became more aware of my body and so ensured I was engaging my diaphragm etc.

Awareness (invivo) | able to warm up more easily (invivo) | Ensured I was engaging my diaphragm (invivo) | Body Scan Hel…
Box breathing (Process Code)
Controlled Breathing (invivo) | Breathing mindfulness technique supporter me the most (invivo) | engaging my breathing p…
Feeling in control (emotion coding) Less shakiness and cracking (process coding) Vocal Physical Development (Invivo)

I would say that the focus on breathing mindfulness technique supported me the most

Concentrated (emotion code)
Controlled Breathing (invivo) | Breathing mindfulness technique supporter me the most (invivo) | engaging my breathing p…
More aware of engaging breathing (Process Code)

They all helped me in multiple ways. However, the box method helped the most. This is because it helps me learn to control my breathing more as when I sing, I normally do not know how to control my breathing.

Box breathing (Process Code)
Controlled Breathing (invivo) | Breathing mindfulness technique supporter me the most (invivo) | engaging my breathing p…

Transcript

**Question 3**

Did practising mindfulness technique within your singing lessons contribute towards the development of the vocal technique ‘belt’ and if so, how?

Yes I felt relaxed and so my voice flowtand didn’t get squashed.

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…
Low Tension (emotion code) Vocal Physical Development (Invivo)

Not sure

Not sure (invivo) Uncertainty (emotion code)

I think so, purely because I felt calmer and so approached it without overthinking or stressing.

Felt Calmer (emotion code) I felt calmer (invivo)
I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv…
Low Tension (emotion code) Without overthinking or stressing (process code)

I felt more comfortable and myself in lessons, meaning I wasn't so afraid to let go and try a belt

Bravery (Emotion code) Meaning I wasn't so afraid to let go and belt (process code) | Overcome fear of making mistakes (process code)
Overcome feelings of fear (invivo) | Overcome fear of making mistakes (invivo) | Stopped me being afraid to let go | Not w…

It did help develop the vocal technique 'belt' by making me feel more confident in myself. Therefore, it made me feel like I can try the vocal technique and to not worry if I do it wrong.

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…
Fearlessness (emotion code) Making me feel more confident in myself (process code)
Overcome feelings of fear (invivo) | Overcome fear of making mistakes (invivo) | Stopped me being afraid to let go | Not w…
Sing more confidently (invivo) | Made me believe in myself more (invivo) | More confident in myself (invivo) | much more pr…

**Question 4**

Did you notice any increased feelings of calm throughout your mindfulness singing lessons and if so, did this have any direct effect on the development of the vocal technique ‘belt’?

Yes I felt more relaxed. So I sounded better

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…
Felt Calmer (emotion code)
I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv…

Yes made me more confident

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…
Happy (emotion code)
Sing more confidently (invivo) | Made me believe in myself more (invivo) | More confident in myself (invivo) | much more pr…

Definitely! As I said above, I think feeing calmer meant I wasn't overthinking or pushing as much, just trying my best and knowing that was enough!

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…
Felt Calmer (emotion code)
I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv…
Making me Calmer (Process Code) | Sense of calm and being present (process code)
Overcome feelings of fear (invivo) | Overcome fear of making mistakes (invivo) | Stopped me being afraid to let go | Not w…
Without overthinking or stressing (process code)

Yes I felt quite calm during my lessons, this helped me to feel more comfortable

Felt Calmer (emotion code)
I felt calmer (invivo)
Making me Calmer (Process Code) | Sense of calm and being present (process code)
Overcome feelings of fear (invivo) | Overcome fear of making mistakes (invivo) | Stopped me being afraid to let go | Not w…

Throughout doing the mindfulness singing lessons, I do feel calmer. It had a little affect on the development of the vocal technique 'belt'.

A little affect on belt development
Felt Calmer (emotion code)
I felt calmer (invivo)
Making me Calmer (Process Code) | Sense of calm and being present (process code)

**Question 5**

Has practising mindfulness within your singing lessons supported with the prevention of worry during your singing lesson and if so, did this support with development of the vocal technique ‘belt’?

Yes I felt calm

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…
Felt Calmer (emotion code) I felt calmer (invivo)

Yes I feel less worried and can concentrate more on my singing

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…
Low Tension (emotion code)
Overcome feelings of fear (invivo) | Overcome fear of making mistakes (invivo) | Stopped me being afraid to let go | Not w…
Without overthinking or stressing (process code)

Yes. Having that 5 minutes to calm and de-stress has been so beneficial and meant when I start singing I feel much more prepared. Meaning songs or techniques that I find more challenging normally, became less of an issue because I thought about it less.

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…
Felt Calmer (emotion code)
I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv…
Making me feel more confident in myself (process code)

Yes it definitely has

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…
Felt Calmer (emotion code)

I normally worry before singing as I overthink things but practicing mindfulness definitely helps with my singing lessons.

I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv…
Low Tension (emotion code) Practising mindfulness definitely help (process code)

**Question 6**

Did mindfulness practice within your singing lessons help prevent any feelings of fear towards the vocal technique 'belt' and if so, did this support with the development of the technique?

Yes, I felt calm and focused

Concentrated (emotion code) | Felt Calmer (emotion code) | I felt calmer (invivo)
I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv…
I think so, purely because I felt calmer and so approached it without overthinking or stressing
Overcome feelings of fear (invivo) | Overcome fear of making mistakes (invivo) | Stopped me being afraid to let go | Not w…

Yes I think so

Overcome feelings of fear (invivo) | Overcome fear of making mistakes (invivo) | Stopped me being afraid to let go | Not w…
Uncertainty (emotion code)

In a way yes. I think if I continued to practice this along with other vocal warm-ups etc, it wouldn't be a fear at all anymore. The non-judgement element of mindfulness helped with this because I could accept that if my voice cracked or sounded flat, that it didn't matter and I could just try again.

Acceptance (invivo / emotion ) | Fearlessness (emotion code)
Overcome feelings of fear (invivo) | Overcome fear of making mistakes (invivo) | Stopped me being afraid to let go | Not w…

It stopped me from feeling uncomfortable and being afraid to let go, I was finally able to over come my fesr of making mistakes in lessons

Fearlessness (emotion code)
Overcome feelings of fear (invivo) | Overcome fear of making mistakes (invivo) | Stopped me being afraid to let go | Not w…
Vocal Physical Development (Invivo) | Without overthinking or stressing (process code)

Practicing mindfulness before my singing lesson did help a little with the vocal technique 'belt', it helped me to improve the 'belt' technique.

A little affect on belt development | Fearlessness (emotion code) | Practising mindfulness definitely help (process code)

**Question 7**

When participating in a mindfulness singing lesson, did you get any feelings of self-accomplishment?

Yes I felt happy at the end Of the lesson

Happy (emotion code) | I felt happy | Feel positive | It gave you a boost | I made bigger steps | I got more out of singing (invite) | Self Accomplishment (invivo)

Yes I felt good that I could do it

Happy (emotion code) | I felt happy | Feel positive | It gave you a boost | I made bigger steps | I got more out of singing (invite) | Self Accomplishment (invivo)

Yes. I think the lessons in which I practiced mindfulness were actually where I made bigger steps and left feeling happy with what I'd done.

Happy (emotion code) | I felt happy | Feel positive | It gave you a boost | I made bigger steps | I got more out of singing (invite) | Left feeling happy (process code) | Making me feel more confident in myself (process code) | Self Accomplishment (invivo)

I felt very much self-accomplished when I was finally able to belt

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co… | Happy (emotion code) | Self Accomplishment (invivo)

Every time after a mindfulness singing lesson I do feel self-accomplished, I feel I'm becoming a little more confident each time.

Happy (emotion code) | Kindness Notes | (invivo) | Little effect (kindness notes) | Self Accomplishment (invivo) | Sing more confidently (invivo) | Made me believe in myself more (invivo) | More confident in myself (invivo) | much more pr…

**Question 8**

Did the ‘kindness’ notes contribute to your singing lesson in any way?

I enjoy doing that, and I enjoyed leaving a note for someone, but I’m not sure it had an effect on my singing

Kindness Notes | (invivo) | Little effect (kindness notes) | Uncertainty (emotion code)

Note sure

Little effect (kindness notes) | Not sure (invivo) | Uncertainty (emotion code) | Vocal Physical Development (Invivo)

Absolutely! I loved these because it gave you a boost if you'd had a bad day, felt stressed etc.

I felt happy | Feel positive | It gave you a boost | I made bigger steps | I got more out of singing (invite) | Kindness Notes | (invivo) | Positive (emotion code)

It made me feel positive to be spreading encouragement and kindness to others

I felt happy | Feel positive | It gave you a boost | I made bigger steps | I got more out of singing (invite) | Kindness Notes | (invivo) | Positive (emotion code) | Spreading encouragement and kindness (process code)

Yes they did, it made me believe in myself more.

Kindness Notes | (invivo) | Pride (emotion code) | Sing more confidently (invivo) | Made me believe in myself more (invivo) | More confident in myself (invivo) | much more pr…

**Question 9**

Did the mindfulness singing lessons improve your well-being in any way?

My mum says I was happier and singing more when I came out of lessons

Happy (emotion code) | I felt happy | Feel positive | It gave you a boost | I made bigger steps | I got more out of singing (invite) | Left feeling happy (process code)

Yes I felt much better and happy

Happy (emotion code) | I felt happy | Feel positive | It gave you a boost | I made bigger steps | I got more out of singing (invite)

Yes because I no longer felt so worried about my lessons and therefore singing. So, I even noticed improvements when singing in rehearsals and auditions which increased my self-esteem and confidence,

Low Tension (emotion code) | Overcome feelings of fear (invivo) | Overcome fear of making mistakes (invivo) | Stopped me being afraid to let go | Not w… | Sing more confidently (invivo) | Made me believe in myself more (invivo) | More confident in myself (invivo) | much more pr…

Not massively,. I just felt more relaxed during lessons

Felt Calmer (emotion code) | I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv… | Making me Calmer (Process Code) | Sense of calm and being present (process code)

Yes it did, I came out of my singing lesson a lot happier than before I went in as I suffer from low self-esteem and low-confidence in general.

Happy (emotion code) | I felt happy | Feel positive | It gave you a boost | I made bigger steps | I got more out of singing (invite) | Left feeling happy (process code)

Did practising mindfulness within your singing lessons allow you to be in the present moment and if so, did this contribute towards your targeted area(s) of vocal development and more specifically, ‘belt’?

Yes I was relaxed and focused

Concentrated (emotion code) | I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv… | Present Moment | Desire to continue mindfulness lessons (Invivo) | Unsure on Present Moment (Invivo)

I think so

Not sure (invivo) | Uncertainty (emotion code)

Absolutely. It immediately stops any worries or thoughts of the day, which then meant when I started to sing that was my only focus. This helped with belting because I was less distracted and perhaps external factors that caused tension in my voice weren't as prevalent.

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co… | Concentrated (emotion code) | Helped with belting (process code) | I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv… | Low Tension (emotion code) | Overcome feelings of fear (invivo) | Overcome fear of making mistakes (invivo) | Stopped me being afraid to let go | Not w… | Present Moment | Desire to continue mindfulness lessons (Invivo) | Vocal Physical Development (Invivo)

Yes I believe it did assist me to vocally develop my belt and chest voice

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…

Yes

Belt Development (invivo) | Did help develop the vocal technique 'belt' (invivo) | Developed beginning to belt (Process Co…

Q11 What did you enjoy most about your mindfulness singing lessons?

Box, breathing

Controlled Breathing (invivo) | Breathing mindfulness technique supporter me the most (invivo) | engaging my breathing p…

Helped me relax and take mind off things

Felt Calmer (emotion code)

The sense of calm and being present. Just taking a couple of minutes completely for myself that allowed me to feel so much more prepared for my lesson.

Concentrated (emotion code) Felt Calmer (emotion code) I felt calmer (invivo)
Making me Calmer (Process Code) | Sense of calm and being present (process code)
Present Moment | Desire to continue mindfulness lessons (Invivo)
Sing more confidently (invivo) | Made me believe in myself more (invivo) | More confident in myself (invivo) | much more pr…

How relaxed and comfortable I felt

Felt Calmer (emotion code)
I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv…

That it lets me focus more on the present and makes me feel happy.

Concentrated (emotion code) Happy (emotion code)
I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv…
I felt happy | Feel positive | It gave you a boost | I made bigger steps | I got more out of singing (invite)
Present Moment | Desire to continue mindfulness lessons (Invivo)

**Question**

12 Would you like to continue mindfulness singing lessons and if so, why?

Yes, I've got more out of the singing lesson

I felt happy | Feel positive | It gave you a boost | I made bigger steps | I got more out of singing (invite)
Present Moment | Desire to continue mindfulness lessons (Invivo)

Yes

Yes! I struggle with anxiety anyway, but it's been so beneficial and I've seen more improvements in my voice and my confidence as a performer. I've been able to recognise the importance of taking time to not just warm my voice up, but centre, calm and relax my body and mind.

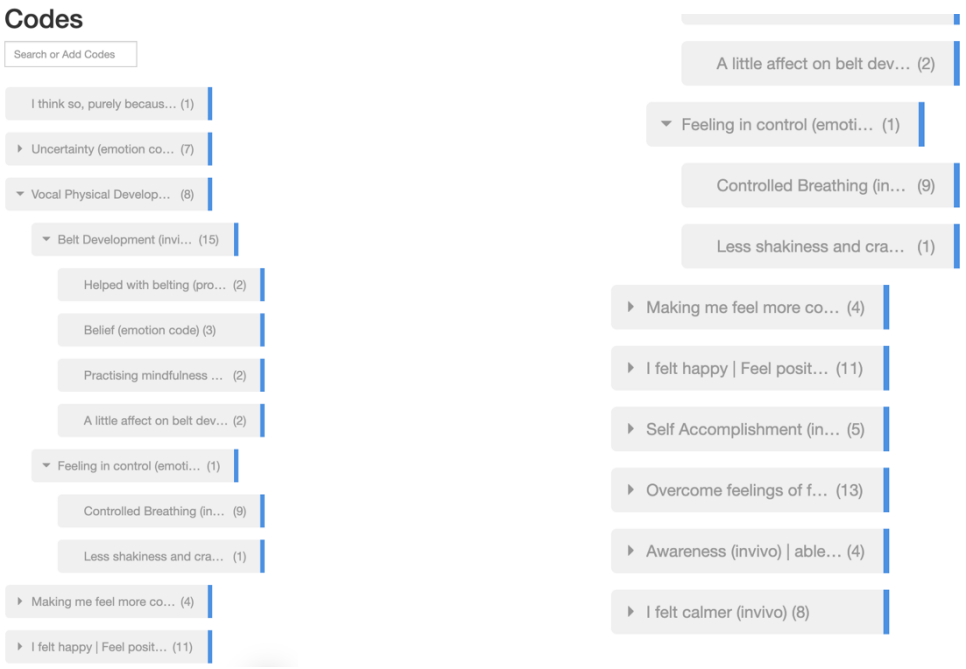
Awareness (invivo) | able to warm up more easily (invivo) | Ensured I was engaging my diaphragm (invivo) | Body Scan Hel…
Felt Calmer (emotion code)
Sing more confidently (invivo) | Made me believe in myself more (invivo) | More confident in myself (invivo) | much more pr…

I would like to continuity the concentrated breathing and it helped with relaxation and breath support

Continue concentrated breathing (process code)
Controlled Breathing (invivo) | Breathing mindfulness technique supporter me the most (invivo) | engaging my breathing p…
I felt focused (invivo) | without overthinking or stressing (invivo) | More relaxed and focused (invivo) | Less distracted (inviv…
Positive (emotion code)

Yes, it make me feel more confident and calmer.

Awareness (invivo) | able to warm up more easily (invivo) | Ensured I was engaging my diaphragm (invivo) | Body Scan Hel…
Controlled Breathing (invivo) | Breathing mindfulness technique supporter me the most (invivo) | engaging my breathing p…
Felt Calmer (emotion code) I felt calmer (invivo)
I felt happy | Feel positive | It gave you a boost | I made bigger steps | I got more out of singing (invite)
Sing more confidently (invivo) | Made me believe in myself more (invivo) | More confident in myself (invivo) | much more pr…



# THE SING-FULNESS LESSON PLAN

1. **Activity :** **The Body Scan**

**Aim:** To reduce worry

**About:** The body scan' (Crowley, 2018, p.131): Acceptance, Awarness and Attention

**About the body Scan:**
The body scan' (Crowley, 2018, p.131), a method whereby you use the mind to give the body full attention 'region by region' (Crowley, 2018, p.131), consequently becoming more open-minded and curious as opposed to worried (Hafenbrack et al., 2020, p.21).

**Resource:** 3-Minute Body Scan : www.mindful.org / wwwww.headspace.com https://www.headspace.com/meditation/body-scan

**Exercise Details: (following the the resource provided)**

1. Sit in a comfortable position for your body.
2. Close your eyes or have a soft gaze, if you want to.
3. Work through your body 'bring your attention to your head, neck,' muscles be soft etc ….
4. …bring attention to 'if throat is tense' see if you can allow them to relax
5. …'let your shoulders be soft'
6. End. When you are ready you can open your eyes.

.....

**2. Activity :** **Activating the Vagus Nerve**

**Aim:** To control stress through breath and reduce fear.

**About the Vagus Nerve:**
The Vagus nerve is the 'longest nerve in the body'(Fallis, 2017, p.1), providing 'inhibitory inputs to the heart (Park et al., p.171) and is understood to control stress, stimulated through use of the breath (Breit et al, 2018, p.1).

**Info:** There are several ways to stimulate the vagus nerve (Fallis, 2017, p.2), including 'singing, humming, chanting and gargling' (Fallis, 2017, p.3)

**Exercise Details: (8-minutes)**

- 5-Tone Scale (A4 to E5), humming exercise.
- 5-Tone Scale (A4 to E5), laughing exercise.
- 5-Tone Scale (A4 to E5), (vowel exercises, Ah, Eh, Ee, Oh, Oo)

# THE SING-FULNESS LESSON PLAN

**3. Activity : Mindfulness Breathing**

**Aim:** to reduce fear.

**About:** 'BoxBreathing' AKA Deep diaphragmatic breathing' (Brenner, 2020, p. 2)

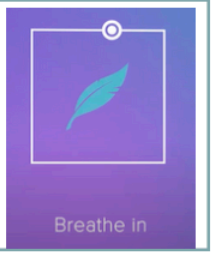
**AboutBox Breathing:**
Synchronised breathing (Firth et al. 2022, p. 2) exercise of equal duration (Magnon et al., 2021, p.2).'Deep diaphragmatic breathing' (Brenner, 2020, p. 2) could prove a useful methodology when attempting to develop the singer's mindset into a more positive frame in order to encourage them to not fear a technique they determine to be difficult

**Resource:** 2-minute Box Breathing: https://www.calm.com/blog/box-breathing / https://www.healthline.com/health/box-breathing

**Exercise Details: (following the the resource provided):**

- Breathing of equal duration (4-seconds):

Inhale. for 4 seconds, hold for 4 seconds,
exhale for 4 seconds, hold for 4 seconds and repeat for 2-minutes.




**4. Activity : Kindness Cards**

**Aim:** to be in the present moment.

**About the Kindness Cards: (2-minutes)**

In Crowley et al. study (2018, p.130) materials were used to research adolescents with anxiety using resource such as a 'resonating brass bell, loving-kindness practice cards, and a happy thoughts and memories journal' (Crowley et al., 2018, p.1) which were repeatedly used over a period of time to encourage being in the present moment, as well as shared 'kind wishes' (Crowley et al., 2018, p.131).

**Exercise Details:**

- Ask each student to write a positive message or happy thought for 'the bowl' to anonymously share.

# THE SING-FULNESS LESSON PLAN

**Exercise:** Repertoire Practice (20-Minutes)

**Participant 1 Song:** Set Fire to the Rain (Adele)

**Participant 2 Song:** God Save the Outcasts (Hunchback of Notre Dame)

**Participant 3 Song:** I'll be back (Hamilton)

**Participant 4 Song:** Song: What If (The Adams Family)

**Participant 5 Song:** Change Your Life (Little Mix)

**Aim:** to hone in on any vocal challenges, to log any vocal developments in reflective diary.

**Vocal Cool Down:** Soft Hum (5-tone)

**End of Lesson Relax Music:** https://www.youtube.com/watch?v=QiIxN4EcDzo

**Exercise Details: (1-minute)**

- Ask particpant to sit comfortable, soft gaze or eyes closed and listen to relax music for 1-minute.

**Mindfulness Quote Week 1:**
Noticing distraction can become a moment of awareness (Elliot, 2010, p. 36), if we appreciate the awareness without any judgement (Czajkowski and Greasley, 2015, p.212), it will create a calm which, allows for focus and allows us to be in the 'present moment' (Brown and Ryan, 2003, p. 832).

**Mindfulness Quote Week 2:**

The mind automatically jumps to negatives thought (Rosenzweig,2013, p. 793) and I've learnt they are just thoughts, that should not let hold me back (Juncos et al, 2018, p.4)

**Mindfulness Quote Week 3:**

You don't have to be controlled by your body and mind. You have the power to tell them what to do….How to Stimulate Your Vagus Nerve for Better Mental Health Adapted from - January 21 , 20 17 Jordan Fallis.

**Mindfulness Quote Week 4:**

"Mindfulness is . . . paying attention in a particular way, on purpose, in the present moment and non-judgmentally." (Blyskal, 2022, p.80)

# Reflective Diary Coding

## Themes:

| Emotional | Physical |
|---|---|
| Calm | In Control of Voice |
| Awareness | |
| Content | |

# Second Cycle Coding:

| Mindfulness Exercise | Participant 1 | Participant 2 | Participant 3 | Participant 4 | Participant 5 |
|---|---|---|---|---|---|
| Body Scan | Calmer, Less Tense, Relaxed , Comfortable, Confident, Aware | Weightless, Sleepy, Relaxed | Peace, Relaxed, Light, Thoughtful, Relaxed, Aware | Tired, Relaxing, Chatty, Excited, Chilled, Zombie like, Calm | Nice, Calm |
| Vagus Nerve | Focused, Nice, Warm, Fuzzy | Nice, Voice in Control, Cheers me Up | Warmed, Stronger, Helped, Fine, Zone-Out | Fine, Enjoyment, Warms Throat, Fine | Good, Nice |
| Box Breathing | Calm, Peaceful, Relaxed | Lighter in Heart, Focused, Control Over Breathing, More Chilled | Calmer, Focused, Happy, In Control, Aware | Focused, Concentrated, Nice, Calm, Good, Hypnotic, Present | Happy, Better, Good |
| Kindness Cards | Happy, Confident, Grateful | Boosted,Gratitude,Nice, Helped | Gratitude, Nice, Cheered-Up | Nice, Special, Grateful | Excitement, Better, Happy, Good |

# Reflective Diary

# Participant 1

**In Vivo Coding**
**Emotion Coding**
**Process Coding**

**Coding Key Findings:**

Body Scan, week 1: Calm, less tense, relaxed
Body Scan, week 2: Comfortable, relaxed and confident
Body Scan, week 3: Awareness of muscle tension
Body Scan, week 4: Calmer

Vagus Nerve, Week 1: Focused
Vagus Nerve, Week 2: Nice
Vagus Nerve, Week 3: Focus
Vagus Nerve, Week 4: Warm and fuzzy

Box Breathing Week 1: Calm and Peaceful
Box Breathing Week 2: Calm and Relaxed
Box Breathing Week 3: Calm
Box Breathing Week 4: Calmer

Kindness Cards Week 1: Happy
Kindness Cards Week 2: Happy
Kindness Cards Week 3: Confidence
Kindness Cards Week 4: Grateful

Add dates to diary.
Add some actual reflection you can pop in your assignment ….

**Dec 2022**

Tomorrow is the start of the project, I feel prepared, the practice space and resources are all ready to go! I'm actually really excited to do this project and excited to see the outcome although, I just hope those taking part feel the same but then again, that's why I am doing the project to discover its impact, so I guess I will just have to wait and see the response.

# Week 1: 6th Nov, 23

**(1) Mindfulness Exercise:** The Body Scan

**Reflection:** At first, P1 seemed apprehensive about the idea of a body scan. I invited her to either close her eyes or have a soft gaze and when given permission to close her eyes, she seemed really zoned into the body scan.

**How do you feel?** *'It calms you down and it made me realise I was tense and then I relaxed my muscles.'*

**(2) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** "It made me zone out and I felt more focused"

**(3) Mindfulness Exercise:** Mindfulness Breathing | Box Breathing

**How do you feel?** "I loved that, it just made me feel calmer and peaceful"

**(4) Mindfulness Exercise:** Kindness Cards

I invited p1 to receive her message from the 'Happy / Positive' Message Bowl and as p1 read her message 'you're a star', a huge smile appeared on her face! This was lovely to see.

**How do you feel?** "*It made me feel really happy"*

I invited her to write a message for the bowl, explaining she can have a think throughout the lesson and when she is ready – to write it down. She came to life and shouted 'I've got the perfect message!' She seemed so excited to pass on a positive message to another student, it was really lovely to see this.

**Song:** Set Fire to the Rain (Adele)
**What is your vocal aim?** "To sing more powerfully, like louder"

**Observation Vocal Development:**

After practising a song that p1 is struggling with in terms of pitch and power (belt) or in her words 'loudness' she did look ever so slightly flustered, I imagine frustration as I know she just wants to sing her best.

**(5)** End of Lesson Relax Music
**(6)** Mindfulness Quote

I invited p1 to take 60-seconds to listen to a relaxing piece of music at the end of her lesson, she opens her eyes, smiled at me and said "thank you".

# Week 2: 13th Nov, 23

**(1) Mindfulness Exercise:** The Body Scan

**Observation:** P1 seemed more comfortable today with the body scan, more relaxed and confident.

**How do you feel?** *"Relaxed"*

**(2) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"Just nice, it makes my chest resonate"*

**(3) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** *"Nice and calm and relaxed"*

**(4) Mindfulness Exercise:** Kindness Cards

**How do you feel?** *"Aw, that's nice, it makes me really happy"*

**Song:** Set Fire to the Rain (Adele)

**Observation Vocal Development:**

P1, did actually seem a little more confident today to give the belting a go, less apprehensive and laughed when she went wrong, rather than her usually embarrassment she shows through her facial expression and body language (crossing arms, legs, shoulders up).

**(5)** End of Lesson Relax Music
**(6)** Mindfulness Quote

**Observation:** *P1, looks at me, let's out a big sigh of relief and says "Thank you".*

# Week 3: 20th Nov, 23

**(1) Mindfulness Exercise:** The Body Scan

**Observation:** Appears to have a greater awareness of what a body scan is and why we do it.
Really focused throughout, kept eyes closed. Present. Aware. Breath.

**How do you feel?** *"It made me realise how much tension I have in my shoulders"*

**(2) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"I like that one, it helps me focus actually"*

**(3) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** *"It always makes me feel calmer this one, I like it"*

**(4) Mindfulness Exercise:** Kindness Cards

**How do you feel?** *"I feel like it gives me a confidence boost"*

**Song:** Set Fire to the Rain (Adele)

**Observation Vocal Development:**

I'm seeing a slight improvement today in terms of her using her breath to power her belt and she appears more relaxed. P1 is also using dynamics for dramatic effect, it's engaging! Usually, p1 is quite shy and this is a big song she has chosen to work on.

**(5)** End of Lesson Relax Music
**(6)** Mindfulness Quote

**Observation:** *P1, smiles at me and always says "Thank you"*

# Week 4: 27th Nov, 23

**(1) Mindfulness Exercise:** The Body Scan

**Observation:** P1, walks in, sits down and says *"I'm ready, I've had a stressful day at school and I know this will relax me"*

**How do you feel?** *"Much calmer now, thank you!"*

**(2) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"I feel warmer in my voice and kind of fuzzy in my chest"*

**(3) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** "Less worried, I've had a bad day at school and it makes me feel much calmer"

**(4) Mindfulness Exercise:** Kindness Cards

**How do you feel?** "I love it, it's so nice"

**Song:** Set Fire to the Rain (Adele)

**Observation Vocal Development:**

P1, really went for it today. She still has a way to go into perfecting certain vocal technique such as belt but I'm observing a change in her approach, she seems much more confident today!

**(5)** End of Lesson Relax Music
**(6)** Mindfulness Quote

**Observation:** *"Thank you so much, I feel so much happier after my singing lessons with you"*

# Participant 2

**In Vivo Coding**
**Emotion Coding**
**Process Coding**

**Key Findings**

Body Scan, week 1: Weightless
Body Scan, week 2: Sleepy
Body Scan, week 3: Relaxed
Body Scan, week 4: Relaxed

Vagus Nerve, Week 1: Nice / Vocals Warmed-Up
Vagus Nerve, Week 2: Voice in control
Vagus Nerve, Week 3:  Voice in control
Vagus Nerve, Week 4:  Cheers Me Up

Box Breathing Week 1: Lighter in Heart
Box Breathing Week 2: Focused
Box Breathing Week 3: Control over breathing
Box Breathing Week 4: More chilled

Kindness Cards Week 1: Boosted
Kindness Cards Week 2: Gratitude
Kindness Cards Week 3: Nice
Kindness Cards Week 4: That Helped Me

# Week 1: 6th Nov, 23

**Observation:** P2 arrived to her lesson and seemed rushed and stressed. She informed me she had a horrendous day at work. After explaining what a body scan is, I invite her to close her eyes or take a soft gaze and she completely zoned into the moment

**(7) Mindfulness Exercise:** The Body Scan

**How do you feel?** P2 opened her eyes lifted her legs and said *"I feel weightless"* with a huge smile on her face.

**(8) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"it's just quite nice, I feel like my vocal cords are all warmed up"*

**(9) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** *"I feel like lighter in my heart"*

**(10) Mindfulness Exercise:** Kindness Cards

I invited P2 to take her positive message from the bowl and asked her how she felt after reading it.

**How do you feel?** "like *good …and "it's a boost"*

**Song:** God Save the Outcasts (Hunchback of Notre Dame)

**What is your vocal aim***? "To be able to belt without my voice cracking"*

**Observation Vocal Development:**

P2 has an audition on Wednesday and is really nervous about her audition piece. We worked on sections she is struggling with and these are the big belty sections. She really does put a lot of pressure on herself and I can see her giving herself a hard time. After some

vocal guidance tips and technique injections, she seemed to relax. I also noticed P2 responds well to positive comments 'brilliant', 'spot on', 'that was a huge improvement'

P2 is struggling with her audition piece. She is aiming to wow the audition panel as she really wants the main part in the show but she is tense and as a result her voice in cracking when attempting to belt.

**(11)** End of Lesson Relax Music
**(12)** Mindfulness Quote

**Observation**: Looked up at me and said *"thank you"*

# Week 2: 13th Nov, 23

**Observation:** P2 informed me she has been doing the **body scan** in-between lessons. She sat down, I played the body scan and she closed her eyes immediately. She knew what to do!

**(1) Mindfulness Exercise:** The Body Scan

**How do you feel?** "Sleepy"

**(2) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"I like doing those exercises, I feel like my voice is really warm and in control"*

**(3) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** *"I feel really focused"*

**(4) Mindfulness Exercise:** Kindness Cards

**How do you feel?** A big smile "aww that's really nice"

**Song:** God Save the Outcasts (Hunchback of Notre Dame)

**Notes:** Discussed accepting that she is going to reach the right notes and to believe in herself more.

**Observation Vocal Development:**

P2, gets very tense in her body and in her throat when attempting to belt but she was really committed to keep practising, she seemed really into it despite her vocal struggles.

**(5)** End of Lesson Relax Music
**(6)** Mindfulness Quote

**Observation**: P2 looked at peace with a soft smile and when ending on the quote, she let out a big sigh, had a shake and said "thank you".

# Week 3: 20th Nov, 23

**Observation:** P2 appears to love the mindfulness exercises, she walks into the practice space, sits down and announces she is ready for a *body scan* as if it's just second nature and a part of her singing lessons now. She said she 'loves' them and they really help her with her singing because they help her to relax because she just gets so nervous.

**(1) Mindfulness Exercise:** The Body Scan

**How do you feel?** **"**Relaxed"

**(2) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"Fine, and my vocal cords just feel really nice and warmed up"*

**(3) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

We discussed with the *box breathing* to not rush the inhale but to slowly and only take in the breath we need and once compete.

**How do you feel?** "That was easier, I felt like I had more control over my breathing"

**(4) Mindfulness Exercise:** Kindness Cards

**How do you feel?** P2 Gives a big smile, "it's just nice, isn't it"

**Song:** God Save the Outcasts (Hunchback of Notre Dame)

**Observation Vocal Development**: P2 seemed a lot more relaxed and her voice is developing.

**(5)** End of Lesson Relax Music
**(6)** Mindfulness Quote

**How do you feel?** *"I enjoyed that; I actually feel like my voice sounded better today!"*

# Week 4: 27th Nov

**Observation:** P2 Arrived to lesson very nervous as has her audition today. She seemed jittery and a little panicked / worried.

**(1) Mindfulness Exercise:** The Body Scan

**How do you feel?** ***"****Relaxed, just what I needed."*

**(2) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"Yep, it's a good warm-up, the laughing one always cheers me up and makes me well, laugh!"*

**(3) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** *"More chilled"*

**(4) Mindfulness Exercise:** Kindness Cards

**How do you feel?** ***"****Aww cute, that has helped me" (smiled)*

**Song:** God Save the Outcasts (Hunchback of Notre Dame)

**Observation Vocal Development:**

P2 seemed VERY focused today. Probably because her audition is later but I notice her body language seems more relaxed, she seems more prepared, less rushed and her breathing is much more controlled which, seems to support with her belting, using her diaphragm for support. This is great!

**(5)** End of Lesson Relax Music
**(6)** Mindfulness Quote

**Observation:** *"I'm soo ready for this audition now!"*

# Participant 3

**In Vivo Coding**
**Emotion Coding**
**Process Coding**

**Key Findings**

Body Scan, week 1: Peace
Body Scan, week 2: Relaxed
Body Scan, week 3: Light and Thoughtful
Body Scan, week 4: Relaxed and Aware

Vagus Nerve, Week 1: Warmed up and feel stronger
Vagus Nerve, Week 2: Helps my singing
Vagus Nerve, Week 3: Fine
Vagus Nerve, Week 4: Zone out

Box Breathing Week 1: Calmer / Focused
Box Breathing Week 2: *Calm, happy and in control*
Box Breathing Week 3: Control
Box Breathing Week 4: Aware

Kindness Cards Week 1: Gratitude
Kindness Cards Week 2: Nice
Kindness Cards Week 3: Nice
Kindness Cards Week 4: Cheered Up

# Week 1: 6th Nov, 23

**Observation:** I explained the body scan to P3 and she informed me she had done something similar at college.

**(13) Mindfulness Exercise:** The Body Scan

**How do you feel?** "at peace"

**(14) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** "like my vocal cords are warmed up and feel stronger"

**(15) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** "I like that, it makes me calmer and I feel in control of my breathing and can feel it in my belly, it made me really focused"

**(16) Mindfulness Exercise:** Kindness Cards

**How do you feel?** *Smile "Aw, that's nice, do I get to write one back?"*

**Song:** *'I'll be back'* (Hamilton)

**What is your vocal aim?** *"I want to be able to hold the sustained belt without my voice wobbling"*

**Observation Vocal Development:**

I can only describe P3 as effortless singing today. She is training for an LCM musical theatre exam and is singing *'I'll be back'* (Hamilton) which involves, character, dynamics and … belt! P3 has been aiming to develop her belt for a long time and I must say, this is the best I have ever heard her belt she was completely relaxed and just, did it!

I asked her if she thought the mindfulness helped? She responded, shrugged her shoulders and said "maybe"? Then I noticed her eyes look top left and she smiled a little and then said 'perhaps it did!'.

**(17)** End of Lesson Relax Music
**(18)** Mindfulness Quote
**Observation:** A smile and a "*thank you, I feel good after that*"

# Week 2: 13th Nov, 23

**Observation:** P3, seems content today and ready to begin the body scan!

**(7) Mindfulness Exercise:** The Body Scan

**How do you feel?** *"Nice and relaxed and I went to my happy place"*

**(8) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"I like the scales; they always help my singing"*

**Observation:** Appears to feel a little embarrassed on the laughing exercises and holds back slightly from a big laugh.

**(9) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** *"Yep, calm, happy and in control"*

**(10) Mindfulness Exercise:** Kindness Cards

**How do you feel?** *"It's nice"*

**Song:** *'I'll be back'* (Hamilton)

**Observation Vocal Development:**

**(11)** End of Lesson Relax Music
**(12)** Mindfulness Quote

**Observation:** *"I like that quote; it echoes with me"*

# Week 3: 20th Nov, 23

**Observation:** P3, didn't seemed her chirpy self today. Her father told me her grandparents have been unwell over Christmas and so this could be affecting her usual positive and bubbly personality, understandably. She informed me her voice has been sore over the Christmas break and she hasn't sung at all. We began the mindfulness technique *(body scan)* and she just seemed to completely relax; she had a soft smile on her face.

**(7) Mindfulness Exercise:** The Body Scan

**How do you feel?** *"Light and thoughtful".*

**(8) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"fine"*

**(9) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel? Smiles** *"I just feel more in control of my breathing, it's good"*

**Observation:** P3 is appearing more comfortable with the exercises now *(box breathing);* they are becoming second nature to her it would appear.

**(10) Mindfulness Exercise:** Kindness Cards

**How do you feel?** *"Aw that's nice, can I keep it?"*

**Song:** *'I'll be back'* (Hamilton)

Observation Vocal Development: P3 clearly loves this song. She seemed much more confident today and more aware of where the take a breath throughout the song. Despite feeling not herself, she appeared much more relaxed and there was much less vocal tension when belting and sustaining, well-done!

**(11)** End of Lesson Relax Music
**(12)** Mindfulness Quote

**Observation:** *"I really need that; I really like the quotes they make me feel happy at the end"*

# Week 4: 27th Nov, 23

**(7) Mindfulness Exercise:** The Body Scan

**Observation:** P3, entered her lesson, sat down and said are we ready for the scan? This made me laugh, as she has now taken it for granted it seems and it was almost expected in the lesson it appeared. *She wiggled in her seat to get comfortable and closed her eyes ready to begin.*

**How do you feel? "***More relaxed. More aware"*

**(8) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** "Yes*, these are always good ones, I just zone out now whilst I do these, I'm so used to them now and I don't know what it is but they make me just feel better, when I do the humming, it reminds me of like monks when they do the humming thing, maybe that's why they do it because it makes them chill out?"*

**(9) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel**? *"More aware"*

**(10) Mindfulness Exercise:** Kindness Cards

**How do you feel?** *"What a nice message! That's cheered me up"*

**Song:** *'I'll be back'* (Hamilton)

**Observation Vocal Development:**

Sometimes, P3 can really hold back and does not take constructive criticism well at all and really closes in on herself but today, she seems much more open and aware of her own voice and is telling me what she is doing wrong and what she needs to do to correct it, as she asks me to rewind the music so she can try again. This is a great development as she has become more aware and seems much more confident and self-aware as opposed to judgemental of herself.

**(11)** End of Lesson Relax Music
**(12)** Mindfulness Quote

*"Thank you, I like that quote, where do you get them from? You should stick them on the wall, to remind us each week so we can remind ourselves to just chill and know everything will be ok"*

# Participant 4

**In Vivo Coding**
**Emotion Coding**

**Process Coding**

**Key Findings**

Body Scan, week 1: Tired, Relaxing, Chatty, Excited
Body Scan, week 2: Chilled Relaxed
Body Scan, week 3: Zombie 'Whooo'
Body Scan, week 4: Calm

Vagus Nerve, Week 1: Fine
Vagus Nerve, Week 2: Enjoyment 'laughing'
Vagus Nerve, Week 3: Warms Throat
Vagus Nerve, Week 4: Fine

Box Breathing Week 1: Focused
Box Breathing Week 2: Concentrated
Box Breathing Week 3: Nice, Calm, Good
Box Breathing Week 4: Hypnotic, Present

Kindness Cards Week 1: Nice, Special
Kindness Cards Week 2: Nice
Kindness Cards Week 3: Grateful
Kindness Cards Week 4: Grateful

# Week 1: 7th Nov, 23

**Observation:** P4 seemed really up for the body scan after I explained what it was. She got really excited as she told me she does Reiki at home! She told me she struggles to get to sleep and or say, if her knee hurts with Reiki, if you believe in it, it can help to heal you.

**(19) Mindfulness Exercise:** The Body Scan

**Observation:** During the body scan Libby was gently swaying and had a soft smile on her face indicating she was enjoying the body scan, she had soft wrists and neck, gently resting and when indicated she counted her breathing.

**How do you feel?** *"Tired* "and when I asked why she said because it's *"relaxing".* Then she suddenly sprung to life and became very chatty and seemed excited!

**(20) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"Yeah fine"*

**(21) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** *"I like the thing that you follow around, it makes me focus"*

**(22) Mindfulness Exercise:** Kindness Cards

**How do you feel?** P4 smiled when she read the message. She said *"that's nice"* and that that it made her feel special. She then went on to tell me a story about horses that her dad had told her?! I was slightly confused and she asked me, do I have a motto? I said not really no … and she continued her story (she's age 9) but this story wasn't particularly a happy

story in that unfortunate incidents kept happening to the man on the horse. I was unsure if she told it properly and so I asked her what the moral of the story was? She responded 'it is, what it is' even though bad things happened to him he just got back on his horse and carried on anyway.

Then I suddenly jumped with excitement! I said, "I always say it is, what it is …" But then I said to P4, through your mindfulness practice, it has led you tell a story and you know what the motto means, it's acceptance … and that, is a form of mindfulness. I couldn't believe a child of age 9 was guided through the body scan then went on to share this story and discover acceptance so early on into her training. I was very impressed!

**Song:** What If (The Adams Family)

**What is your vocal aim?** ***"****To be able to sing without losing my breath and singing good on the big bit because I always miss it or I just stop because I can't do it."*

Observation Vocal Development: P4 always holds back on certain sections of the song. But she appears to 'fear' such as the sustained note, belt and also the character which, stops the song sounding whole as it's a character / comedy song.

**(23)** End of Lesson Relax Music
**(24)** Mindfulness Quote

"Well, that was a nice lesson, thanks!"

# Week 2: 14th Nov, 23

**(13)** **Mindfulness Exercise:** The Body Scan

**Observation:** Keen to do the body scan, she sat down and I saw her body just relax.

**How do you feel?** "Nice and chilled and relaxed"

**(14)** **Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"I like getting into the laughing exercise, it's a bit silly but its good and I know it's so that I engage my breathing more"*

**(15)** **Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** "Like a lot more concentrated and I just forget my horrible day at school"

**(16)** **Mindfulness Exercise:** Kindness Cards

**How do you feel?** *P4 smiles "that's really nice, I like getting these"*

**Song:** What If (The Adams Family)

**Observation Vocal Development:** P4 appeared to want to impress me today and had more focus. She told me she has been practising the actions and the vowel shapes to get a better sound. She did seem more into the piece today and less distracted than usual.

**(17)** End of Lesson Relax Music

**(18)** Mindfulness Quote

# Week 3: 21st Nov, 23

**(13)** **Mindfulness Exercise:** The Body Scan

**Observation:** P4 seemed a little distracted before the body scan.

**How do you feel?** **"***Like a zombie" she laughs I feel very like 'whooo' like I could just sleep*.

**(14)** **Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"with the humming, it warms the back of my throat up"*

**(15)** **Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** *"Nice and calm and good"*

**(16)** **Mindfulness Exercise:** Kindness Cards

**How do you feel?** *"That's a cute message, can I write another one please?"*

**Song:** What If (The Adams Family)

**Observation Vocal Development:**

**(17)** End of Lesson Relax Music
**(18)** Mindfulness Quote

**Observation**: Smiles, and seems really happy and goes on to tell me all about her new school !

# Week 4: 28th Nov, 23

**Observation:** Arrived, In a very excitable mood, slightly missing focus a bit silly but happy.

**(13)** **Mindfulness Exercise:** The Body Scan

**How do you feel?** *"Like I do in the morning, calm"*

**(14)** **Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** "Yeah, it's fine"

**(15)** **Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** "Hypnotic and very present"

**(16)** **Mindfulness Exercise:** Kindness Cards

**How do you feel?** *"I like receiving these"*

**Song:** What If (The Adams Family)

Observation Vocal Development: There was something different in P4's performance today, she developed her character, she was funny! She seemed so much more confident and even on the bit she normally fears, she took a big breath and held the note, in tune! This is a great move in the right direction. Her volume was there, and she just seemed like she knew what she was doing and smiled at me at the end of the song as if she was really proud of herself, and so she should be!

**(17)** End of Lesson Relax Music
**(18)** Mindfulness Quote

"That's a nice quote"

# Participant 5

**In Vivo Coding**
**Emotion Coding**
**Process Coding**

**Key Findings**

Body Scan, week 1: Calm
Body Scan, week 2: Nice
Body Scan, week 3: Calm
Body Scan, week 4: Nice

Vagus Nerve, Week 1: Good
Vagus Nerve, Week 2: Nice
Vagus Nerve, Week 3: Good
Vagus Nerve, Week 4: Nice

Box Breathing Week 1: Happy
Box Breathing Week 2: Better
Box Breathing Week 3: Happy / Good
Box Breathing Week 4: Happy

Kindness Cards Week 1: Excitement
Kindness Cards Week 2: Better
Kindness Cards Week 3: Happy
Kindness Cards Week 4: Happy / Good

# Week 1: 8th Nov, 23

**Observation:** When explaining the body scan to P5 who, is just 9 years of age, she appeared to have little to no focus on the subject whatsoever and responded by telling me about her day at school and how she sung in a big choir and had made a Christmas card. I had to pull her back into the room and I asked her to either close her eyes or have a soft gaze whilst listening to the 'body scan' exercise and when I pressed play, she suddenly stopped talking and held a soft gaze for 3-minutes.

**(25)** **Mindfulness Exercise:** The Body Scan

**How do you feel?** "*Calm*"

**(26) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** "*good*"

**(27) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** *"I like the image"*

**(28) Mindfulness Exercise:** Kindness Cards

I explained that each student will be passing on a positive message to each student involved in the project and that she was the first to write a message (which she seemed VERY happy about!) She really thought about what to write throughout her lesson and wrote 'you're a star and drew a little image of a star' – she was literally dancing on the spot and smiling as she popped the message in her bowl, she seemed so happy.

**Song:** Change Your Life (Little Mix)

**What is your vocal aim?** "*To sing big and be better*"

**Observation Vocal Development:**

P5 always shy's away from certain belt bits in this song. She seems scared when it comes up to, in her own words "the scary bit".

**(29)** End of Lesson Relax Music
**(30)** Mindfulness Quote

**Observation:** *Smiles "that was nice"*

# Week 2: 15th Nov, 23

**(19) Mindfulness Exercise:** The Body Scan

**Observation:** Appeared like she was more into the body scan this week having done it last week.

**How do you feel?** *"nice"*

**(20) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"good"*

**(21) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**Observation:** On describing 'box breathing' again, P5 appeared to just accept what it was. I gave her a demonstration and explained she can stop any time and must go at her own pace.

I turned on the first track which, involved listening to the instruction but P5 just seemed really disengaged with her eyes wondering around the room. I stopped the track and said I wanted

to try something else to see if it helped. This involved a square on the screen, that lights up and tells you when to breath and when to hold and you follow the little ball around the square. All of sudden P5 becomes engaged!

**How do you feel?** " I couldn't describe it', she said it felt easier than the other exercises and she liked following the dot*! "It was easy".*

**(22) Mindfulness Exercise:** Kindness Cards

**How do you feel?** *"better"*

**Song:** Change Your Life (Little Mix)

**Observation Vocal Development:** P5 looked at me and smiled before the bit she is scared of and actually gave it a go this week, this is progressing.

**(23)** End of Lesson Relax Music
**(24)** Mindfulness Quote

**Observation:** Opened eyes and started telling me about a party she is going to! But seemed very happy.

# Week 3: 22nd Nov, 23

**(19) Mindfulness Exercise:** The Body Scan

**Observation:** P5 seemed more focused this week and kept her gaze throughout.

**How do you feel?** *"I like it, its calms me down" p5 went on to tell me about her troubles at school with her other class mates ….*

**(20) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** *"yep, are we singing now?"*

**(21) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel? "***I really like the square it's good"*

**(22) Mindfulness Exercise:** Kindness Cards

**How do you feel?** *"it makes me happy, can I write another one?"*

**Song:** Change Your Life (Little Mix)

**Observation Vocal Development:** P5 informed me she has been practising and she feels more confident today. She really seemed to engage today and used the strength of the breath to **power her voice.**

**(23)** End of Lesson Relax Music
**(24)** Mindfulness Quote

**Observation:** *"will you always do a nice quote now? They're good"*

# Week 4: 29th Nov, 23

**Observation:** P5 seems happy today.

**(19) Mindfulness Exercise:** The Body Scan

**How do you feel? "**Good"
**Observation:** Has a smile on her face during body scan & following breathing confidently but opened eyes and fidgeting.

**(20) Mindfulness Exercise:** Activating the Vagus Nerve

**How do you feel?** "nice"

**(21) Mindfulness Exercise:** Mindfulness Breathing |Box Breathing

**How do you feel?** *"Relaxed"*

**(22) Mindfulness Exercise:** Kindness Cards

**How do you feel?** Aww (msg 'believe in yourself') "*Happy, good*"

**Song:** Change Your Life (Little Mix)

Observation Vocal Development: This is a big song and I am very impressed with P5's development. Her voice seems to have all of a sudden matured. She's using vibrato and belting really well.

**(23)** End of Lesson Relax Music
**(24)** Mindfulness Quote

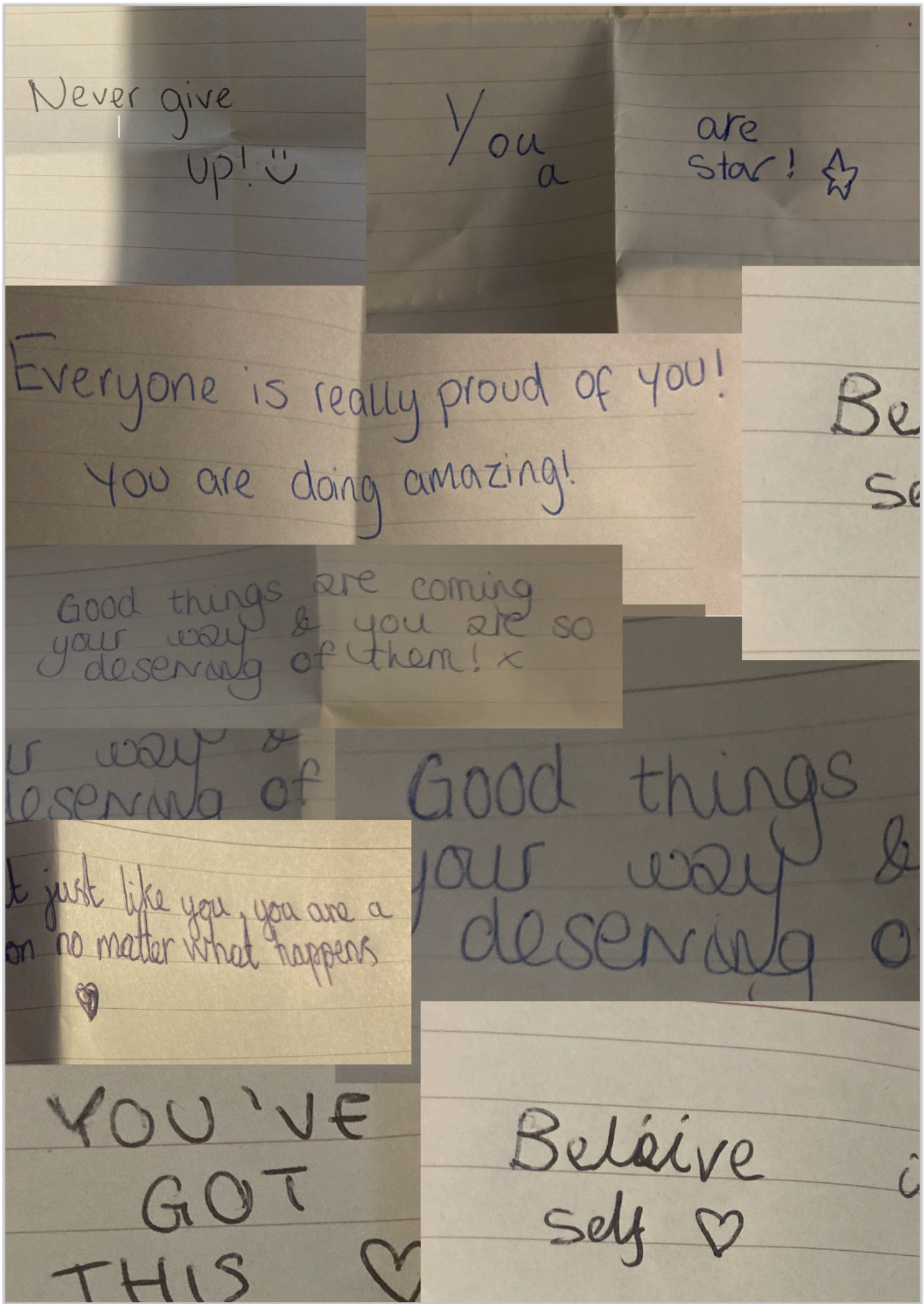
"That's a nice one"

**13th Nov, 23**
Some participants were apprehensive for their first body scan but then really relaxed and seem much more confident, this is a good sign of participants allowing themselves to be calm

**13th Nov, 23**

There seems to be no direct effect / response in my attempt of activating the Vagus nerve which, is a little unsettling, have I done it right? Should I have done it differently? Perhaps these techniques feel pretty similar to usual vocal techniques

**20th Nov, 23**
The younger participants seem to be struggling with the pattern of breathing, maybe they are too young for this exercise but then they are telling me afterwards they feel calm, so maybe it is right for them
**20th Nov, 23**


Never give up!
You are a star!
Everyone is really proud of you!
You are doing amazing!
Good things are coming your way & you are so deserving of them! x
Good things your way & deserving
just like you, you are a on no matter what happens
YOU'VE GOT THIS
Believe self

**The Sing-Fulness Process:**




**BMPF7013**

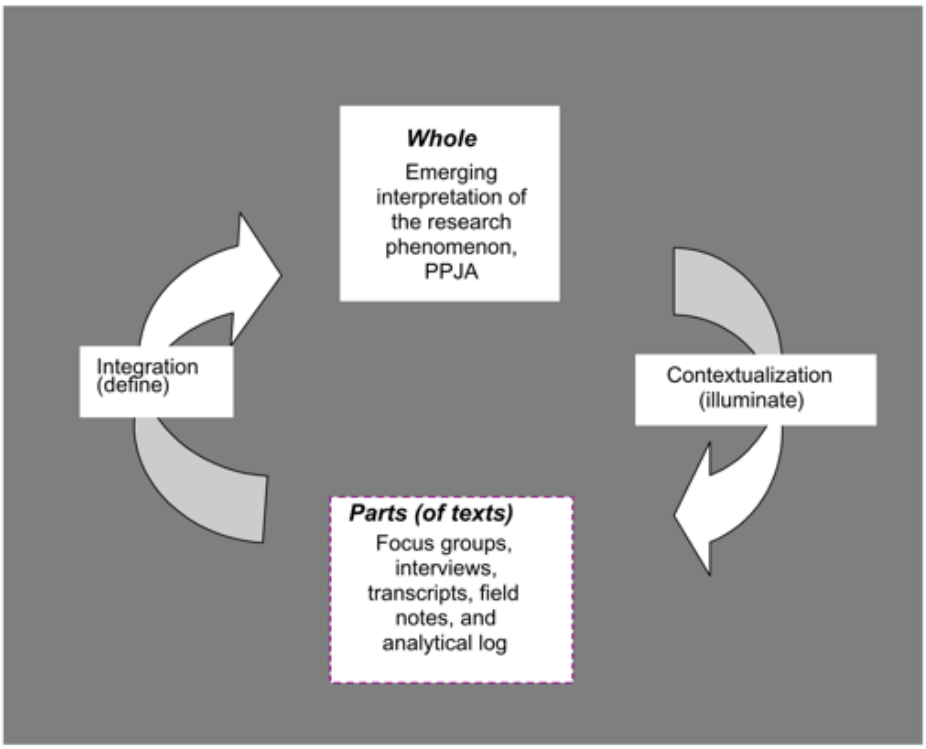
Mindfulness is a new topic to me so I allowed myself to experience 'surprise, puzzlement, or confusion' (Schön, 1983, p.68). I found, the new discoveries pleasantly refreshing, because I already felt quite early on into my research, that I could apply methods of mindfulness that would have a positive outcome on my practice such as; improving concentration and breath flow (Elliot, 2010, p. 36-37) and accepting (Rosenzweig, 2013, p.796) how certain exercises feel, through experiencing bodily sensations (Allen, 2009, p.413), calming the mind (Brown and Ryan, 2003, p. 823) and essentially releasing muscle tension (Misono et al. 2014, p.753) that would then aid vocal technique.

**Concentration and Focus:**

Mindfulness increases concentration, focus and clarity (Elliot, 2010, p.36) and decreases 'agitation and reactivity' (Elliot, 2010, p. 36). Mindfulness is to pay attention (Czajkowski and Greasley, 2015, p.212) thus, if I train my students to be more aware, with mindfulness practice then it allows the opportunity to be aware of old 'bad' habits, and have the power to create a new 'correct' habit (Elliot, 2010, p. 36).

As singers our 'normal functioning' (Brown and Ryan 2003, p. 822) is to practice (Elliot, 2010, p. 38). I want to create 'enhanced attention' (Brown and Ryan, 2003, p.822) within my practice, to create a more 'refined way of paying attention (Elliot, 2010, p. 38).

*Figure 2.* Use of the hermeneutic circle in this project. (adapted from Bontekoe, 1996)



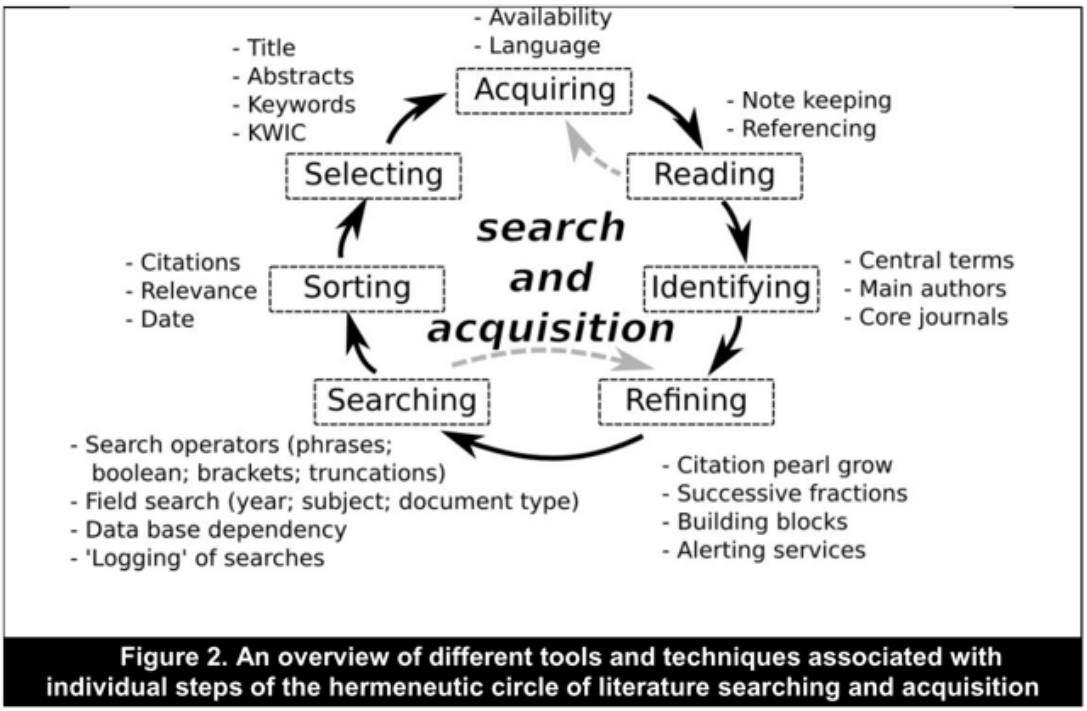




**Figure 2. An overview of different tools and techniques associated with individual steps of the hermeneutic circle of literature searching and acquisition**

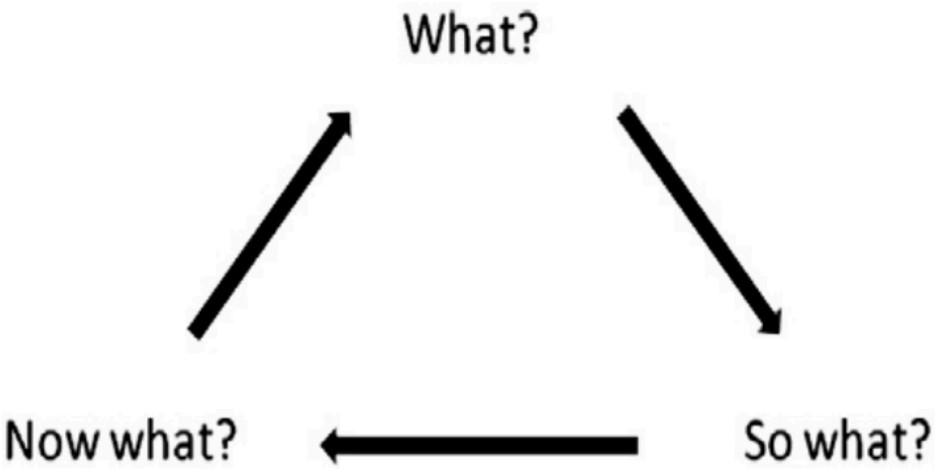



**Fig. 2.** Rolfe's framework for reflective practice.
After Borton (1970).