

BMPF 7010

An Autoethnography on Tacit Processes within a Somatic Voice Practice

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BMPF7010 Project Proposal:
An Autoethnography on Tacit Processes within a Somatic Voice Practice

Introduction and Context

The purpose of undertaking this MA course is to develop the skills required to further my professional practice as a somatic voice practitioner. As a somatic voice practitioner of over ten years, I work with diverse populations of voice-users and performing artists, which require me to remain flexible and ready to meet a variety of needs. For example, opera singers managing music-performance anxiety that are experiencing psychosomatic symptoms, or circus performers needing to learn how to sing efficiently while swinging on a trapeze twenty meters in the air. Thus, 'knowing thyself' continues and remains a core task within my practice to understand how I share and hold space for all performers.

Through this course of study, I have maintained a consistent reflective practice, that has amassed a body of reflective data that I wish to investigate. Specifically, to investigate tacit processes within my own practices that I am not aware of, as well as exploring what autoethnographic inquiry can offer to embodied practitioner-research. Halfway through the course, I began to lay the foundations in supporting the systematisation and codification of my somatic voice practice (Resonant Body) (Bautista, 2025), which has primarily been a collection of tools and strategies that lack a central theory or framework that ties it together. This project takes a step back to get a broader perspective of my practice, systematically contextualise my practice within existing theory and other established practices, and to learn more about myself as a somatic voice practitioner.

Research Question

What does an autoethnographic study into my own practice as a somatic voice practitioner reveal about how tacit practitioner-knowledge is generated and sustained?

Rationale

In somatic practice, the primary site of inquiry is the qualitative embodied experience, where the practitioner cultivates a space for somatic exploration through their presence and a solid integration of the somatic principles they aim to transmit to others (Mingle, 2018; Horst, 2008). However, there are very limited resources that effectively demonstrate how a somatic voice practitioner generates, embodies, iteratively refines, and sustains somatic insights for transmission to students/clients. For example, within the practice of Alexander Technique (AT), there is much written about the importance of the study of oneself and the embodiment of AT principles before teaching others (Cacciatore, Johnson and Cohen, 2020; Becker et al., 2018; Weiss, 2005), but lived practitioner experience within their practice is still an underdeveloped area of research. Making potentially tacit process more visible may provide tools and frameworks that may advance the development of somatic voice pedagogy practices. As a result, this project addresses this gap by offering an embodied, first-person account of how tacit somatic insights are generated and sustained.

To realise these aims, this project has adopted a embodied practice-AS-research and autoethnographic methodology, providing a rigorous and systematic way to explore and describe a practitioner's lived experience of their practice (Aderson, 2006; Adams, Jones and Ellis, 2015; Beattie, 2024). Clear procedures are provided to facilitate systematic self-observation and data collection, utilising iterative and recursive autoethnographic narrative construction as the primary method of analysis; thereby, elevating this inquiry beyond casual introspection. However, this project does not seek to claim statistical generalisability; instead, provide a rigorously transparent, resonant, and detailed account of my embodied experience through my practice. Through crystallisation (Ellingson, 2002), rather than triangulation, rigor markers demonstrate researcher accountability in the interpretation of findings rather than relying solely on positivist causality. Specifically, autoethnographic cogency, which is "the extent to which the researcher engages in reflexive examination of the meanings found in the data and transparency of their interpretations" (Beattie, 2024, p. 77), that others in my field may recognise, challenge, and consider in relation to their own practices. Rather than seeking validation or convergence, this approach aims for depth and divergence that affirm an interpretivist-constructivist ontology that align with the plurality of the subjective somatic experience.

Intended Impact

Pursuing autoethnographic practitioner-research on embodied reflective processes demonstrates impact on multiple fronts:

- 1) Enhances my own capacity for critical and reflexive teaching by systematically investigating my own embodied practice.
- 2) Providing tangible and rigorous insights from my embodied practitioner insights, by transforming tacit-somatic knowledge into pedagogical knowledge that can be shared, critiqued, and further developed.
- 3) Contributes an autoethnographic and practice-AS-research perspective to voice pedagogy, providing others in the field an impulse to expand their own research practices beyond positivist and post-positivist leaning paradigms.
- 4) Contribute resonant practitioner insights that others may recognise, challenge, or adapt to their own practices/research.

Outlined Intention

This project aims to explore first-person methodology in somatic voice pedagogy research, to gain insights into tacit practitioner process, and how an autoethnographic design could support in generating these insights.

Data collection will involve these key methods (Anderson, 2006; Adams, Jones and Ellis, 2015; Beattie, 2024):

- Literature Review: A systematic evaluation of relevant literature will ground and orient the research within established knowledge and will be presented narratively.
- Reflexive Journal: Given the use of the self as the site of inquiry, a reflexive practice will be essential to maintain rigour in the researcher's positionality and in ethical research practice.
- Retrospective Practitioner Document Analysis: existing practitioner documents (journals, reflective memos, and correspondence) will be systematically collected and analysed to provide a longitudinal perspective that situates and crystallises findings.

Data analysis will result in the construction of a composite narrative, primarily following Adams, Jones and Ellis (2015), Anderson (2006), and Beattie’s (2024) autoethnographic approaches to extract critical incidences and organise the narrative. At the same time, data collected through reflexive journalling will be analysed and presented thematically (Anderson, 2006). Altogether, two layers of data will be woven together through iterative and recursive cycles of writing and reflection (Adam, Jones and Ellis, 2015), to approach qualitative crystallisation (Ellingson, 2009), which will be used as a marker for autoethnographic rigor (Beattie, 2024).

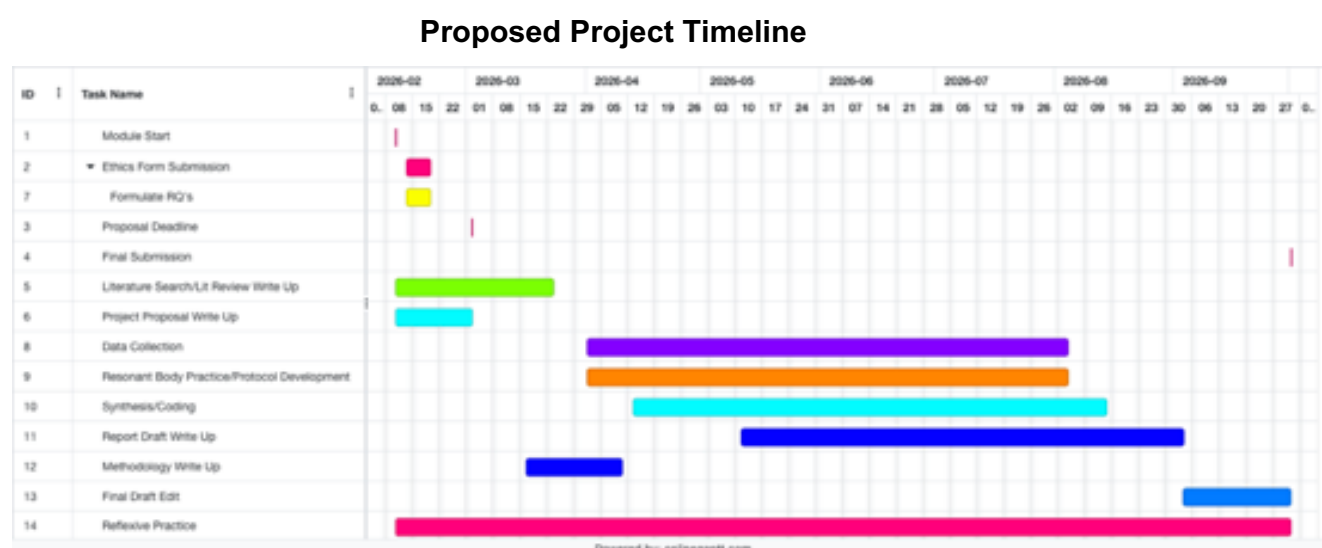


Figure 1: Proposed Project Timeline

Because of the autoethnographic approach to this project, data collection and synthesis are an interwoven and iterative process, which aligns with both Nelson’s (2013) framework for practice-as-research designs, as well as autoethnographic designs (Adams, Jones and Ellis, 2015; Beattie, 2024; Andersen, 2006).

Project check-ins with the Module Lead will take place monthly and will be scheduled based on appointment availability.

Ethical Considerations & Insider Research

- Because of the design of this research project, the positionality of the research must be considered. This project operates within an interpretive-constructivist paradigm that utilises my identity and position within the research project as a resource or lens (Boncori, 2025; Braun and Clarke, 2024). A sustained reflexive practice will be undertaken assess potential issues throughout the project, which consists reflexive memoing throughout the data collection and analysis cycles, documenting sense-making processes for myself and for the reader.
- Insider research considerations are inherently embedded within this research design. Boncori (2025) suggests engaging with what is perceived as insider bias, which is generally rooted within the positivist and post-positivist paradigm, should be engaged with as a resource to facilitate the research process rather than something that hinders it. This is in alignment with Winter's (2020) view to reassess the practitioner's insider positionality in practitioner research; however, Boncori's advances that notion by engaging with practitioner biases in a more explicit and integrative way (within data collection, analysis, and reporting). Thus, allowing for deeper resonances within practitioner discourse to be revealed. Specifically, as personal and professional histories, and identities that may have typically been excluded from reporting to remain 'objective' (Braun and Clarke, 2024).
- An autoethnographic research design, by default, already operates in a reflexive way (Beattie, 2024), whereby data is analysed at two levels: 1) how I experience an embodied process/phenomenon, and 2) how this experience is embedded and operates within my lifeworld (which includes professional positionality) (Ahmed, 2006). As a result, researcher ethics positionality is addressed, and is made transparent in the methodology.
- Although data will be generated by myself, my experiences are entangled with my students, colleagues, and institutions (Adam, Jones and Ellis, 2015). Consequently, there is a risk they may be indirectly identified. To address this, I will anonymise identifying details or context that could lead to identification. Data storage will follow German data protection laws as outlined in the UWTSD Ethics form (appendix 6).

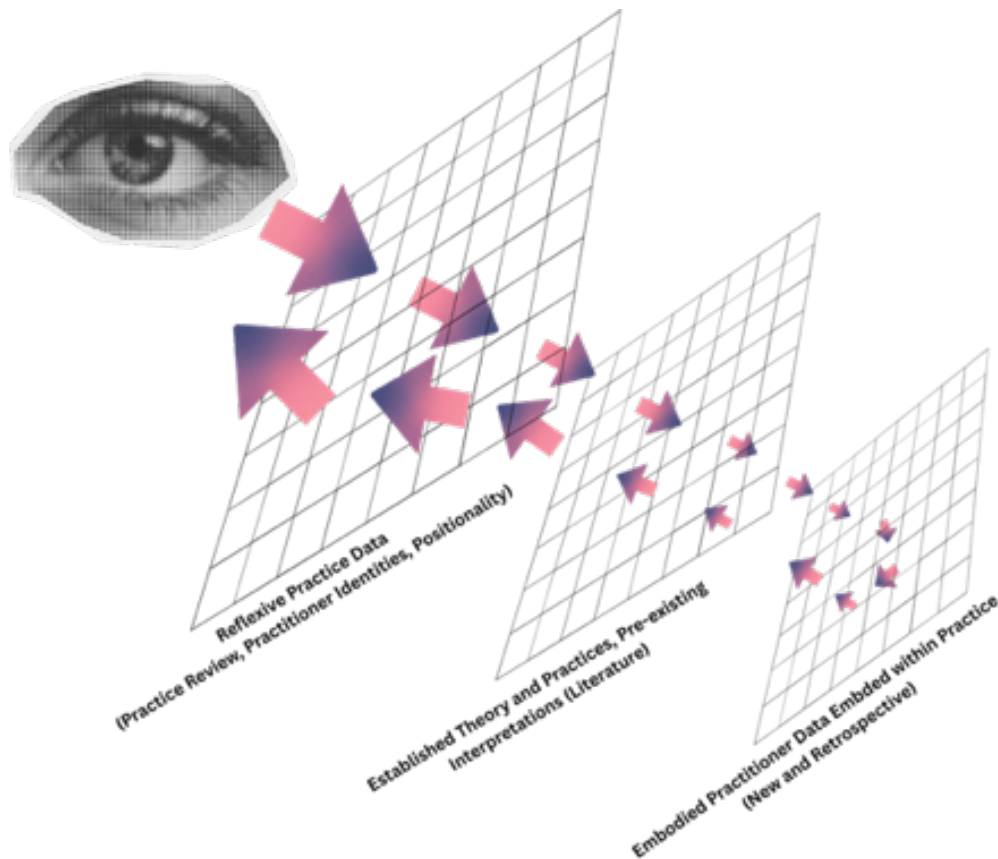


Figure 2: Explicitly engaging with positionality (bias) as a resource that supports crystallisation (Beattie, 2024; Ellingson, 2009).

Personal Learning Outcomes:

- Deepen my understanding of an embodied and hermeneutic-phenomenological research process via first-person inquiry.
- Further develop metacognitive skills via the project's methodological design.
- Cultivate sustainable self-regulation and self-inquiry habits so that this research process itself becomes a laboratory for nervous system regulation and somatic voice practice.
- Improve my presentation skills through the development of a research presentation.

BMPF 7010 Project Report:

Introduction

Somatic practice often begins with working with oneself, their inner experience, and their relation to their environment. However, as I have continued to develop myself as a practitioner-researcher (Winter, 2020), to support my somatic voice practice, aligning my practice with empirical research has been a central problem. Navigating the challenges of insider-research and positionality (Scott, 2022), as well as the role of evidence-based voice pedagogy (EBVP) has played in how practitioners contribute to the field (Ragan, 2018), may have put the subjective experience of the practitioner in a lesser position. For example, outcome-oriented research helps voice practitioners understand why a vocal exercise or specific posture may be beneficial, but it does not explain how practitioners explain, interpret, or develop those insights for themselves and others. Therefore, I bring attention to the situated and embodied tacit processes that occur within voice practice, which are difficult to quantify. Even more simply, tacit and embodied knowledge from the first-person practitioner perspective is an underexplored area. This study takes an autoethnographic approach (Adam, Jones and Ellis, 2015; Beattie, 2024, Anderson, 2006), that studies my own practice, as a way of deepening my understanding of positionality to my work, and the tacit knowledge that operates within it. Specifically, how I interpret and reflect on my tacit experience, and what autoethnography can contribute to facilitating more nuanced understanding of my practice. It produces a layered narrative account that integrates aspects of embodied practice research (Spatz, 2015), bridging insights from first-person embodied experience directly to theory.

“The personal is theoretical.” (Ahmed, 2017; p. 10)

The aim of this project is to produce a complex, rigorous and systematic account of somatic voice practice, that develops my own practice by attempting to articulate an understanding of my tacit embodied process in relation to their situatedness within a lineage of practice. Even more broadly, it aims to deliver a resonant account of practice to the wider somatic community, and to extend and contribute to theory within the fields of somatics and voice. Specifically, with contributions to reflective practice and practitioner-researcher inquiry that call attention to a practitioner's situatedness within their cultural and professional collectives.

Research Question

What does an autoethnographic study into my own practice as a somatic voice practitioner reveal about how tacit practitioner-knowledge is generated and sustained?

Literature Review

Introduction

The rise of evidence-based voice pedagogy (EBVP) (Ragan, 2018) has strengthened the place of empirical and scientific knowledge within the field, generating insights that support the integration of theory from outside disciplines into voice practice. This is not meant to create a hierarchy between scientific evidence and practitioner knowledge; in fact, practitioner knowledge is a central pillar to EBVP. According to this position, it should broaden the scope of what is considered evidence. For example, Cristóbal Riquelme-Muñoz *et al.* (2025) presents a scoping review on the use of semi-occluded vocal tract (SOVT) exercises, demonstrating relatively consistent vocal improvement in resonance, comfort, phonation time, and flexibility. Similarly, Neely (2016) provides a study that discusses the application frequency and qualitative efficacy of somatic voice approaches. These studies show the value of outcome-oriented research, which primarily addresses whether a measurable outcome is associated with an intervention. However, it may not readily explain how practitioners perceive, interpret, develops, and apply this evidence to their own experience and practice. Instead, the problem is the limited articulation of embodied and tacit processes through which that knowledge operates. Thus, this narrative literature review brings professional and practitioner literature into dialogue with scholarly literature, to examine epistemic tensions within the field of voice pedagogy, and to establish the methodological necessity of sustained autoethnographic inquiry into my somatic voice practice.

Literature Review Methodology

This narrative literature review (Sukhera, 2022) is organised thematically and argumentatively, examining the current understanding of practitioner knowledge to underpin the necessity of sustained first-person inquiry. Sources were selected according to their conceptual and methodological relevance to the research (voice pedagogy, practice-as-research (PaR), phenomenology, autoethnography (AE), and embodied and tacit knowledge). Literature was identified through database searches

(Google Scholar, EBSCO, and the UTWSD Library Database) using a combination of search terms relating to the fields listed earlier. These searches were followed by rounds of citation tracking to identify patterns and key authors. Peer-reviewed literature was used to establish methodological and theoretical arguments, while practitioner literature was used to examine situated forms of embodied knowledge. Transparency and rigour are supported by a positionality statement (appendix 4) and detailed inclusion criteria (appendix 3).

Situating Tacit Embodied Knowledge within Voice Pedagogy

Central to this study are tacit knowledge and processes. It is knowledge that often remains partially conscious and often resists complete articulation and transmission (Polanyi, 1966). Cianciolo *et al.*, (2006) distinguish two dimensions of tacit knowledge: the cognitive and technical. The technical dimension refers to an embodied understanding of a practice-based skill. For example, a singer's felt sense of efficient breath management. The cognitive dimension focuses on the internalised beliefs, perceptions, ideals, values, emotions, and implicit mental models (Sternberg, 1995). Tacit processes, on the other hand, refer to the process of acquiring and transmitting tacit knowledge (Lynch, 2013), such as a student internalising the experience of the teacher's movement pattern from within their own felt experience.

While Cianciolo *et al.*, (2006) distinguishes the content of tacit knowledge, Collins (2010) describes three types of tacit knowledge: somatic, relational, and collective. Somatic tacitness concerns knowledge that is embedded within the physical capacities and limitations of the individual, thus, resisting generalised codification. For example, biofeedback tools such as spectrogram analysis can augment vowel-modification instruction by making acoustic features of vocal output visible (Howell, 2025). These representations may enhance perceptual discernment (Bozemann, 2023, Steinhauer, Klimek and Estill, 2017), but they do not by themselves capture how a singer senses, interprets, and adjusts the bodily coordination involved in pharyngeal shaping. A first-person inquiry therefore complements, rather than replaces, biofeedback by examining how acoustic change becomes interpreted, embodied and meaningful in practice. It resists complete transmission through conscious and explicit instruction alone, because the body must acquire relevant coordination through practice (Grey, 2021). Relational tacitness is knowledge that remains tacit only because of the circumstances of communication. For example, a voice teacher attempts to cue a student to narrow the

vowel through the *passaggio*, but the student still does not understand how to interpret the cue, so it remains relationally tacit (Wickelman, 2020). Collective tacit knowledge is embedded within social, cultural, or professional group. For example, depending on a practitioner's pedagogical tradition, internalised and unconscious social and professional assumptions may privilege certain vocal qualities (Fetokaki, 2023; Eidsheim, 2019) strategies, and delivery (Kolbe, 2021), more than others. These distinctions are not mutually exclusive. Instead, they help specify what aspects of tacitness are being examined. In this study, tacit practitioner processes refer to the partially conscious activities through which embodied vocal knowledge is noticed, interpreted, adjusted, tested, and communicated.

Building on this distinction, Spatz (2015) complements Collins by distinguishing between practice and technique. Practice is concrete and situated, while technique is knowledge that is repeatable, linking practices together (Spatz, 2015). This distinction supports the understanding of practitioner knowledge as embodied, partially accessible, and potentially transmittable. Spatz's account also draws upon Merleau-Ponty's phenomenology of perception by suggesting that (vocal) technique is also situated across multiple dimensions. Specifically, it is shaped not only by the physical; rather, it is simultaneously intertwined with the cognitive, cultural, social, psychological, and affective (Merleau-Ponty, 2014; Rodrigues, 2023). This notion is valuable to voice pedagogy, as it illustrates the complexity of navigating the interactions and inseparability of the bodily processes with the subjective felt-sense. Consequently, this complicates the idea of practitioner expertise as defined by Ragan (2018), because the literature remains unclear in specifying how such expertise is situated, embodied, perceived, interpreted, and developed within practice. This highlights the gap this study occupies. If practitioner expertise and experience is understood as situated and embodied technique, then developing a situated account of these dimensions may provide insights into how these capacities develop.

Articulating Tacit Knowledge in Somatic Practice

Although tacit knowledge resists complete transmission through explicit instruction, as discussed in the previous section, it can be partially shared and transmitted. Polanyi (1966) describes this transmission as the student developing an approximate felt-sense of the internal processes within the practitioner, through their observation, imitation, and participation. This describes somatic tacit knowledge as inseparable from enactment, as

well as highlighting the relational impact and significance of a teacher's demonstration to the student. Nyberg (2014; 2012) identifies this somatic knowing, or knowing in movement, as particularly challenging to articulate because it is based primarily on practical demonstration and imitation (Jakubowska, 2017). This parallels motor learning approaches in voice pedagogy (Crocco and Meyer, 2021; Verdolini, 2000), where the limitations of explicit verbal instruction (Cole, 2015), specifically with imagery and metaphor (De Lillis, 2020), highlight the relational and collective tacitness of such instruction. To address this, Crocco and Meyer suggest more of a guided exploratory process that facilitates a gradual emergence of a vocal motor skill, based on inferred changes in performance. As a result, these motor-learning models and processes complement this study's inquiry, providing a model of how vocal ability can develop through practice. However, it does not address how practitioners experience, interpret, or theorise this development within practice. Polanyi (1966) reminds us that transmitting tacit knowledge has more to do with what is happening within the practitioner, rather than the instruction itself, because one cannot know all that they are sharing.

Somatic practices often privilege this reflective and exploratory approach to embodied technique (Mingle, 2018), requiring the practitioner to develop sensory discernment, interpretation, and embodied attention, as discussed earlier, to facilitate these learning processes in students. For example, Gilman (2014) places the somatic voice practitioner within a facilitative role, asserting that teacher can propose and shape the conditions for change, but only the student can experience the change from within. This complicates the situation, because neither the student nor the practitioner has complete access to the tacit knowledge of the other (Collins, 2010). Specifically, it does not guarantee a transmission of identical experience. Instead, the practitioner creates the conditions for a student to have an experience. For example, a demonstration, physical task, metaphor, or perceptual cue, for the student to reinterpret, reconstruct, or transform (Fertman, 2021). Each practice negotiates this gap in its own way. For example, Master Alexander Technique (AT) teacher, Marjorie Barstow, expresses that AT begins with becoming aware one's own habitual patterns to become aware of the patterns of others (Cole, 2016). What it suggests is an embodied lens to recognise, interpret, and respond to a student's tacit patterns without them being fully accessible. However, this is presented as an illustrative comparison to demonstrate studying oneself may support the recognition of somatic tacit knowledge in others, but it does not claim that all somatic

practices operate in this way. Nevertheless, it demonstrates a warrant for first-person inquiry, that introduce situated and experiential dimensions to these processes.

Autoethnography in Somatic Voice Literature

The previous discussion establishes that existing literature explains potential mechanisms of vocal skill acquisition (Crocco and Meyer, 2021), and embodied teaching (Gilman, 2014), but gives less attention to how a practitioner experiences, notices, interprets, and theoretically understands tacit processes as they emerge through sustained somatic voice practice. This section briefly describes the characteristics of an autoethnographic approach, positions it within somatic voice practice, and discusses how the literature warrants this type of approach.

Autoethnography (AE) can offer a qualitative methodological response to this gap, because it situates tacit practitioner processes within the cognitive, cultural, social, psychological, and affective aspects that shape it (Beattie, 2024). Specifically, it is a form of first-person inquiry, where the researcher investigates subjective experience as a way of understanding culturally and socially embedded phenomena (Adams, Jones and Ellis, 2015). Denzin (2014) situates autoethnography primarily within the post-structural turn, where the research phenomenon and reality are constructions, emphasising how lived experiences, language, assumptions, and discourse shape who we are and how we engage with the world. As a result, it stresses the “multiplicity of factors that impact the ways we interpret and make sense of the subject of our observations” (Beattie, 2024, p. 5). Through this lens, it orients the multiplicity of practitioner expertise as culturally and socially situated and can contribute an interpretive and critical response to complicate and extend established theory.

Autoethnographic literature remains comparatively limited and fragmented within the field of voice pedagogy, especially within practitioner research. It primarily operates within the areas of identity and power (Jenssen, 2021), artistic process (Aszodi, 2017), and practitioner knowledge (Flock, 2020; Holmes, 2016). Holmes (2016) connects autoethnography to this review, as it investigates the first-person experience of sense making within a practice to illuminate the process of accessing emotional vulnerability; specifically, while preparing for a performance. The study seeks to examine what Spry (2011, p. 27) calls the “liminal spaces,” which could be an interpretation of the tacit becoming explicit. Holmes (2016, p. 192) describes these spaces as “heightened

transitional spaces where bodily sensations become language, where remembered experiences shift in the body to become vocal expression.” Thus, aligning with Collins’ (2010) idea of tacitness, as these spaces seem to be hidden and transitory, demonstrating methodological applicability to this review’s specific gap. While Holmes focuses primarily on the evocative and emotional aspects of AE, Flock (2020) takes this further by integrating PaR as an analytic layer, to illustrate the generative power within practice, while situating it within practitioner identity and culture. Specifically, while examining practitioner experience while navigating between and through multiple somatic voice practices, highlighting a situated relation to each one. As a result, these studies demonstrate established precedent in contributing first-person practitioner accounts to the voice pedagogy field, further warranting this approach for this study.

Conclusion

This review established the importance of practitioner knowledge in EBVP (Ragan, 2018), but its tacit and embodied processes remain underarticulated. Tacit knowledge is developed within practice and cannot be completely transmitted as identical experience (Collins, 2010; Spatz, 2015), because vocal technique is not only physical (Merleau-Ponty, 2014; Spatz, 2015). Established research demonstrates how somatic and motor-learning approaches can support vocal skill development, but less attention is given to the way practitioners embody, perceive, interpret, and transmit these approaches. Autoethnography provides an approach to address this methodological gap, especially when layered with PaR (Nelson, 2013). Thus, this complementary approach facilitates sustained attention to the lived experience, to investigate embodied tacit processes, while allowing it to be situated within wider cultural, social, and professional dimensions.

Methodology

Introduction

This section discusses the methods used to conduct this embodied autoethnographic study of tacit practitioner processes in somatic voice practice, and what their emergence through autoethnographic self-inquiry reveals about the relationship between embodied experience and theoretical understanding. First, the methodological design and conceptual framework will be laid out and evaluated; specifically, the site of inquiry and the philosophical positions underpinning this study. Second, data collection and analysis procedures will be discussed and evaluated to demonstrate their suitability, as well as evaluating its rigor markers. Lastly, research ethics within this study will be outlined and evaluated.

Conceptual Framework

In defining a research project, Spatz (2015) recommends first defining the inquiry's starting point and its edges. This embodied autoethnographic study adopts interpretivist-constructivism (Johannes L, 2020) and an embodied epistemology (Spatz, 2015) that values the pluralistic standpoints (Orbe, 1998) of subjective somatic experience, treating my position as the researcher as the primary instrument and site for generating knowledge. It is exploratory and inductive, with theoretical understanding emerging out of sustained engagement with practice, rather than beginning with a hypothesis. In contrast, a positivist approach would aim to erase my presence from the study, as the researcher is considered a source of bias (Denzin, 2014). However, Adams, Jones and Ellis (2015) assert that by rejecting the notion of attainable researcher objectivity, or bias, *practical* knowledge (Nelson, 2013) and *socio-cultural* knowledge (Spatz, 2015) could be gained through the explicit, systematic, and reflexive engagement with one's individual experience. Furthermore, this draws upon the phenomenological work of Merleau-Ponty (2014), wherein the body is the origin of all perception, as well as of pre-cognitive and rational meaning-making. This philosophical positioning comes into alignment with the field of somatics and somatic practices (Hanna, 2004, 1994), as it is argued that the body can only be fully known through the individual and subjective experience (Spatz, 2015). Thus, the practitioner-researcher (Winter, 2020) was positioned as the primary site of this research inquiry, allowing sustained access into the study of embodied practitioner experience that would be inaccessible to an external observer.

Embodied Practice as Research (EPaR) (Spatz, 2015) provides the overarching paradigm for this study, positioning both my experiences and living practice as a somatic voice practitioner at its centre. What this achieves is the alignment of interpretivist-constructivist sensemaking (AE inquiry) to Spatz's materialist epistemology (of practice). This is necessary because my tacit practitioner knowledge is inseparable from my ongoing embodied practice, which serves simultaneously as context, method, and site of inquiry (Ellis and Bochner, 2016). Originally stemming from Nelson's (2013) framework of Practice as Research (PaR), Spatz (2015) refines this PaR approach by focusing on the material epistemology of technique (craft) and Polanyi's (1966) conceptualization of tacit knowledge. Rather than discovering new ways of knowing, the focus shifts to generating new ways of doing. In this way, the knowing is still involved; however, the mode of bodily and pre-verbal knowing is integrated. In the case of reflexive somatic research, and in this study, the focus lands in the doing and non-doing within somatic practice, and the practitioner's attentional processes within it. Consequently, this inquiry does not study somatic voice practice; instead, it is somatic voice practice studying itself.

Autoethnography as Methodology

While EPaR provides the conceptual ground for embodiment, practice, and tacit knowledge, autoethnographic practice operationalizes the inquiry by providing an approach for retrospective data collection and embodied analysis of the tacit processes within my practice. Primarily following Beattie (2024), Adams, Jones and Ellis (2015), Anderson (2006), this embodied autoethnographic study takes a layered analytic approach, incorporating existing practitioner documents and records, that trigger practitioner memories and tacit knowledge. Consequently, this approach serves as both a method of analysis and a method of data collection, as Beattie (2024) suggests that writing about data is an analytical method in itself. Specific data collection and analysis procedures will be discussed in a later section. This section discusses the project's autoethnographic framework and evaluates its suitability to the research question.

AE differs from the positivist aim of producing generalizable knowledge. Instead, it aims to generate resonance among readers and practitioners within the field and to contribute nuance to extend or better situate current theories (Adams, Jones and Ellis, 2015). The ethnographic component of this inquiry into the insider experience of somatic voice practice is essential and is meant to keep positionality and reflexivity at the forefront.

This is for two main reasons:

- 1) Sustained reflexivity provides the autoethnographer a generative process to explore personal experience and produce meaningful and transmissible insights by cycling between the personal and cultural (Denzin, 2014).
- 2) It allows the autoethnographer to remain critical of established and internalized notions of somatic practice (Spatz, 2015). Guidi (2026) attributes the necessity of adopting a culturally reflexive stance to the intersectionality of somatic experience, which is sedimented within social and cultural narratives and realities (Merleau-Ponty, 2014). Especially in academic or scientific inquiry, where even language itself is only a representation of reality (Spatz, 2015), the tacit practitioner experience must be contextualized within an embodied and living cultural understanding rather than solely within disembodied theory. AE considers this nuance, providing a reflexive and phenomenologically attentive process appropriate to this study.

The layered analytical approach to AE offers a multimodal means of addressing linguistic limitations when analysing and transmitting tacit embodied knowledge (Guidi, 2026). In constructing and positioning modes of embodied narrative, reflexive analysis, and theoretical dialogue with one another, they aim to capture the irreducible and multidimensional nature of tacit embodied knowledge (Polanyi, 1966). It employs analytic crystallization to pursue the study's research question. Ellingson (2009) states that analytic crystallization aims to produce a complex and prismatic understanding of phenomena, rather than a singular, convergent narrative, thereby providing this study with a critical, culturally situated, embodied, and richly contextualized description of the generative practitioner processes it seeks to explore.

Insider Research, Positionality and Rigour

This approach allows the researcher to address and engage with issues on being an insider researcher head-on. Specifically, as an insider researcher, positionality and practitioner identity are essential components of this study, not only in terms of rigour within the data collection and analysis phase, but where the phenomenon (tacit practitioner processes) is deeply sedimented within the cultural and social experience (Guidi, 2026). An insider status affords the researcher access to tacit dimensions of

practitioner experience, that is inaccessible to an outsider (Aguilar, Torres and Macias, 2025), as discussed previously on the nature of somatic knowing and embodied practice. At the same time, Anderson (2006) identifies sustained critical reflexivity as a core feature of analytical AE to ensure that insider familiarity does not collapse into uncritical assumption. Thus, my positionality is considered a dynamic and evolving dimension of this study, which is subject to the same reflexive scrutiny as any other element of the research process.

In terms of rigour and validity, the aim of AE is not to produce generalisable theories, which is traditionally seen in more positivist-leaning research projects. Instead, it aims to produce “a convincing account of how multidimensional research elements connect to each other” (Beattie, 2024, p. 78), to provide a plausible and complex interpretive understanding of a chosen phenomenon (Anderson, 2006), as well as provide meaningful and resonant interpretations that allow the reader to enter the world of the researcher (Adams, Jones and Ellis, 2015). Therefore, positivist markers of assessment and research rigour would be inappropriate, and need to be adjusted to align with this study’s interpretivist-constructivist position (Johannes L, 2020). These markers include:

- Autoethnographic cogency: evidencing “the extent to which the researcher engages in reflexive examination of the meanings found in the data and transparency of their interpretations” (Beattie, 2024, p. 77).
- Resonance: findings generate recognition and meaningful insights for others within the field (Adams, Jones and Ellis, 2015).
- Theoretical plausibility of the account is evidenced through sustained and specific engagement with existing literature, to extend and productively complicate established theoretical understanding (Anderson, 2006).

These criteria reframe rigour and validity as interpretive accountability rather than generalisability or replicability. Thus, this study aims to provide thorough documentation of process that facilitates transparency and trustworthiness for the reader. A positionality statement has also been included in appendix 4 for added transparency. Lastly, to minimise the risk of confirmation bias, negative case analysis was integrated to purposefully disconfirm and seek contradictions by regularly returning to the data corpus. This process aims to iteratively test stability for the analytic categories across contexts, aligning with the aims of analytic AE (Anderson, 2006).

Data Collection

The following section describes and evaluates this study's data collection and analysis procedures. Since the beginning of this MA course, I have sought to understand my somatic practices as a generative process, and I have amassed a significant body of retrospective data that has produced the necessary materials needed to pursue this AE inquiry. This study begins with this retrospective data from Module 3 (BMPF 7008, March 2024) to the present, to seek critical incidences within my practice, that initiate reflection and moments of epiphany (Adams, Jones and Ellis, 2015). Retrospective data sources include:

Reflexive Memos (Pre-Inquiry)	Written Correspondence (ex: colleagues, tutors, students, clients)	Theoretical Memos (Pre-Inquiry)	Reflective Writing Journals

Table 1: Retrospective First-Person Data Sources

Adams, Jones and Ellis (2015) recommend that retrospective data provides only a starting point for the inquiry, intending to trigger an iterative-reflexive process to unearth practitioner insights and processes out of memory and embodied experience. As the initial retrospective data was examined, prospective reflexive and theoretical memos were produced throughout to record my own decision making and theorising processes, maintain awareness of my positionality, and record initial patterns and critical incidences because of sustained AE inquiry. Consequently, a second layer of data (prospective) was generated, that sought to develop themes that help me understand how I came to my conclusions about the retrospective data, and the resulting constructed narrative. Together, they create a temporal dialogue, activating the process of somatic practice studying itself: addressing both clauses of the research question. One illuminates my tacit processes pre-inquiry, and the other documents and tests my engagement with emergent insights and method in real-time.

Due to the resource and time limitations of this study, complete inclusion of retrospective data is not possible, therefore an appropriate sampling approach was necessary. Purposive and theoretical sampling (Patton, 2015) was chosen as the most aligned to the scope and methodological design of this study, due to time limitations.

Data Analysis, Narrative Construction, and Analytic Crystallisation

Drawing on Pace's (2012, p. 7) method of data collection in AE, this study organises sampling and analysis into four interconnected phases: first, retrospective data was openly coded to uncover broad patterns. Second, theoretical coding identifies critical incidences (a moment or experience that contributes to the research question or phenomenon) and positions broad patterns in relation to one another. Third, selective coding keeps theoretical codes that are most related to the "core explanatory concept." Lastly, theoretical codes are then organised to create the spine of the resulting AE narrative. This process allowed me to revisit the data, and provided structure when iteratively returning to the starting point, as suggested earlier by Adam, Jones, and Ellis (2015). The following three figures aim to illustrate my process in navigating the data. Each component had a soft boundary, which represented the ability to move between them, and that each component is part of the entire unit.

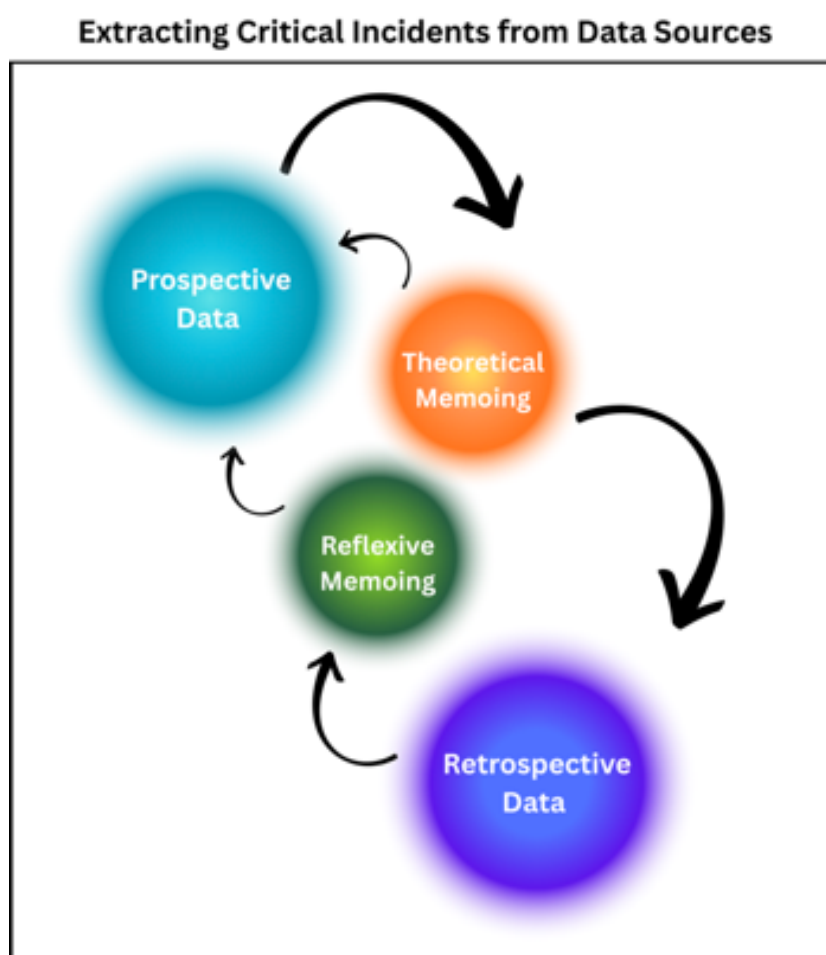


Figure 3: Extracting Critical Incidents from Retrospective and Prospective Data Sources

Once critical incidences were identified and initial theories emerge, they were developed into a composite embodied narrative, demonstrating the interconnectedness of emergent analytic/theoretical themes. This produce a layered account of thematic patterns, juxtaposing “fragments of experience, memories, introspection, research, theory, and other text” (Adams, Jones and Ellis, 2015, p. 85). Three layers were used: 1) Narratives focus on temporal, sensory and physical accounts that centre the embodied experience to remain relevant to the research question. 2) Directly quoted excerpts of retrospective or reflexive data, which remain unedited to preserve authenticity and uphold rigor. 3) Analytic discussion which contextualises embodied experience within the literature.

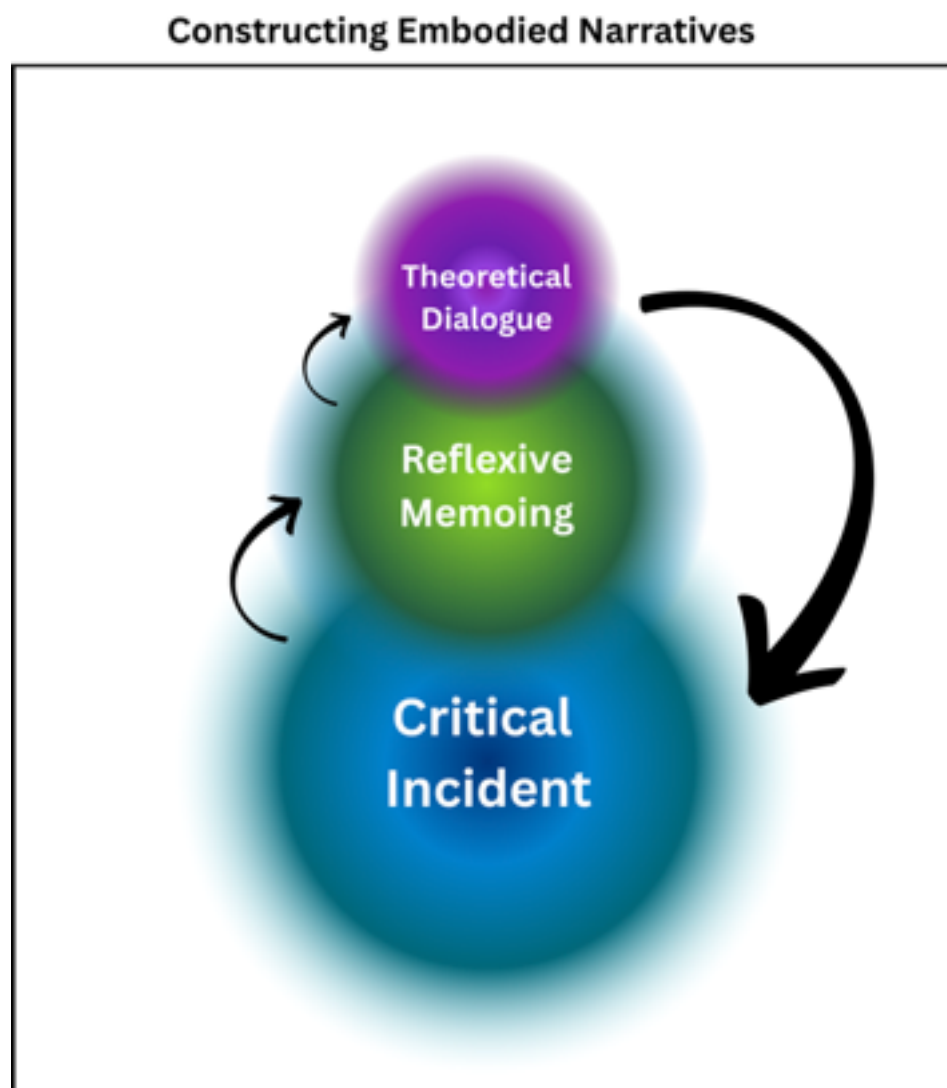


Figure 4: Constructing Embodied Narratives from Critical Incidents

Construction of the embodied narratives are continued through sustained dialogue with critical incidences, reflexive awareness, and theory have reached sufficient analytic crystallisation. In other words, the aim is conceptual stability, rather than data saturation (Tie, Birks and Francis, 2019). Ellingson (2009) describes primary indicators that signal sufficient crystallisation:

- 1) Analytic layers (embodied narratives, reflexive memos, and theoretical dialogue) are sufficiently integrated and resonant with one another.
- 2) Constructed layered accounts provides sufficient richness and complexity, with the aim of demonstrating a multi-dimensional understanding of the research phenomenon.
- 3) Emergent analytic categories (tacit practitioner processes) are defined and stable across critical incidences and embodied narratives, even when additional data is introduced.

Reaching Analytic Crystallisation Through Iterative Movement

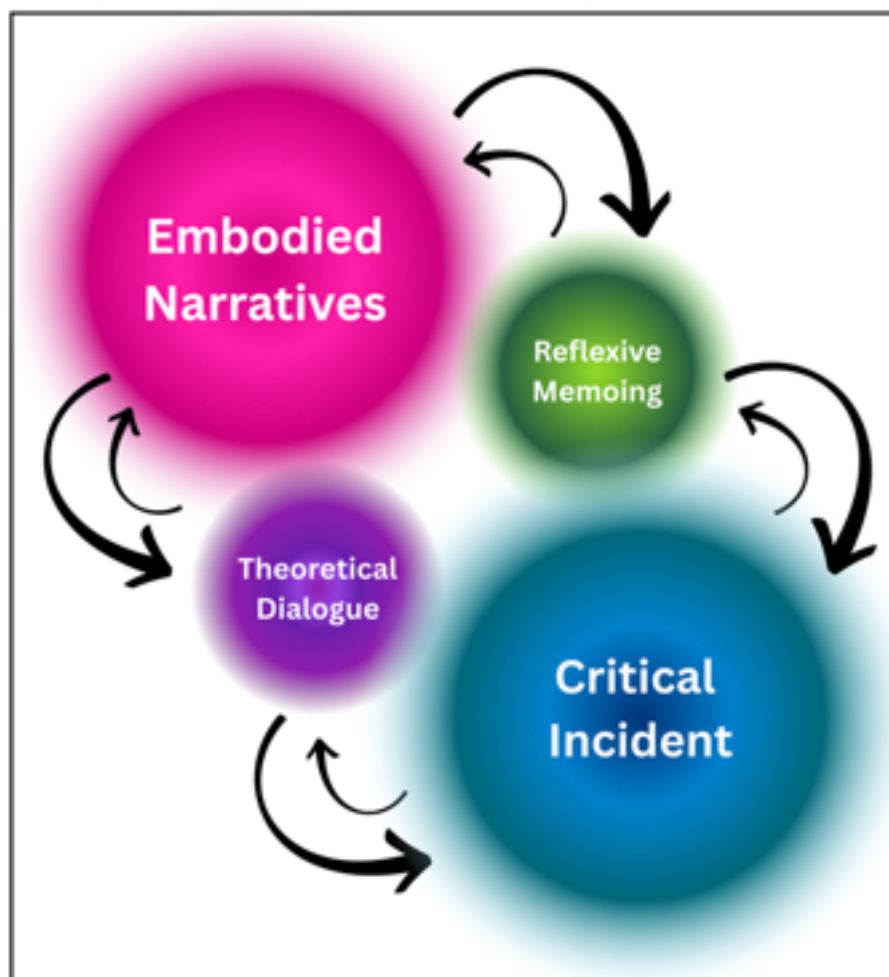


Figure 5: Reaching Analytic Crystallisation Through Iterative Movement

Analysing and Integrating Second-Layer Data

Crystallisation was further aided by the second-layer prospective data, as a result of reflexive memo-ing whilst engaging in AE practice. This reflexive data was analysed using the same coding procedure mentioned above (Pace, 2012), and reflects the two sides of AE inquiry as described by Beattie (2024): 'writing about data' (layer one) and 'writing as data' (layer two). However, it was presented thematically rather than narratively, given the reflexive and meta-level nature of this data layer. Together, they position my composite narrative within the method, and explicitly contextualised their insights to my own positionality and tacit processes.

Ethical Considerations

This study was approved by the UWTSD Ethics Board, in accordance with UWTSD Research Ethics and Integrity Code of Practice, and took place in Berlin, Germany, from February to October, 2026. As I assume the role of both primary researcher and sole participant, typical considerations and requirements about informed consent and withdrawal do not apply here. However, through the construction of the study AE narrative, others may appear contextually within the data, and will be anonymised throughout. All data used for the study is kept private and maintained in accordance to UWTSD and German data protection laws (see ethics form in appendix 6). The emotional and psychological demands of AE research present a real risk for the researcher. Adams, Jones and Ellis (2015) state that sustained reflexive engagement with personal experience may be retraumatising, leaving a researcher potentially unable to cope when revisiting these experiences. Moreover, careful consideration was necessary in what personal information was to be disclosed within the report. Therefore, regular contact with a mental health specialist through UWTSD and module tutor was maintained to continually assess my wellbeing, as well as providing guidance on personal disclosure throughout the writing process.

Findings and Discussion

Introduction

This section presents a crystallization (Ellingson, 2009) of two distinct layers of data, providing a singular account of tacit practitioner knowledge generation through embodied analytic autoethnographic self-inquiry. The first layer is an embodied narrative, constructed as a composite of themes (Adams, Jones, and Ellis, 2015) that appeared consistently across my retrospective data. The second layer is based on reflexive memos produced within the process of AE inquiry. Presenting the emergent themes from second-layer reflexive 'meta-data' crystallizes embodied experiential narrative data within the reflexive-analytic processes that emerged throughout the construction of the narrative. As a result, complicating and producing a situated multidimensional understanding knowledge generating processes within somatic voice practice.

Primary Layer Findings: Constructed Embodied Narrative

These findings are a layered AE account, presented as a composite embodied narrative structured into three analytically focused episodes. They were built on iteratively constructed themes, that emerged out of the retrospective data. Specifically, through iterative text-spinning (Adam, Jones and Ellis, 2015) until a resonant but theoretically plausible narrative emerged. Each episode foregrounds a different aspect of my somatic practice (lineage, ambiguity, dwelling/mirroring), but together, they form a single connected story of working with my teacher and within a somatic community.

To more clearly illustrate the multimodal layering of these embodied accounts, layers will be made explicit and visible through formatting:

- Discussion is displayed as plain text.
- Indented text, with single border on the left side denote the composite narrative and direct quotes from the retrospective data. Excerpts taken directly from the reflexive data are uncorrected to maintain authenticity and rigor.
- Boxed text are reflexive responses to the retrospective data and constructed narrative (prospective data).

Episode 1: Practitioner Identity, Lineage, and Epistemic Consequences

This subsection explores how commitments to practice lineage, and axiology, shaped the questions available to me as a somatic voice practitioner. Engaging with these commitments, rather than overlooking them, may transform them into a generative site of practitioner awareness and knowledge.

It had been almost ten years since I saw [REDACTED], and she happened to reach out to me over in early spring, to let me know she was coming over to Europe to do a teaching tour. Specifically, she asked if there would be interest to do a workshop in my city. Of course, I said I would absolutely be interested. In a sense, she was my gateway into the somatic, facilitating my birth into a new way of knowing and engaging with the world.

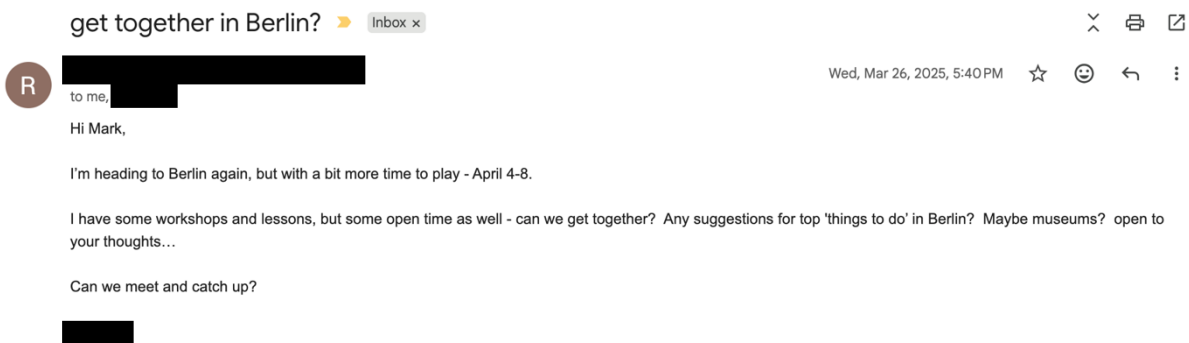


Figure 6: Email invitation from [REDACTED], dated 26-03-2025

The workshop session began at nine in the morning and was scheduled to go until around four or five in the afternoon. I, of course, was eager to meet up with my mentor, so I arrived early. As the buzzer rang, and I swung the door open, to the tiny movement studio in [REDACTED], and I immediately felt a warm presence, reminding me of her deeply probing and intuitive energy. I felt myself sliding and easing into the role of being a student again. I was feeling ready to absorb and experience what the day will bring.

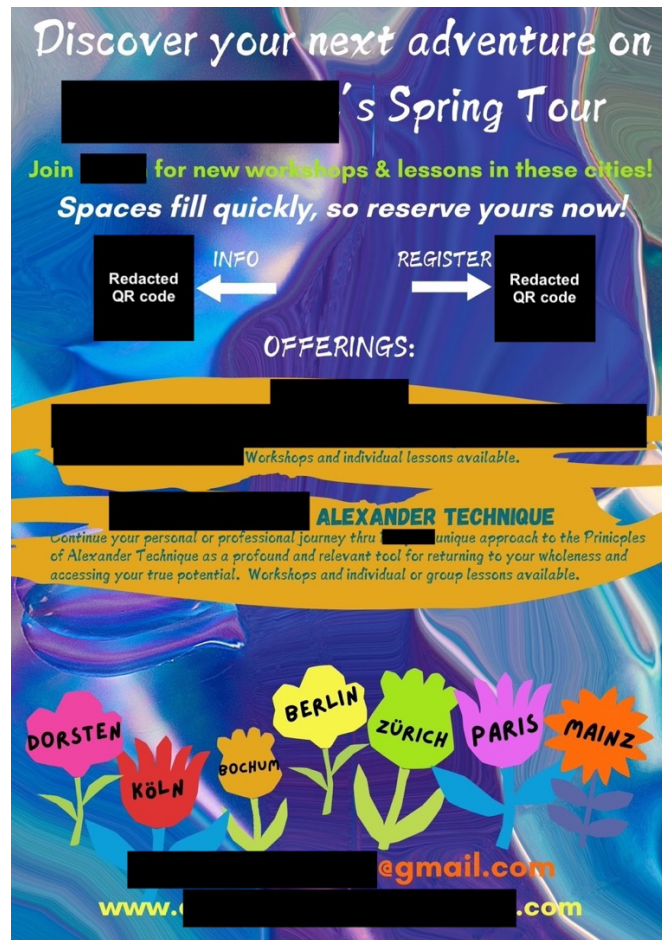


Figure 7: Workshop Marketing Materials

I was the first one there, which is what I had hoped, because I felt like there was so much to catch up on. It was still early, so she offered to make me a cup of tea, and we walked to the kitchen. Her deep gaze felt as if she was probing into my soul, and there were moments where I felt like she knew something I didn't.

We spoke for a while, as we waited for other participants to show up, and she made it subtly clear that I was the one most familiar with her and her work, within the group of participants. It felt as if she was implicitly asking me, or priming me, to assist her in the session. Specifically, we began warming up our 'hands on' work on each other, by giving me an AT lesson to help me center myself, and to prepare me to work with others. I felt excited and honored.

Realistically, this was probably because I was familiar with how she works and the way she communicates.

From my understanding, she views the practice of Alexander Technique (AT) in western Europe as wildly different from the United States, and North American. Specifically, she often describes the difference being most tangible in the one-to-one work, through the application of “hands-on” teaching (direct physical hand contact with student/client) (Alcantara, 2013); as well as, attempting keeping the work ‘pure,’ versus the integration of other modalities and disciplines, such as drawing from practices like energy work, dance or theatre. Her direct lineage to F.M. Alexander, through Margorie Barstow, was most likely the reason for her openness to a living and evolving practice. Barstow brought the work out into the world by applying AT principles into real world activities, rather than studying them in isolation (Cole, 2015).

Her statement resonated with me, as I was struggling with this dichotomy as well. This reminded me of my work with another mentor in Germany:

My work with [REDACTED] and at his school, really demonstrated that difference. The depth of knowledge he can transmit through his hands is the level of ability that I want to continue to aim towards. However, we didn't have so many experiences that teach us to translate these concepts into activities outside of the more traditional AT forms of teaching. For example, chair work, table work, and mirror work (Reflective Memo: 16-03-2023).

Reflecting on both moments, her implicitly making this request (my interpretation), even after 50 years of facilitation and teaching experience, only reinforces the need for sustained reflection on one's own practice to navigate differences and tensions.

In this regard, I had understood purity within my own somatic practice as it refers to what I feel is authentic to my experience. However, that understanding overlooked my own situatedness within the larger field(s) my own practice resides.

Reflecting on my practice lineage (appendix 2), my teachers and mentors are sedimented within their own temporal and relational contexts (Merleau-Ponty, 2014). They may have parallels, but I cannot claim they are identical. Orbe (1998) goes further to say that these differences shape our individual epistemologies, as our individual standpoints both illuminate and obscure aspects of experience.

In my own practice, having to negotiating with this dichotomy often appears when I engage with others in my field. I remember introducing myself to a new colleague at a voice pedagogy conference in Leipzig, and there was a sense of skepticism as I described my somatic work being transdisciplinary and unfixed to one somatic dogma. He told me I was being unserious about my work, and that I should have more focus within my practice. Yet, each lineage within a discipline has its limits, as illustrated in the memo above.

Consequently, the way my practice evolves, then, is only situated within my own contexts. What I now understand to mean ‘maintaining purity’ in any practice is to uphold and maintain techniques (Spatz, 2015), even those that may no longer serve the current context wherein I should apply them.

She was probably speaking on the authorship of embodied knowledge, and the idea that our lived experience contributes, enriches, and transforms the work, to reach those communities whom we are a member. What I think she means by “the work” is the living and continued evolution of the work of F.M. Alexander, from where AT comes from.

This tension between practice lineages can be utilized as a mirror and catalyst for critical reflection on one’s own professional somatic practice. Specifically, the tensions between European and North American AT practice lineage are consistent with Collins’ (2010) collective tacitness, as there is a sense of loyalty and attachment to a lineage, which becomes enmeshed to practitioner identity. For example, Sherwood (2023, p. 19) reminds us of tensions between “voice cultures,” where voice practitioners may not be conscious of collective tacit knowledge they may be transmitting, such as the idealization of the bel-canto over all other forms of singing. In this case, my teacher was likely implicitly aware of this and was preparing or strategizing for potential resistance to her ideas. This is underpinned by Ahmed (2006, p. 131), echoing Merleau-Ponty (2014) and Orbe (1998) by stating, “when something becomes part of the habitual, it ceases to be an object of perception.” Consequently, this form of tacitness may cause practical innovations across and between lineages to be overlook due to these differences. In this episode, my teacher was considering how to navigate tacit positionality, while I was implicitly being made aware of my own positionality within and between lineages. What this exposed are my are epistemic gaps, as other lineages may propose questions that I may not know to ask. As I reexamine this experience, it highlights the importance of

acknowledging the impact of practitioner lineage to individual practice, as well as the lineage's position to other lineages.

Applying this insight to a commonly used reflective framework like from Schön (2017), may contribute to practitioner-research, specifically insider research, and reflective practice within voice pedagogy (Winter, 2020), as well as supporting the articulation of tacit knowledge, by considering the impact of lineage on practitioner reflection. For example, Scott (2022) provides guidance on navigating insider research by considering and defining rigor in practitioner-research. There is discussion on the impact of ontology and axiology on insider research; however, the embodied narrative primarily illuminated axiological tensions (European vs. North American AT practice) that resulted in local and systemic epistemological consequences (gaps). Specifically, the relationship between two interwoven areas: individual practitioner identity, and positionality or implicit commitments to lineage. This was not explicitly discussed by Scott but contributes nuance to practitioner identity by considering the systemic impacts of lineage on practice. Thus, considering the epistemological impact of practitioner axiology allows my practice more rigor to my own insider research and reflective practice, by acknowledging implicit commitments to lineage and collective tacit processes that navigate it.

There was a silent communication between us, as she reminded me to allow the ground to support my being upright, rather than trying to hold myself together. In that moment, I thought to myself how much my experience of ease within my body has shifted. She was trying to show me her experience or ease and organization in herself. I began to ask myself what she was going to teach that day, and she noticed I fell out of the moment, so we moved on to something else.

"Maybe it's not something new, but a reminder of something we've always had"
(Reflective Memo: 06-04-2024).

This episode illustrates how my commitments to practice lineages act as epistemic filters, making collective tacit knowledge harder to access across disciplines and somatic practice traditions. Through sustained AE reflection on European versus North American AT practice, I was made aware of tangible differences that revealed the gaps in my understanding of related practice lineages and, in turn, made the limitations of my own practice more visible.

Episode 2: Bodily Reflection and Navigating Ambiguity

Drawing from the previous section, commitments to lineage produced moments of ambiguity and uncertainty, that were identified as purposeful pedagogic tools to negotiate misalignments between perceptual and conceptual awareness. This was explored at the level of both student and practitioner.

I felt that she knew I had similar sensibilities between our practices, despite never having finished the AT teacher training at her school. But she often said I've been doing 'the work,' as she calls it, the entire time. I was the only one in that workshop that didn't complete a full AT teacher training, in the official sense. However, this didn't seem to be of any concern as she began describing how the day will go, and what is to be expected. It didn't take very long, because her main takeaway was,

"I want to give you an experience" (Reflective Memo: 06-04-2025).

I laughed, and thinking that is so typical of her to say that, so I asked again. And she replied,

"I don't know yet" (Reflective Memo: 06-04-2025).

This time, she gave a little smirk and walked back into the kitchen to prepare more tea.

At the time, I perceived this as a lack of clarity and made me feel uncertain. It was always something that would bother me, even though working with her consistently has produced valuable insights. It was often so difficult to predict or understand what was happening. I wanted to know what would happen, what I should pay attention to, and what outcome I might expect. This was particularly evident in the beginning of my somatic training. I initially interpreted her teaching as partially chaotic and unprepared. Later, I came to understand that this ambiguity was purposeful in challenging unconscious habits.

Process-based and non-linear approaches to teaching often embrace ambiguity to encourage exploration and self-discovery in skill acquisition (Traldi, 2022; Grey, 2021). Foultier's account of bodily reflection supports this: navigating ambiguity through reflective attention to the body is a recurrent feature of developing embodied expertise in open-ended skills (Fourtier, 2022).

F.M. Alexander's discussion of inhibition and direction similarly reframes learning as interrupting habitual reactions, rather than acquiring a correct form (Alexander and Maisel, 1974, p. 203):

"You come to learn to inhibit and to direct your activity. You learn, first, to inhibit the habitual reaction to certain classes of stimuli, and second, to direct yourself consciously in such a way as to affect certain muscular pulls, which processes bring a new reaction to these stimuli. Boiled down, it all comes to inhibiting a particular reaction to a given stimulus. But no one will see it that way. They will all see it as getting in and out of the chair the right way. It is nothing of the kind. It is that a pupil decides what he will or will not consent to do. They may teach you anatomy and physiology till they are black in the face -- you will still have this to face, sticking to a decision against your habit of a life."

Retrospectively, I have reconstructed the process I experienced as:

Habit (unconscious pattern) > **Disruption** (navigating ambiguity) > **Bodily Exploration** (reconciling new experiences with current knowledge) > **Discover** (integration and articulation) > **Revised Habit** (internalized pattern).

This is based on the synthesized accounts of Foultier (2022), Fredricksson, (2024), and F.M. Alexander (Alexander and Maisel, 1974), along with sustained reflection on my past experiences; specifically, similar challenges in my own teaching. It is only an interpretation of my own situated practitioner experience to illustrate an underlying structure that emerged whilst constructing the narrative. However, it may productively extend the use of reflective models like Kolb (Villarroel Henríquez, Castillo Rabanal and Santana Abásolo, 2025) by proposing actions that could happen within each phase of the reflection. Further this discussion of this is found in layer two findings.

This ambiguity facilitates sustained critical engagement with a physical task, disrupting unconscious patterning, requiring "calculation, deliberation, reflection, and monitoring" (Foultier, 2022, p. 801) to make sense of it. As a result, this sustained engagement

through these cognitive processes may allow the tacit to become articulable to the student.

My work with one of my voice students, [REDACTED], extends this process to my own teaching. It became clear that she wanted to understand before attempting a vocal task, which I had initially interpreted as simple confusion and resistance. Her vocal onsets were habitually breathy, which impeded the engagement of a thicker vocal fold function required for a belt quality. At first, I responded by front-loading theory, by explaining the physiological mechanics of producing this sound quality, before allowing her to attempt the task. The explanation did not help, and just gave her another conceptual object to monitor while singing. Consequently, the vocal task remained difficult. In a later lesson, we tried a more playful and exploratory approach to achieving thicker vocal fold function by playing with emotional affect (Bozemann, 2022), which produced a more desirable result for my student and myself.

Reflecting on this, the purposeful use of ambiguity within my own teaching, has generally been unconscious or implicit. This moment with my student revealed to me a distinction between conceptual and perceptual modes of knowing in this context.

What Foulter (2022) reveals in this reflection is a careful negotiation that takes place in real time, between providing experience and explanation, that is multimodal and relational. Front-loading theory by explaining the granular details of the vocal mechanism impeded her real time perceptual understanding of the task during her attempt. Fredricksson (2024) argues that this is due to a misalignment with a potentially faulty sensory awareness echoed by Hanna (2004) and Alexander (2014), together with a conceptual explanation (given by me) that contradicted her felt experience. Consequently, she was unable to reorganize the vocal task in real time. Taking the exploratory approach first allowed perceptual and embodied understanding to develop, that made conceptual understanding useful.

What this misunderstanding represents is the counterintuitive aspects of somatically oriented approaches to voice practice, and the tacit processes that support experienced practitioners in navigating them. With my teacher, I also wanted the conceptual awareness before my perceptual awareness could integrate it. Similarly, with [REDACTED], I initially expected her to accept a conceptual map before she had the necessary experience that she needed to comprehend it. Taken together, these scenes demonstrate how ambiguity can act as a generative space for producing practitioner

knowledge. In this section, this experience of uncertainty allowed theoretical understanding to emerge iterative reflection through the reconstructed process I mentioned above. Consequently, illuminating a relationship between my somatic practice and the theory that can emerge from it.

This episode shows that ambiguity, when deliberately sustained rather than resolved, functions as a somatic pedagogical method that shifts both student and practitioner from disembodied conceptual knowing toward a more perceptual, embodied knowing. Working through my own experience with my teacher and with a student, I trace a reconstructed process of habit, disruption, bodily exploration, discovery, and revised habit, revealing how uncertainty can become a generative site for articulating tacit knowledge rather than an obstacle to it.

Episode 3: Dwelling In/Out, with, and through the Other

In this episode, I demonstrate how mirroring and interiorizing with ‘the other’ functions as a tacit relational mode of practitioner knowing, by embodying others’ patterns, I access their relational and somatic organization from the inside, which extends my own somatic literacy beyond introspection into co-constructed, intracorporeal experience.

Other participants began to arrive. I noticed myself mirroring their presence and their relational and physical tensions. Like what Polanyi (1966: p. 29) describes as dwelling within another’s experience:

“To understand the skilful performance of a man [...] he must try to combine mentally the movements which the performer combines practically and he must combine them in a pattern similar to the performer’s pattern of movements. Two kinds of indwelling meet here. The performer co-ordinates his moves by dwelling in them as parts of his body, while the watcher tries to correlate these moves by seeking to dwell in them from the outside. He dwells in these moves by interiorising them. By such exploration indwelling the pupil gets the feel of a master’s skill and my learn to rival them.”

Polanyi’s vignette provides an embodied impression of sensing and meaning making that brings attention from external observation to embodied experiencing from the inside-out, which provided a lens to interpret the embodied experience of others.

Similarly, Spatz (2015) sharpens this meaning making process by encouraging the practitioner to investigate the granular details of techniques (e.g.: sensations, singular movements, modes of reflecting) within practice. Parparo (2016) situates this phenomenon within the voice literature, claiming that sustained somatic practice, specifically somatic reflection, in singers and voice practitioners increased, what Shustermann (2008) identifies as, their level of ‘somatic consciousness,’ which describes these as varying levels of awareness the soma or somatic experience. Specifically, from simply being aware of bodily sensations to being able to consciously and critically reflect about one’s physical habits, as well as relational habits to environmental stimuli. As a result, these frameworks give a language and orientation to understand the development and articulation of these often-tacit processes in one’s somatic practice.

At the time, I thought I was just mirroring and cataloguing behaviour out of curiosity. It was a probably something I picked up when I didn’t understand what was happening around me. Instead of thinking through something, when thinking wasn’t working, I would try to feel my way through a situation. Instead, it was a mode of learning that extends somatic literacy (Paparo, 2016), and in combination with sustained somatic reflection, integrates with theory (Nelson, 2013), and may become more articulable.

It is the process of tacitly learning from one another, by attempting to embody and make inferences about their movement, as well as a felt sense of their history, identities, and how they perceive what is around them. This may seem esoteric or metaphysical, but when movement is framed within Spatz’s (2015) idea of practice (an amalgamation of techniques) being sedimented within history, lineage, and social and cultural identity, it seems plausible to infer such qualities about other participants.

As we gathered in the room, I felt a performative energy from the others, especially when [REDACTED] arrived and greeted the group. It was as if they were trying to show her and the others that they are a competent AT teacher, through the performance of AT principles. Specifically, rather than allowing visible ease in the body to emerge through the AT principle of directing (Weiss, 2002) there seemed to be a temptation to exaggerate when floating the head “forward and up,” and “allowing the shoulders to go wide.”

Mirroring is such a fascinating exercise. I’m not sure if I’m just projecting or not, but it seems to make sense. I had a general sense of each participant’s

organization to self, relationality, and physical space. The tensions in their faces, the rhythm of the breath, the subtle hesitations in their movement in space... They all mean something, and when I try to embody these patterns myself, I feel something within myself. I learn something about them through my own experience. How close can you get to someone else's experience? (Reflective Memo: 21-07-2026)

Sipping my tea in the corner, I noticed eyes darting, searching, and comparing. Fluid, poised, and resonant movement became rigid and methodical. Another participant, sitting across the room noticed what I was doing and gave a subtle wink, validating my observations.

After some moments, [REDACTED] put on some music to ease the tension, and to get everyone moving. We began by dancing through the space, noticing how we related to each other, the space, and ourselves. [REDACTED]

[REDACTED] First, we explored the quality of moving through space with the intention of avoiding collisions with other. We all held our breath. I felt myself shrinking, breathing shallow, and tension in my eyes. The music was still playing, but the song changed, and a bossa nova groove began.

I found myself comparing her teaching and the activities to past lessons and workshops. Doing so took me out of the experience. I wasn't fully present. Instead, I was just projecting an idea of an experience from the past onto the present moment. Why do I do that? I'm analysing rather than just experiencing. Make a different choice next time.

As the music sped up, and [REDACTED] instructed us to become aware of the spaces between each of us. The quality shifted. I felt the room begin to breathe again, and I was able to contact and relate with others through the space. Instead of avoiding, we were connecting and negotiating. Another participant shared that we were taking care of each other.

It struck like lightening, when I forgot about being a teacher. I just allowed myself to experience the activity, nothing else, and I finally realized what she was trying to communicate and teach. I've done this dozens of times with her, and I thought I understood it. I wanted to do it right.

I realized, [...] that I had put her (my teacher) on a pedestal, that she is this magical presence, where I was allowed myself to feel unworthy. However, in truth, she is just a fellow human [...] As a teacher, I feel this as an ideal to work towards (Reflective Memo: 09-04-2026)

I finally began learning from them, rather than holding distance. It was safe to be playful and curious. I forgot about that. It turns out, I was judging others for doing the exact thing I was doing.

Reflective insight: evaluating and experiencing are very different. One is defensive and reactive, while the other is open and fluid.

After some time exploring this relational quality to space and others, [REDACTED] introduced this concept of "You/Me" and "Falling In/Out. We were told to partner up.

Partner-work began with explored finding balance or equilibrium collaboratively. For example, partners stand opposite each other with their hands contacting each other's palms. Then we explored leaning into each other to the point where, if I were doing this alone, I would fall over. Through this collaboration, we found stability through collective instability. In that moment where equilibrium was found, I felt like we were one structure. I could feel, for example, how my partner's feet are contacting the floor, and a dynamic spring-like quality providing stability, rather than something static. It was like two tensegrity structures becoming one. The following activity increased the complexity of that experience:

"There was a beautiful moment with [REDACTED] (my workshop partner), when we accessed the wrists through falling in/out, that by both of us falling in, I stood up.

It was immediate. It was as if we only used intention, and the action of standing just emerged. We wanted to get to standing, but in order to do that together, we had to fall into each other.

There was also the option of one hand/arm falling in and the other falling out. Surprisingly, the opposition provided a somehow more immediate response” (Reflective memo: 06-04-2025).

This exercise was simple, but it was full of depth. One partner was sitting in a chair, while the other was standing, facing towards each other. Next, the standing partner held the sitting partner’s hands from underneath. We were then encouraged ‘fall into each other,’ to get the sitting partner to stand up. I felt light as a feather. It was as if we collaboratively set an intention, contacted each other, and the reorganization of myself to standing in space just emerged.

“You/Me” was the idea of a blurred boundary between myself and other, and could be described establishing a shared embodied-kinesthetic experience. Through opening up relationally and kinesthetically to the other, the experience of “Falling In/Out” becomes possible. [REDACTED] would describe it as an interdependence with one another.

The act of constructing this narrative is a form of inquiry into articulating tacit knowledge. What was I experiencing and how was I experiencing this activity/moment?

The experience came first, before we try to put words to it. I was questioning what I was feeling, as [REDACTED] and I were laughing, surprised by what just had happened. After letting that experience sit with me for a moment, I began to observe others engaging in the same exercise. Primarily, I was trying to understand what was happening by connecting what I thought they were feeling and experience to what I had just experienced. It looked magical, and it felt that way as well, but I did not yet have words to communicate it, I was puzzled and frustrated.

This draws parallels to Contact improvisation (CI), a somatically oriented contemporary dance practice, may provide interpretive clarity in this moment. Deans and Pini (2022) consider interkinesthetic agency a marker of expertise in CI, and draws some parallels to negotiating my teacher's concept of 'Falling In/Out.' According to Deans and Pini (2022, p. 5), CI is essentially a practice of non-verbal interpersonal communication and exploration. Specifically, they suggest that CI practitioners aim to cultivate kinesthetic awareness through developing relational attention to gravity, weight, and momentum, as a marker of practitioner expertise. Similarly, voice teachers develop a tacit relational attention that is both and simultaneously kinesthetic and auditory (Reed and McPherson, 2023), illustrating a gap between practices that is underdeveloped. Further exploration in CI practices applied to somatic voice pedagogy may support the modeling and articulation of tacit somatic voice practitioner processes.

Drawing from the developer of CI, Steve Paxton,

"...it is through touching that the information about each other's movement is transmitted. They touch the floor, and there is emphasis on constant awareness of gravity. They touch themselves, internally, and a concentration is maintained upon the whole body. Balance is not defined by stretching along the centre columns of the body, as in traditional dancing, but by the body's relationship to that part which is a useful fulcrum, since in this work a body may as often be on head as feet and relative to the partner as often as to the floor" (Paxton, 1975; p. 40)

As a result, this parallel with CI brings Polanyi's (1966) interioration and indwelling of another person closer to my own practice by allowing the language of another somatic practice to illuminate processes within my own.

Later, I asked my workshop partner,

"do you think she does this on purpose?"

She shrugged and said, "I'm just as confused as you are."

It was never really about theory for her, but a playful exploration and search for new possibilities.

As the day ended, we sat together for a question-and-answer session. My head was spinning and struggling to organize what had happened today. She reminded

me of the onion metaphor: there is always a deeper layer. As she gave a little smile at me, as if she knew. I thought to myself, “how long have I been maintaining distance from direct experience by abstracting everything through theory?” I have called myself a somatic voice practitioner, for over a decade, and she reminded me that day that I still have so much to learn. Not as a student, but as a practitioner.

Taken together, these mirroring and falling in/out scenes show that my practitioner-researcher knowledge emerges not only from solitary bodily reflection, but from dwelling within others’ embodied patterns and negotiating shared somatic experience in real time. Furthermore, autoethnographic attention to these relational moments allows tacit intercorporeal processes to become visible and discussable as a part of somatic voice pedagogy. In terms of my research question, this episode therefore demonstrates that sustained self-inquiry through relational mirroring is one of ways embodied experiences is transformed (in my practice) into emergent theoretical understanding of how I learn with and through others.

*Secondary Layer Findings:
Situating the experiential within emergent generative processes*

The previous section presented the embodied and experiential narrative aspect of my practitioner meaning making, constructed primarily through analytic autoethnographic (AE) inquiry (Anderson, 2006). This current section contributes to further crystallisation (Ellingson, 2009) by presenting an analytic-reflexive layer with my engagement with AE itself, as a method, drawing from prospective data that emerged from first layer analysis and narrative construction. Second-layer analysis was methodologically identical to the first layer but presented thematically to highlight their analytic function. Specifically, in practitioner knowledge generation through sustained AE inquiry, rather than describing embodied emergent experiences, it discusses generative processes that lead to their interpretation of these experiences. As a result, this mirrors the double-hermeneutic where the first layer aims at making sense of my experience, while the second layer aims at making sense of my own sense-making that lead me to my conclusions about the first layer (Finlay, 2009; Lynch, 1993). As a result, crystallising experiential and embodied insights and analytic generative processes to the research question.

Two knowledge-generating processes were identified in AE practitioner research:

- Iterative role-switching and exposing misinterpretations and limitations through sustained self-inquiry
- Making non-linear and abductive associations in autoethnographic meaning making

As these processes were emergent, relevant literature was revisited due to the simultaneously abductive and inductive nature to AE research (Adams, Jones, and Ellis, 2015). Formatting conventions of reflective, reflexive, and analytic modes are identical to the first layer findings.

*Iterative role-switching and exposing misinterpretations and limitations through
sustained self-inquiry*

Carter's (2002) presentation of her AE narrative could imply that assuming different roles provide different perspectives on the same phenomenon. This was explicitly done by producing a layered account, like this study. Although it was implicit, the limits of her various roles implied epistemic gaps that allowed her experiential knowledge to remain tacit. However, the way Carter synthesised the contrasting roles of survivor, memoirist, and researcher generated a more complete image of experience, that allowed Carter to

uncover and understand parts of her experience that may have remained tacit. Similarly, my reflexive memo on July 21st, 2026, shows a recursive role-switching process that generated an understanding of my practice through sustained self-inquiry, as I was reflecting on and reassessing my methodology for this study:

I remember [REDACTED] put her hands on my shoulder for the first time in that masterclass, and it immediately felt like her presence is traveling through me. It felt electric, warm, and expansive. She asked me how I was feeling, and asked me “do you always do that?” I didn’t know what she was talking about. Sometimes she does this, where she doesn’t fully explain a question, **but provides it as an impulse for reflection**. Mari did a similar thing, where she provided an impulse to once side of my bode (an outsider could say she was putting me into alignment), but she wanted to provide an experience of lightness in my body. THIS WAS HER WAY OF FACILITATING SOMATIC REFLECTION. Do I do it this way too?

This directly relates to episode two of the first layer, as it demonstrates a movement of experiencing and reflecting on ambiguity within and through different roles. At the time, I was an undergraduate student and young singer in my early twenties. However, recalling the memory in the present is situated within my identity as a somatic voice practitioner, professional singer, non-traditional graduate student, conducting a qualitative study on my own lived experience. Following Carter (2002), the differences of these roles provide nuance to the understanding of my experience by showing differences in perspective as well as exposing their limitations. For example, this memo synthesises experiences with two different mentors to potentially uncover teaching patterns between them. Specifically, the situated interpretation of open-ended questioning and hand contact. Moreover, it ends as a question, bringing the reflection back to my primary role as a practitioner. As a result, this movement between roles allowed the tacit to be articulable through AE and could be named as a mechanism for knowledge generation.

While Carter’s research is not practice-research, it does, however, illustrate parallels in my own study when engaging with AE. Carter and I expose multiple facets within an area of personal experience, which were interpreted differently by different roles assumed by the researcher. Specifically, when embodying and reflecting through the

reflexive lens of a different role. This is like Polanyi's (1966) idea of indwelling, to bridge experiential and embodied knowledge with the analytical. That extends Kolb's reflective cycle, by utilising a role as an analytic lens to uncover epistemic gaps between each role. Not only does AE produce insights on my practice, but exposes the roles that I assume, within my practice.

Dwyer and Buckle (2009, p. 60) describe a similar phenomenon as inhabiting "the space between," which draws some reasonable parallels. According to them, this movement between insider and outsider positions in research asks us to question not only our positionality from a stance of rigor, but from a stance of knowledge production. In parallel, inhabiting this space is inherently necessary in AE, as I am an insider of my experiences, but an outsider though reflexive-analysis (Beattie, 2024). Consequently, the insider-outsider movement between roles (student, practitioner, researcher, teacher, etc.) pushes me to think creatively by actively engaging with the limits of each role, and asking what each role contributes, rather than excluding them outright. Reflecting on these moments of ambiguity resulted in model (as presented in layer 1) that attempts to articulate navigating these moments:

Habit (*unconscious pattern*) > **Disruption** (*navigating ambiguity*) > **Bodily Exploration** (*reconciling new experiences with current knowledge*) > **Discover** (*integration and articulation*) > **Revised Habit** (*internalized pattern*).

This returns us to complicating Kolb's (Villarroel Henríquez, Castillo Rabanal and Santana Abásolo, 2025) learning cycle: (concrete experience > reflective observation > abstract conceptualisation > active experimentation). Looking at these processes retrospectively could uncover areas of reflection that could be strengthened. Specifically in this study, my roles as a practitioner, memoirist, and researcher had their own defined, but collectively tacit epistemology. In this study, AE purposefully contextualizes personal experience within the established literature to transform experiential understanding to conceptual understanding (Beattie, 2024). Thus, complicating Kolb's learning cycle by contributing more explicit and purposeful use of analyzing positionality, in practitioner-research, to transform reflection and reflexivity into a more transformative learning process; rather, than merely to demonstrate rigor.

In relation to this learning cycle, this iterative movement showcased epistemic gaps that appeared when returning to the literature. When I returned to the discussion on Holmes

(2017) in the literature review, it became apparent that a similar process of iterative role-switching was present. Specifically, making those roles more visible to make shifts in her understanding more explicit. Similarly, this reflexive memo from June 5th, 2026, illustrates changes in understanding of literature through iterative role-switching:

My practice is my technique, my ever changing/evolving technique is my practice, and my method is a codified and transmittable version of this technique. It will never stay the same, as it get transmitted. This is absolutely connected to Polanyi and Spatz.

For my reflexivity statement and practice lineage, I have to integrate my academic practice, as it has also deeply informed my somatic practice since starting the MA. Studying the literature, for example, learning about and diving deep into the work of Merleau-Ponty has informed how I interpret my experiences in my somatic practice, and also how I interpret the work of Merleau-Ponty.

An emerging factor, that is awfully surprising is how my perception of my practice has changed. I have become more aware of how situated it is, and the depth of the meaning of experience, and how experience informs practice. The literature helps me put words to my practice. The literature is a tool to reflect, compare, and interpret my own experiences.

Consequently, this memo anchors the epistemic filters of practice lineages (mentioned in layer one) that are exposed via iterative roles-switching required by AE inquiry.

Specifically, the above memo echoes the epistemic differences between practice lineages of episode one in layer one, and complicates the articulation of collective tacit knowledge (Collins, 2010) in layer two. These parallels seem to be inseparable and address both clauses of the research question by suggesting more complexity within practitioner-researcher positionality. I would argue that this would include the researcher themselves, as the process allowed me to engage with my experiences in a different light.

This generative process crystalises the layer one narrative to the second layer by demonstrating the generative power of iterative role-switching in sustained AE inquiry. Specifically, highlighting the epistemic differences between the roles that a practitioner

assumes, when reflecting at a meta-cognitive level. Thus, addressing the research question, by contributing insights that furthers reflective and reflexive practice as more than a demonstration of rigor; instead, as situated, generative and theory producing.

*Making non-linear and abductive associations
in autoethnographic meaning making*

The previous generative process discussed the impact of moving between roles to generate new knowledge in AE. In this section, this theme discusses how recursive movement in AE inquiry generates new ways of thinking about my somatic voice practice. Specifically, a shift toward abductive reasoning within reflexive practice and story construction, that resulted in non-linear associations. Along with assuming different roles, as discussed in layer one, this type of reasoning allowed for new connections and helped create new associations, reframe concepts, and partially articulate tacit processes. This theme focuses on the associations made and movement between domains of knowledge that underpin my practice (see practice lineage in appendix 2), in relation to the roles I assumed in relation to the study.

Allowing myself to remain open to new connections helped me make sense of aspects of my practice that still seemed distant from one another, and AE facilitated a process towards bringing them closer together. In this prospective-reflective memo, from the 5th of June, 2026, I reflected on the struggle of navigating the different layers of my practice within this inquiry:

It becomes a loop that reflects and returns to the body: accessing, traversing, exiting various levels of materiality, which can be physical or non-physical. My work can be looked at through so many different lenses, and I need to choose for this project. If we look at the body: who determines a body? What is a body? Where does a body end? Then in discussing the human: what is a human? Who is a human? When is a something not human?

Which was later found to partially echo a retrospective memo from 20th of December, 2025, showing a sustained preoccupation with aspects of my practice that I cannot yet articulate.

I started thinking about how much western thought pervades my reasoning and understanding of the world, my body, and the universe.

What other perspectives, cosmologies, philosophies am I not considering? What knowledge does my cultural body hold?

How many bodies do we have? What narratives can we use and combine to understand our sensory experience, and how that gets translated into meaning/cultural meaning?

The pattern is open-ended, non-linear, broad, and iterative sense-making, illustrating the messiness of navigating personal experience with theory, and not yet having the capacity to articulate my experience. This has parallels to Schön's concept of reflection-ON-action (2017), because this sense-making is made within the space between the present-self and the past, and interpreted through the lens of the present-self. However, it is complicated by my movement between various domains of knowledge, and my position to them; specifically, because positionality to domains of knowledge and perception are not static (Merleau-Ponty, 2014). For example, the recursive questioning between models of anatomy, of thought, and of practice in the December 20th memo. Because of the multiple lineages that make up my practice, AE exposed a necessity to learn how to navigate between them, to obtain a more complete perspective of my own tacit processes.

Furthermore, AE seems to extend Schön's concept of reflective practice, by highlighting the situatedness of my practice, and naming the domains that I engage with.

Specifically, when it seems implied by Schön that reflective practice itself maintains neutrality. As discussed in the first layer, epistemic filters due to positionality within a practice culture kept professional knowledge tacit. The following reflective account following a tutorial with my module lead describes the frustration of how interpretation and perception may change as I navigated the retrospective data:

How many hats do I wear? Maybe it is better to think of these domains as different types of light that shine on an object/phenomenon/process. Each light brings out a different quality, like the different bodies of knowledge that I navigate.

This is like the parable of the blind men and the elephant. As a practitioner, each domain of knowledge would be a blind man looking at the object/phenomenon/process.

Especially as a somatic voice practitioner, our profession relies on our ability to apply basic science and principles to our practice (Schön, 2017). Depending on my role, and who I am working with, my reflection-IN-action changed, as seen in my work with private voice students and as a professional within a professional development setting. This brings me back to the importance of systems thinking.

Mari always said, 'when in doubt, zoom out.' This is becoming more and more relevant as my practice continues to develop. Occasionally, it is disorienting to navigate. Which interpretation do I believe, and what benefit's my practice and my client in that moment?

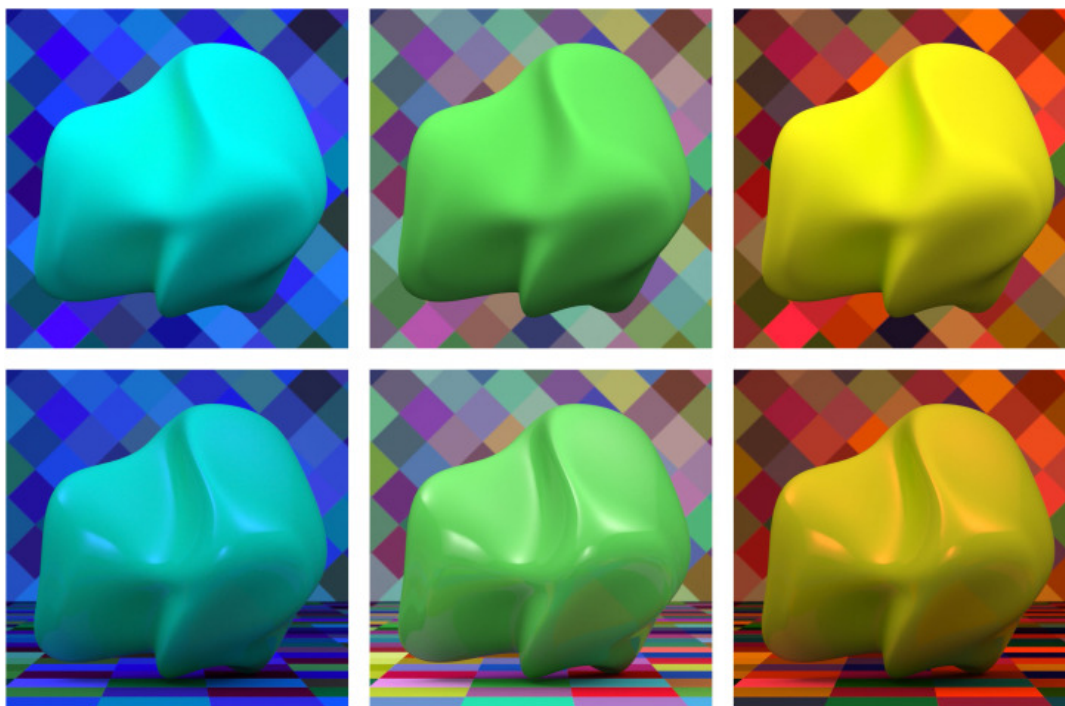


Figure 8: Changes in Colour Perception based on Environment (Todd, 2024). In reference to the reflexive memo above, this figure aims to illustrate the shift in the experience of phenomenon, when interpreting experience through different roles and domains of knowledge.

Analysing this further through Schön's framework, this frustration and disorientation specifically appeared when the lines between reflection-ON-action and reflection-IN-action began to blur. Specifically, when handling and analysing reflexive data, as both processes were occurring simultaneously. This frustration was uncomfortable, but necessary to initiate abductive reasoning, to maintain a pragmatic and controlled interpretation.

Because of the messiness and subjectivity of embodied knowledge (Spatz, 2017; 2020), AE provided a generative abductive process that engages the tacit that would otherwise be difficult to observe within inductive and deductive approaches. Drawing on my reflection on the parable of the blind men and the elephant, it reaffirmed the incompleteness of my perceived positionality, thus requiring an abductive approach to achieve the most plausible interpretation. Specifically, I was able to borrow from and extend theories to support in the sense-making of my tacit processes. For example, in the third episode from layer one, I drew upon literature from the contact-improvisation (p. 40). Because of my practice lineage, I was able to draw upon a reference to relevant collective tacit experience outside of my somatic voice practice. Each of these practices bring their own application of basic science or technical knowledge (Schön, 2017), which contributes various insights to complicate and extend basic science and professional practice. However, within a singular practice of a practitioner working within a multidisciplinary, interdisciplinary, or even transdisciplinary practice; tacit, sense, and decision making can happen so quickly, that it appears to be an act of intuition (Liebowitz, 2019). Consequently, these moments are the very tacit processes this study aimed to explore. This is not to say that practitioner intuition is something to dismiss, however, thinking of making non-linear associations as intuition provided orientation to this perceived messiness.

Kump (2021) asserts that qualitative methodologies, like AE, require the use of intuition to facilitate the abductive processes that generate insights and contribute to theory. Through text-spinning (Adams, Jones and Ellis, 2015) and engaging with 'writing as data' (Beattie, 2024), the combination of iteratively juxtaposing and constructing narratives, along with sustained reflexive practice highlighted the relationship between the tacit and intuition within my practice. For example, in reconstructing and reflecting on my experience navigating ambiguity with a voice study (layer one, episode two), the tacit could be thought of as the raw material, while intuition operationalises it.

This relationship aligns with Beattie's (2024) idea that AE requires the researcher to: 1) discern rather than collect data, and understand that 2) AE produces two layers which are also reflected within this study. As a result, facilitating a process that allows insights to emerge authentically through the practitioner, as an insider, rather than a playing a performative outsider positionality.

Winter (2021), echoing Schön (2017), reminds us that practitioner-researchers often come from backgrounds that differ greatly from those who have taken a more traditional academic path. Specifically, in my own practice, I come into academia with a fragmented body of practical and experiential knowledge waiting to be challenged, developed, and positioned within established theory. In this way, AE facilitated a process that not only situated my practice and exposed tacit processes (layer 1), it defined areas of my practice (domains of knowledge) that I navigate from which I filter experience.

Another way this theme appears is a pattern that comes up in the naming of my situatedness and identities through time, which is less explicit, but shows the various lenses a practitioner could use to reflect and generate knowledge about their practice. This can be observed throughout the span of retrospective data, specifically, engaging with the limitations of each.

Specifically, two entries make this more explicit: entries from 04-09-2024,

I am: immigrant, filipino/american, alaskan, non-native German speaker, gay, cis-make, native English speaker, neurodivergent, ADHD, childhood abuse/trauma survivor, child of divorced parents, large family, identical twin, dealing with feelings of shame, body dysmorphia, insecurity, self-esteem issues, imposter syndrome, social anxiety, masking, dissassociation, etc... Make a list of presuppositions and assumptions, to keep them in the foreground (04-09-2024).

In addition to an entry from 07-29-2026:

The resonance is the back and forth between levels of thought. I was just thinking about different bodies, in terms of Subbody Butoh, and it resonated with my reading on Internal Family Systems. This back and forth between thought is a vibration in itself, and I'm curious about that vibration. Maybe that is better than the body of water metaphor. Thoughts have a resonance, moving from the

granular to the macro and back. What emerges from this resonance? Is this the divergent thinking that keeps getting paraded around as a superpower in neurodivergent people?

The memos demonstrated a sustained interest in how identity shapes knowledge and ways of being in the world and further evidence of abductive reasoning, in attempting to articulate the tacit. However, this is not the same as epistemic shifts through changes in my roles. It is the situatedness of practitioner knowledge that creates a feeling of needing to cast a wide-net and try to see what resonates, and find the most plausible explanation. This parallels Ahmed (2006, p. 56) discussion on Merleau-Ponty's sedimented positionality, exploring "what bodies tend to do." Specifically, Ahmed's idea of these tendencies being artefacts of history, which seem to be central to practice (Spatz, 2015), and needed to be navigated in my own practice. Furthermore, these intersecting domains and identities mirror what Ahmed (2006, p. 56) calls a "matrix of perceptions, appreciations, and actions." Between the two excerpts, my interest was to understand my way of being within the world, which lead to an examination of different domains of knowledge. As a result, providing another example of sustained AE inquiry generating knowledge by breaking down complexity, through recursive and hermeneutic cycles of uncovering tacit process.

What this effectively shows is a necessary dialogue between domains and lineages of knowledge, within my own practice, whereby AE illuminates this dialogue through its method. Taking this metacognitive position to my experience through AE inquiry, it is not only the assuming of the various roles I had within this study, but the movement itself between roles. This draws some parallels to Meskin and Van der Walt's (2014) self-study, whereby tacit practitioner processes and methodology intersect to generate new knowledge about one's practice. Specifically, a recursive 'reflecting-IN-action' between different roles, and the knowledge they produce. In their study, they describe a sustained process similarly to the hermeneutic spiral, with each iteration complicating understanding and producing insights. Similarly, in layer one, episode two of my own AE, a sustained engagement with a practice problem (navigating ambiguity) allowed me to observe this problem through various positions, resulting in an preliminary model that will provide myself orientation in these moments. As a result, investigating these areas and positions within my practice, through AE, exposed the tacit pathways and intuition

that constructed a systematic account and understanding of my own somatic voice practice.

This second layer of findings further crystallises this layered AE account of my somatic practice by exposing the sense-making processes facilitated the construction of an AE narrative to evidence a double-hermeneutic; specifically, by operationalising Beattie's (2024) 'writing about data' (layer one) and 'writing as data' (layer two). Together, both layers aim to provide an account of my practice, that provides a complex and resonant starting point to expand practice and theory within somatic voice practitioner-research.

Conclusion

The aim of this study was to engage in the autoethnographic process to see what it can reveal about how tacit practitioner knowledge is generated and sustained. It provided a singular layered account of my own practice, that is situated within my practice lineage and cultural contexts, revealing how I navigate processes that generate insights within my practice. Specifically, it exposed how tacitness operates at different levels within my practice, my knowledge, and my relation to the field at large (Collins, 2010). Thus, producing an AE narrative consisting of three episodes, and two generative processes, over two layers that demonstrate the complexity of practitioner experience. Additionally, this AE study unexpectedly revealed an aspect about insider-research and positionality: positionality is always situated within the cultural and collective tacit (Collins, 2010), which was most clearly observed in episode two, of layer one, when uncovering complex impact role-switching has when interpreting experience (specifically: ambiguity). Through the crystallisation of layered accounts of first-person data, weaving experiential retrospective data with reflexive prospective data.

Rigor was upheld based on the markers stated in the methodology chapter:

- 1) By utilising a two-layer design, AE cogency was achieved by providing an analysis of my reflexive practice in layer two, which was presented as two generative processes that supported meaning making and construction of layer one.

- 2) Findings provide resonance by positioning them within relevant literature of my field and practice, as well illustrating theory through my own experiences and practice by including directly quoted memos.
- 3) Theoretical plausibility was demonstrated through sustained engagement with established literature that complicates current theory, which can be observed in the discussion on lineage and its potential impact on reflective practice.

Working through the relationship between these layers complicated my understanding of practitioner research, leading me to these recommendations:

- 1) Positionality statements are more than performative demonstrations of rigor. This is because centring the practitioner's experience within their research makes nuances within, between, and through practice, practitioners and their communities more visible. Developing integrative methods that actively weave-in and demonstrate positionality and lineage throughout the research process may be more beneficial than one stand-alone statement. Specifically, to produce more resonant findings by maintaining practitioner visibility. This was evidenced in layer one, episode one, where professional positionality created epistemic filters that allowed insights to be missed.
- 2) Producing collective autoethnographies within communities of somatic voice practice to investigate the collective tacit, to map larger tacit structures like the interpretation and application of generally accepted principles. For example, how and why the interpretation and practice of Alexander Technique principles may converge or diverge between North American and European practitioners (layer 1). In this way, potentially facilitating more cohesion within somatic voice research, and grounding findings from within the communities their research addresses. Collective AE are already found in tertiary fields that are relevant to voice pedagogy like embodied research and dance studies (Sellers-Young, 2023; Johnson, 2011), providing insight on how practitioners are bringing theory into practice, which is a central task towards further professionalisation of the voice pedagogy field (Winter, 2020).
- 3) Developing findings into actionable protocols, such developing a document that illustrates one's practice lineage, to enhance reflexive practice within practitioner

research. Specifically, investigating how the different roles a practitioner assumes within their practice may affect their own interpretation of experience, as discussed in layer two. Designing a reflective practitioner journal that reflects these considerations may be an accessible first step towards applying these findings to practice.

As a practitioner-researcher, having studied my own practice, the line between my professional and personal learning was quite thin. The learning outcomes stated in the proposal were exceeded, as the complexity of first-person research challenged and extended my understanding of what practitioner research and rigor can be. Concretely, this AE inquiry facilitated a sustained period of systematic reflection on my somatic voice practice, that revealed both personal and professional insights shape my future research. These findings provide guidance into how I navigate and further develop my practice and contribute to voice pedagogy at large, by investigating and acknowledging how practice is situated within the scholarly field, relevant practice communities, and the populations practitioners work with.

Key Insights

- A model of navigating ambiguity within reflective practice: habit > disruption > discovery > revised habit, along with situated and more nuanced understanding of my positionality, has shifted my practice to focus on knowing myself and continuing to discover who I am as a practitioner-researcher. Additionally, it extends Kolb's cycle by proposing a process that fills out each reflective phase. For example, within the phase of active experimentation, my model may allow practitioners the opportunity to step back and question not only positionality but habitual patterns in perception and interpretation.
- Undertaking AE inquiry has exposed the impact of the different roles one assumes when interpreting experience (layer 2). Naming one's roles and positionality is not just a sign of rigor, but also an analytic lens for sensemaking.

Lastly, despite the frustration and challenges of investigating oneself, care was taken in terms of researcher wellbeing, because the process required sustained reflection on my state of being. Thus, my AE inquiry revealed not only tacit practitioner processes, it provided an impulse for sustained self-inquiry by affirming first-person experience as a legitimate object of research in the field of voice pedagogy.

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Chapter 8

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Appendix 1:

Retrospective and Prospective Data Analysis

Two layers of primary data are produced: 1) retrospective memos 2) prospective reflective and reflexive memos (Adams, Jones and Ellis, 2015). This was achieved through iterative examination of each memo, in three passes. The first pass involved reading and re-reading, with exploratory noting in the middle column. The second pass involved creating experiential statements or early constructions of themes. The third pass aims for explicit articulation of meaning of these experiential statements. Color coding was used in each column to highlight the text's function. In entries with blank spaces, text was found to be irrelevant or non-experiential. From those three passes, experiential statements are clustered together, and themes are conceptualized, to form the underlying structure of each resulting embodied narrative. Memos after 28th of February, 2026 are prospective data.

The data set of retrospective and prospective data was reduced to the reflective and reflexive memos, as this study accumulated a large body of data very quickly, and was too unwieldy for the scope of this project. This reduction was executed to better allow for in-depth analysis of these memos, rather than remaining superficial (Beattie, 2024).

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
22-05-2023	Alexander Lesson with [REDACTED] as a regular guest in the Ausbildung cohort. What is thinking? What is Alexander Technique? The entire morning was quite intense, and I was really excited to jump in. The class was quite small and really intimate – close conversation and focused exploration.	This is probably a critical moment, where working with a different teacher on an enduring question I've had brought new insights. In that time, I thought I already had an idea of what Alexander Technique was. In that moment, I realized there is so much more to learn, and it was really humbling. Yes, I always thought there was something magical about AT, and my preoccupation became putting	Transpersonal experiences, perception shifts, theorizing in real time, relational transmission of knowledge. Potential candidate as a foundation for an embodied narrative. Looking back at this, of course time has past, and I may not remember everything mentally.

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	In the first two hours, the space was given to explore practically, with a lot of hands on work. What I found really special was a mirror experiment that Jonathan had me do. I was struggling to formulate my question, and he said, "you've already expressed it," then had me stand in front of a mirror. He was trying to align my physical perception with my body feeling. "Contact that neck, head, arm, shoulder in the mirror." Implement a mindful practice.	words to those kind of unexplainable experiences.	However, my body still feels this moment very strongly. I need to figure out how to express that part. More freewriting on that moment probably. It seems to be going back to how much my teachers have impacted me? I could present my experiences through the lens of my experience as a practitioner, through my teachers.
04-06-2023	In the first step of AA is to admit there is a problem. While we don't necessarily take that approach in the voice studio, there is something to be taken from this. Kirstin Linkater's book "Freeing the natural voice" begins with a core foundational t/ I was always jealous of the acting students in my first semesters of university. While I was alone in the practice room hoping to perfect my mezza di voce, the actors were rolling around on the floor, grunting, and beating on their chest. / Structured chaos, I called it, and it was a playground I wasn't encouraged to venture into. Why was that? / In the dance world, training and results are easier to perceive. What we can perceive, we can learn./ In classical dance as well as classical voice, there are a magnitude of skills that must be at a proficient level, if not already mastered, to perform at the professional level. Due to this demand, is this the reason for teaching being so prescriptive?/ Look into interoception /	Looking back, I can feel the freshness and excitement to experience my practice in a new way... To challenge it, and to be challenged by it in new ways. I began on the tale end of the pandemic, and I really was searching for something new to do, and push myself to develop as a voice teacher. It seems like I was already searching for meaning, and trying to position myself early in what I understood to be the academic world of voice pedagogy. I was trying to understand what I was even doing... it felt like a stretch. The need to prove myself was very palpable in the early group tutorials. I felt like I was trying to package my practice for approval in this world, especially with, "I want to demonstrate the importance of Alexander's work in the voice studio." It does feel so uncomfortable to look at how confident but quite naïve. During this time, I really began to reflect more deeply on my mentors and what they gave to me, in terms of the experiences	I included this because I feel like it was the start of when I started to examine my practice in a new way. I wanted to have this ready, so I can look at it as a reflection point/comparison. Also, to understand how my perception of that moment has changed. Reflective practice was made more explicit through the MA program. I started to become aware, and become more explicitly interested in why I do things the way I do, and as a result, became more explicitly curious of why other people do things the way they do. The difference is learning how to connect it to my professional practice.

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	What can we learn from dance pedagogy to improve learning outcomes / How much of learning how to sing actually involves singing? Can we remove singing from the l/ We don't breath, we are breathed p75/ Sharpening vocal pedagogy models with somatic practices (AT)/ Proprioceptive sense vs post-proprioceptive sense p.62 Bruce's Book Form vs process p/ Just write about Alexander as a starting point for my research. Comparative works comes later./ Central to my work is refining my tools to aid the development of kinesthetic awareness in my voice students, and / I want to demonstrate the importance of Alexander's work in the voice studio / The contents of your thoughts is contents of your awareness? Notes on Complexity / The th	they gave me, and what I learned from them.	
19-06-2023	AT Lesson with Jonathan and his Ausbildung Group: -Discovered where my eyes are, spatially/perceptually in relation to the rest of my body. Notes during the discussion at the lunch break: AT comes before learning... we were speaking about habit and identity. There was some disagreement between what causes what. Either identity informs habit of our habits create our identity. Another interesting idea was the distinction between habit and use. What is the difference? "in order to change a habit, we must change our use."	This was clearly a moment where it was clear that knowing something is not the same as experientially knowing something. There is a depth to this kind of knowing, and a knowing that I still cannot put words to. Somatic knowing and somatic learning is a deeper kind of learning. It is almost too reductionist to just call it perception training, or behavior change. Even, if in AT, we say that we change our response to stimuli through the concepts of inhibition and directions, that is still the surface. The depth of the experience goes way further. I may feel like an idiot sometimes, because this knowledge I have (my own	Potential candidate as a foundation for an embodied narrative. Critical incident, transpersonal experiences, tacit processes, somatic knowing, depth of learning, identity, I wish I had taken more notes during these classes. The leg experience was probably during table work, where I was laying down on a table with Jonathan working with me. Or mirror work, because I was doing that for weeks as a form of exploration in the class.

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	Does that mean our habit is reactive and different from use? "We cannot change the habit that doesn't exist." "Directions come before the learning" We cannot learn anything new, while holding on to what we already know. My legs (lower legs) began to shake, as they began to release into something else. I'm not sure what was happening, but I noticed in order for my legs to do something new, I have to let go of what they habitually do, in order to use them differently.	somatic knowing) is so hard to communicate. Is the study about that? Figuring that out, so I can figure out how to communicate my tacit knowledge more explicitly?	
22-08-2023	Reflection notes: I want to connect my past experiences that I didn't quite understand, with what I've learned in this study. (Module 1). As a voice teacher, I felt like I was teaching things I didn't quite understand, even though my students and I were seeing results! I felt insecure not knowing why. A new experience/learning can lift the fog of old confusion.		
20-01-2024	Music made me sick (reading)/ Idea: Writing about my spiral into attempting suicide while in music school./ Listing themes that come to mind: Trauma, abusive relationship/homelife, social anxiety, perfectionism, self-hate, immigrant background, otherness, masking, undiagnosed ADHD, imposter syndrome, first generation college student in the US, low-income, keeping appearances. / I needed an escape. I just wanted to be loved and feel like I belonged. /	This book was resonating with me quite strongly, and it has stuck with me until now. It was really validating to see such a comprehensive understanding of how difficult it really is to have a career in music. Having this book informed me early on, on this MA journey, in facilitating more of a student-centered process. The toll on musicians also helped me reflect on my own experiences, so I can	I feel like this project is becoming more about the experience of reflective practice, rather than illuminating tacit processes. What I am seeing in my notes is actually how sustained reflective practice has changed my practice. It's really difficult to put my reflection into one box, and reference only the box to the left, because the other moments don't disappear,

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	What brought me to that point? How did I get there, and how could all of this been avoided? Solutions for the future?		when I reflect on one moment. Different aspects of identity: Mental health, disability, professional/personal identities. What does this bring to tacit knowledge?
31-01-2024	Somatic-thick description/ Module 3 idea:/ Using thick description for singers, as a way of reflecting on their somatic, experiences, while singing. (As process and learning tool)/ Using thick description as a way to see how singers describe their somatic experiences while singing, to see what matches up to the imagery/language that is used in the pedagogic voice literature. Is what is happening in the singer, what is happening in the studio/current literature? Crafting a teacher identity after an ADHD diagnosis	I decided with Lilli early on, as we met regularly to share experiences about our practices and the MA, that we both wanted to write a book and develop courses. Have I fallen off track? I was falling in love with academic study, and abstraction, because I had some fear of failing in the real world. Theorising was safe and abstract. At the time, I feel like I was still coming to terms with having ADHD, and reckoning with my own internalized ableist posture.	Making proclamations before fully understanding them, and then returning to them. Playing with the idea first, letting it sit, even if it maybe wrong. The action is how can I creatively engage with an idea, even if it's potentially a misunderstanding of an idea. I often formulate a plan thinking "this is it!" But in reality, it's just another idea. However, it is often a seed that eventually sprouts when it hits the right soil. I never really reject an idea, because it is all something that leads to something.
29-02-24	I would like to find ways to process my own personal trauma, and learn how to support others with theirs. Specifically, racial trauma, and trauma from living within an oppressive system. The voice is affected by the traumas, but not much has been studied about it, and the possible interventions that can be used to specifically help singers and artists. So much of the self-help literature is so centred around white experience. What I would like to see is more transparency in their writing. Also, more literature that considers the experience of marginalised identities./	It seems like I am using abstraction and academics to try to understand myself: not just for personal development, but I keep trying to heal. During my module 3, George Floyd was still fresh in people's minds, and it was a wake up call for me to try and recognize my position within my profession/field/practice... to understand myself and those whom I work with or will work with. I felt hurt, I was at times, at odds with my past, trying to reconcile moments where I let people walk on me.	Is the race aspect just incidental? I wanted to situate my experience within cultural and social levels, because I feel they inform my perception as well... but maybe it doesn't need to be the center of the project. It informs the project, but it isn't the project. Am I just wanting my experience to be validated? Do I need to include this? Does it help me as a practitioner?

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	I have to be careful... reflecting my traumas as a point of my research is already getting heavy. Plus leaning more and more about how deep racism runs in our world... it's waking me up but the awareness is creating more discomfort, anger, hopelessness, and worrying at the moment. When does it start to feel empowering? Right now, I feel more powerless. I don't want to be the victim anymore./ ~~The study by Riva (2023) is very similar to my interests. I realise. That I won't be trying to do anything new (which takes the pressure off a bit), rather, build on his research. What he seemed to look into was the overall experiences of black musicians in Germany, studying in Musikhochschulen. He states major themes between inclusion, and suggests actions to support black musicians in these contexts./~~ ~~The study is narrative driven, and I really appreciate how personal it is. Rather than getting too academic, and abstract, from what I understood, the article focused mainly on establishing that occurrences of institutional and structural racism occurs there. Microaggressions, over discriminations, and exclusion were the main issues. Eventhough the interview were so different in background. It was interesting to read how different these student musicians coped and adjusted. One question that comes up for me is, "at what cost does one cope/integrate into these environments, in order to succeed?"/~~ This is where my work comes into play. It is relatively established that trauma has a physiological effect on the body. Racial trauma is something all of these interviewees		Probably, but it has more to do with how I transform these experiences, rather than just sharing them. Not directly relevant to the research question, but it implicitly hints at decision making processes and demonstrates my positionality/identities in resulting actions or decisions. Navigating identities and interpreting them-

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	experienced. What is the experience like? What do microaggressions and discrimination do to the voice, and how does that impact how POC singers navigate their education/training/career?		
05-03-2024	Today, it feels easier to pretend to do work, stare at articles, scroll through files, but thinking about doing research isn't really doing research. Feeling a bit overwhelmed to day.		Only a feeling, but doesn't address RQ
10-03-2024	Assimilation and integration have been concepts that have always had a place within me. As an immigrant, and now two times and immigrant, it's only become more present in the foreground. The mechanisms behind code-switching, masking, fawning, it was the discomfort, fear and shame. I couldn't quite explain, but now I have a articulable context and meaning. / My voice lesson with [REDACTED] really showed me how certain people will be dismissed from even having a career... just because of the colour of their skin. How racist the German music culture can be. I still remember him claiming expertise on a language or culture he doesn't belong to, nor fully appreciate. "Your vowel sounds too Filipino..." I don't speak my family's language. I never got to learn it. He told me, the best I could ever be would be a choir singer. They don't hire people like you. / In all honesty, I don't really know what convinced me to stay with this teacher for so long. He was never mean, but just so ignorant to the experiences of PoC in this country. I don't know how many lessons I left crying and doubting everything about my voice, my body, my identity... I felt worthless. It was a toxic relationship. /		Potential candidate as a foundation for an embodied narrative. This story with [REDACTED] may not be necessary. Of course it highlights processes that (probably just trauma) influence my practice, but they may not be central. Or may be they do? How I reacted or perceived the situation informs what I know about my tacit processes and practitioner knowledge. For example, how I relate to information from others. Demonstrating positionality, but not directly related to RQ Navigating various identities to process experience: specifically race

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	It hurt me. There were so many instances... I wasn't seen as a person with experiences, knowledge, opinions, and skills. Instead, I became the projection screen for the petrified, immutable, constructs of his mind. / He sure had a good ear, knowledgable, and technically proficient, but that wasn't enough./ I deserved better. This showed me what not to be as a teacher. / Later that Afternoon:/ The artefacts that are acknowledge by western scientific though, to describe experience is not enough. Today, I learned about Heidegger's hammer metaphor, and it legitimised my desire to look into narratives of experiences, especially personal experience. / How we are in the world, with the world, bringing us and molding/shaping us into it?/ I am a product of my world (language, culture, context, habits, identity) That means, when we include structures of power or established hierarchies, play a role in the development of our bodies, voices, mental health... etc. Everything human goes back to the physiological response to stimuli. That response is filtered by culture and habit and language. / Considering the epistemology of medical/psychological diagnosis REQUIRES a critical approach, which should already be anti-racist. What do I need to do next? (Module 3) The focus is still on my preoccupation with somatics and embodiment for singers. I want to pull the critical perspective closer, so that others can make better conclusions that reduce harm and actively fight against racism within the field of voice pedagogy and voice practice.		Shows positionality, but not a tacit process. Not relevant to RQ

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13-03-2024	Reading Phenomenology of Racial Embodiment (Alcoff, 2006) Western Neoliberal View: "Race is irrelevant, but all is race." Goldberg (1993, p 6) It's really interesting to read all of this and feel simultaneously validated yet untrusted. This is for two reasons: first, learning that I am not alone in these experiences is somewhat of a comfort, becoming more aware of the situation, my and the racialised experience, and how to navigate it. Second, while these ideas are familiar, seemingly common sense to PoC, my own experience is not enough in an academic sense. Initially that stings a bit, however, I understand that knowing where these ideas come from is important in knowing why I've adopted them. Later that day: Where does Alexander Technique, Body-Mind-Centering. Somatics, Biotensegrity, and singing meet? 5) There are meeting points between these practices, and my work is at these meeting points 6) What emerges out of that space maybe something profound? Bonnie Bainbridge-Cohen says all body-oriented practices work towards the same goal... wholeness and openness. Each practice is just a new translation of how one could get there. Authoring my own "translation of my journey towards that may be useful to others. The point of weakness is a gateway for learning. Ex: a knee problem is not a knee problem, but an entire body problem, "Fixing the knee only		Practitioner processes in continued development of self and practice – self study and reflection.

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	reinforces the imbalances that caused the stress in the first place.” New metaphor/image for skill/atlas joint connection and “head forward and up.” Imagine being at the. Bottom of a swimming pool, underwater. You are standing upright, feet are heavy and anchored to the earth. You are able to breathe freely. Now, notice how your head wants to float to the surface. Let it float up.		
15-03-24	Today I am learning that Merleau-Ponty's embodied philosophy is way more central to my work than I thought. My embodied work meets where their work meets: Merleau-Ponty + FM Alexander + Heidegger + Hanna A person came to visit whom I have not seen in years, but it's like no time has passed. She's a psychologist, and is also interested in somatic approaches/embodied work. We briefly discussed how trauma may not be stored in the body, as many believe it to be (especially with the work by Levine and Mate and van der Kolk). What we discussed is what I have been thinking of for a while... non-dualistic, non cognitive approach/perspective. This aligns with Alexander's work with stimulus+response... It's the responses that become habitual, and that is what seems to get stored in the body. Really, it may be the after effects of habitual responses, that may not align with healthy global body function. Additionally this goes further than our bodies... With Merleau-Ponty's phenomenology, we are a product of the way the world (in the	Often in reading sessions, a moment comes where a philosopher or other theorist provides words to a common experience in my practice, but I do not have words for it. This self-inquiry provides me the space to look at those moments where theory brings my practice forward, by giving me a way to articulate it. Look back in to Schön and Kölb. Did I also have those moments in my reflection essays in other modules? All of these reflective frameworks provide a means to articulate experience.	Would introducing my reflection essays from other modules help or further complicate this study? I don't have so much time. Theory articulating practice. Self-reflection providing a space for this path to articulation to emerge.

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	heideggerian sense) shapes is, for better or for worse.		
16-03-24	On Sunday, I got to attend a Body-Mind-Centering workshop and hopefully it gives me a better idea if this is something to keep studying/learning about. From my understanding, it's an experiential way to understand human anatomy and movement. These are all highly applicable to voice and voice pedagogy.	I didn't actually get to go to this event, because I didn't feel like I belonged. As I was walking towards the studio, I saw all white bodies, and I turned around to go home.	Not so relevant to RQ because it doesn't demonstrate process. It's just an interpretation of a single experience.
18-08-24	18-08-24 Ngo (2021) There is an impact on physical health, as a result of racism. Later that day: We are in the business of setting up "happy accidents" There are more options, than we allow our body to experience. WE have more data to draw from, that allows the body to self organise... until those accidents are no longer accidents. This is about the Alexander technique, and after a class with Jonathan. This really brings home the strength of non-linear pedagogy, and constraints-based learning. Developing your movement vocabulary brings choice and freedom. Finding vocal freedom is very much NOT "doing it right," the one and only dogmatic way. In the end, the technique is yours! For your body and your singing! "it is not the answer, which enlightens, but the question." Eugene Ionesco.		
19-03-24	The two sessions back to back was too much information in one go, and I felt way too overstimulated. Next time, plan for smaller bursts of shorter sessions... break it down, so I can have time to actually		

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	process and absorb what it is I'm trying to learn. Add to reading list: Subtle acts of exclusion (Tiffany, Jana, and Michale Boran)		
01-04-24	Chester M Pierce: Micro-agressions Attributional ambiguity: was it because of my marginalised identity or something else? Living within another culture helps you recognise patterns within that culture, that those people may not see. Being an outsider, while simultaneously being inside is a complex position.		
09-04-24	What I need to be careful of is triggering past traumas and putting participants in crisis. I am: immigrant, filipino/american, alaskan, non-native German speaker, gay, cis-make, native English speaker, neurodivergent, ADHD, childhood abuse/trauma survivor, child of divorced parents, large family, identical twin, dealing with feelings of shame, body dysmorphia, insecurity, self-esteem issues, imposter syndrome, social anxiety, masking, dissassociation, etc... Make a list of presuppositions and assumptions, to keep them in the foreground. The premise is that we can learn to tolerate our emotions more effectively through developing awareness of its sensory origin in our body, and allowing those sensory experiences of the emotion to be experienced by the rest of the body > trying to have a whole body experience of emotion, rather than just a tight chest, for example, when	Another attempt at trying to articulate my identity and practice. I'm stating a lot of things, but I don't really show how I get there.	Articulation of practice/self. Navigating various identities to process experience I'm not articulating process, but if I zoom out and look at the sequence of statements, then patterns emerge, and I may be able to infer tacit thinking and decision-making processes.

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	feeling pac or anxiety. This is a reflection on Integral Somatic Psychology. Interpersonal resonance: the idea that we can communicate to others non-verbally “to communicate and regulate emotional states to one another.”		
13-04-24	Bühnenresonanz workshop at the BDG conference in Leipzig: Method for Intensität präsenz und charisma. He asks: which patterns do we like to return to? We’re talking about habits, especially about singer identity. Thought: post-proprioception > how do we feel this energy of others/space? I feel like I’m being pigeon-holed into a methodology, having to. Focus so much on IPA. No matter how similar I feel/how I think I share shared experiences with someone, they can be so different.		Potential candidate for embodied narrative Reflecting on my own practice through someone else’s practice. Observing, judging, and developing. Professional relating. Theorising.
14-04-24	~~Try not to make decisions when you are tired... especially decisions about who you are, or make promises to yourself that you don’t actually align with.~~ ~~For example: “I am a terrible singer.” In a heightened stress state, our internal monologue is more powerful, and you believe it. Don’t promise yourself this kind of self-hate, when you’re really just tired.~~ ~~Don’t reenforce old habits either. Be present and compassionately observe.~~		Not relevant to RQ

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	I think I'm just trying to calm myself down here.		
29-04-24	Just finished my first interview — Key take away (for my research journal): Semi-structured interview can become very unstructured very quickly. However, I was pleasantly surprised by the depth of response I achieved by allowing this to happen to some degree. Individual lived experience doesn't want to be boxed into my assumptions of shared reality, and that was clear for me today.		
07-05-24	As I do these interview, memories and assumptions are coming up that I wasn't even aware of... some of his responses allowed me to also reflect deeply on my own experience. For example, D talked about possible sources of his "learned" racialised code-switching. I asked myself if my family had done the same... to a degree. Maybe I knew these/felt these things sub-consciously and I hope I wasn't leading the conversation to land on something like this... Looking back and editing/expanding my researcher positionality may be useful before my next interview.		
09-05-24	IT may not be possible to start interpretation from a true objective point... devoid of preconceptions. What I think I'd feel as that person, in the text, in their place... based on my framework of understanding to find meaning in that text that means something to me.		
	What is part of their consciousness and what is merely an assumption? What do I bring to a phenomenon/context/situation?		

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09-05-24	How do I inhabit a space?		
08-07-24	We can only understand phenomenology by doing it — Merleau-Ponty It does not offer us a grand theory. Instead, it helps us get closer to direct experience, and closer contact with the world.	This moment, I was probably reading an excerpt on the phenomenology of perception for the tenth time, and It gave words to my experiences in learning the Alexander technique	Alexander technique had a way bigger influence on my practice than anything. It's been a part of my work for over 15 years now. Yet, I didn't become an alexander technique teacher, in the official sense. Why won't I let myself do that? Am I so preoccupied with doing it my way, that I am stopping myself from doing what I need to be doing? Putting theory to practice. Practice informing theory, but from the side of the practitioner, experience is often later underpinned by theory.
16-07-24	According to Internal Family Systems, we are a collection of parts. These parts have parts. Self is the core. What came to mind was a connection to somatics... specifically, Alexander Technique. We have habits, but do our parts also have habits? Richard Schwarz talks about how we are fractals... an English manifestation of parts, with more and more layers. This may be approaching the metaphysical realm, but each part may be correlated to the infinite moments we experience. Each moment crystallises a version of me, and a new part emerges. Or each part was already there? 8 billion people... we embody all of humanity with all of our parts.		Reaching across, through, and around disciplines and practices Navigating professional identities

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29-07-24	How you move through the world (your body) tells me what you believe about the world. It also tells me how your circumstances have affected you. Habit change Somatics Psychology Practice Singers Phenomenology is getting out of your own way of seeing the world.		Theorizing frameworks, framing practitioner identity.
14-08-24	~~The question becomes: what is this study going to bring to my practice?~~ ~~I am very interested and deeply invested in the subjective experience of the body. These studies and the learning I am undertaking is honing in my vision — a scope of of my practice~~ ~~My interests are leaning into the theoretical, rather than the practical. This is easier because the abstraction allows me distance from having to deal with people... people are too complex...~~ ~~However, my curiosity about them/us only grows.~~ ~~I'm trying to understand myself through this > relying on my research to act as a mirror. Really I probably just need to go to therapy.~~ ~~Later that day:~~ ~~How can I better evaluate the somatic practices before integrating them into my own work? What I want: to identify strategies that enhance the development of kinaesthetic sense/proprioception.~~ ~~What I keep trying to do is create something new. Is there anything in~~		

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	my current practices to investigate that is not necessarily new?		
08-09-24	Module 4 brain dump Voice training as part of physical education Looking a voice training AS physical education Using phenomenology to justify the value of voice training as Arnold did with PE. Are these connections valid? What is the space between stimulus and response, bringing it back to Alexander Technique, questioning/redefining/challenging one's body schema through somatic practices that enhance motor learning.		Non-linear thinking and piecing ideas together
11-10-24	"There is no method to human truths." Gadamer		
28-01-25	Somatic (fascia inclusive) approaches/interventions to music performance anxiety. How can a somatic approach to regulating the nervous system support singers with MPA? Bottom-up approaches Integral Somatic Psychology NSR (Nervous System Regulation from Institute of Applied Somatics, Andrea Traldi) Feldenkrais Alexander Technique Does the concept of biotensegrity bring something useful to these approaches? Yeah, probably. It is just a different theoretical lens		Non-linear thinking and piecing ideas together
17-02-25	~~I don't know enough about MPA to get a grasp of it, enough to apply this knowledge about NSR to singers.~~		Non-linear thinking and piecing ideas together

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	What I would like to do is understand: Perceptual Motor Learning Somatics Biotensegrity Paradigm What are the underpinnings of somatics? Defining the Biotensegrity Paradigm for Voice Professionals Is this compatible to the work of FM Alexander? How does AT work within the Biotensegrity Paradigm? What does motor learning look like within the Biotensegrity paradigm? First I have to define the paradigm, state it, then compare, synthesize, and apply to voice A lot of practitioner knowledge may already subconsciously have this — just under a different language, an embodied one. MODULE 5: How to embody Biotensegrity for singers This already includes fascia How does this affect the models of perceptual motor learning?		
25-02-25	Often in music, skill is often conflated with artistry. Let's not make this mistake — skill, or technique, is merely a means to approach closer to the truth of what you are trying to express. Keep working on technique, but keep sight of your truth.		
	"What are you looking for? ...it will come to me in stillness."		

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26-02-25	Whoa! What confidence (they have) in their place and trust in the world!		
06-03-25	Identifying systems in high performance singing It could be interesting to start exploring the different systems that make up the act of singing, and looking at it from the more nonlinear paradigm of a dynamic system. For example: Breath management — breath is required to flow through the vocal folds, allowing them to oscillate, to produce sound for speech or singing. We could say that in order to make it through a phrase, we cannot let all the air out at once. Therefore, we must find a way to keep the air in. One way is to increase vocal fold closure, or the closed phase of the folds. This creates more resistance against the air that is being expelled. Alternatively, there one can also slow the rate of the diaphragm releasing upward, as well maintaining an open rib posture — <i>inhalare di voce</i>. This, in turn, slows the rate of air coming towards the vocal folds. However, these two systems probably do not act independently from one another, and are always working in tandem. This redundancy may be in order to compensate for weaknesses in both. Maybe I focus on just breathing or posture		

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	_____ Because I am somewhat familiar with the topic, it may be useful to consider applying RTA to the study, to create more distance and keep my biases in mind. Looking at it is not the same as experiencing it. Listen up: if you are the type that dives deep into books, thinking you can mentally understand a bodily experience, think again. What our rational mind experiences doesn't always align with what the body is experiencing and its meaning making. First of all, they are on two different paradigms — the linguistic-rational mind is linear, the somatic experience is not. Our thoughts happen faster, and we must allow time for the body to catch up. Integrating our experiences take time — we cannot understand embodiment through the mind, it must be experienced through the body. So, we are thinking in longer time scales... our rational mind has to adjust to that pace. In this way, we can think of our "mind" as a tool, that helps us make sense of our experience AFTER the experience. We must allow ourselves to experience fully, through the body, before the mind tries to censor details. What are we really experiencing? What do you see vs. what do you think you see?		

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	What are you experiencing vs. what you think you're experiencing?		
22-03-2025	Year of the snake — vocal edition Many of you know it's the year of the snake, a time of transformation, of letting go, of new growth. What does this have to do with the voice? Let's think about it: What are you holding on to with your singing? Ideas about what you SHOULD.... Sound like Be like Sing like Interpret like Etc _____ Your colleagues are not competition, especially if they've got a lesson you can learn from them. Most of the time, they do! So, if you're feeling insecure, stuck in a scarcity mindset, or passing up opportunities... Reflect on these things: Find your fundamental anxiety and use that to guide what project you do Divine dissatisfaction -Martha Graham? Why did she come up?		
06-04-25	Content and form They are interdependent How do we separate content from form?		Critical Incident of practice: trying to decipher her language, years after the

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	Student centred teaching Taking the work where it needs to go, in real life. Parker Palmer A container for learning Non-prescriptive pedagogy The courage to teach (book) Teaching without teaching Create experiences, where the knowledge emerges Give them the experience first We are disrupters This is from Robyn's workshop on pedagogy.		moment. Ambiguity, resourcing, my own filters
02-05-2025	~~Do pianists and percussionists develop the ability to hear overtones differently?~~		
15-05-25	The music also has structure that one can lean on: metaphorically and physically. Follow that though. Where can this go?		
08-06-25	(KEN BOZEMANN) To quote the posted question (to keep me on topic!): How should individuals navigate their own instinctive skepticism toward unfamiliar concepts, and what strategies can foster openness without sacrificing critical discernment? The voice pedagogic profession, at least in significant part, and especially through its organizations, is attempting to do, or incorporate, science-informed pedagogy (SIP). SIP does not mean science-bound or limited, rather to be as informed as we can be, about the currently reigning assumptions/theories of voice science. This approach does not require us to jettison successful historic pedagogy, just because it has not yet been fully vetted by science studies---rather to look for convergences and overlapping confirmations between these sources, and to rethink matters that		

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	seem to be in conflict. The other related paradigm, evidence-based voice pedagogy(Ragan)--even more explicitly affirms the value of practitioner-gleaned knowledge for which voice science is a partner, but not an overlord. AATS just put out a paper in the Journal of Singing entitled "Pedagogy-Informed Voice Science: an Essential Partner to Science-informed Pedagogy," to remind us and reaffirm the essential value (and long history) of voice teacher experience to the ongoing assemblage of knowledge and voice culture. In both perspectives, a thoughtful, healthy skepticism is appropriate. A healthy skepticism is not only careful in assessing new ideas, but is also open to reconsidering and revising old ones previously accepted in light of new information, and especially in light of demonstrable improvement (ecological validity--things that work, whether or not we fully understand the whys). For most of us, it is that last part that matters--does the new conception work, and does it work better than what we have been using with ourselves and/or our students. I have learned, and (sadly, given human frailty) have had to relearn more than once, that I can learn transformative things from people with whom I initially thought I disagreed. So yes, it's a balance between gullible, quick, jumping onboard with every new idea that comes down the pike, and stubborn, defensive reluctance to give (what at least seem to be) new ideas an adequate hearing and trial. But it is the prudent path. Ken Bozeman		

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21-07-25	Three key questions (mod5) Practice based (PaR) I want to understand how we transmit embodied knowledge Maybe a framework for appraising embodied practice for voice — so that I can make better decision on what is worth integrating into my own practice. Addressing epistemology again for this module OR a workshop that combines NSR (Biotensegrity) and AT, as an approach for breath pedagogy WHAT IS KNOWABLE — how can we reconcile Everything is based around the artifact Procedural knowledge vs embodied knowledge A dedicated a section to evaluate the artifact Resonance is the key word for mod 5 You can actually do another mod 4 as an option How will this support my vision How might this artifact work? Careful not going into data collecting in this module — we are not doing this yet		

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	after the induction probably — book first tutorial Thought as material and or abstractly — what does that mean? Language as slippery (Nelson, 2013) Die Achieving maximum inter subjectivity in the voice studio		
29-07-25	What I want to explore is how e can evaluate somatic practices within voice practice. We can talk about efficacy by simply asking, “does it work?” Can we think bigger? How can we think about voice ped of somatic approaches to voice ped in an interdisciplinary way? I want to evaluate my own practice. How do I do that? Maybe viewing it through the lens of a rhizome or dynamic systems theory: how these ideas (embodied ideas) interact with one another.		Non-linear thinking and piecing ideas together
04-08-2025	Reclaiming artistic research- Lucy Cutter Humming - Suk Jun Kim Interpretive Labor – Carithers The work of Donald Judd, Sol LeWitt, and Robert Smithson gives "new dimensions" not to the finite experience of objects, but to the categorical understanding of art. By use of a topological system of thought all visible things can be classed as either enclosure, solid or plane. The first is envelope. The second is object.		Non-linear thinking and piecing ideas together

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	The third is surface. These correspond to the classical categories which previous art has always respected. To those who value individual experience it may be disturbing to have it diminished by classifications. However, it is necessary because single things are so complex that we cannot grasp them except by generalizing about them. The alternative would be to accept the complexity of single things as they are. But this leads to the chaotic conclusion that every event must be unique and unrepeatable. (Pg 32) This is an attempt to connect my work and myself to theory.		
05-08-25	~~My project is basically trying to find a way to evaluate things. Success is a quicker way to see if trying this somatic approach is worth my time.~~ ~~How can I do a lineage of practice?~~ ~~Embodied metaphors are at the pedagogic centre of somatics... so are we evaluating metaphor/language?~~ ~~I guess I'm creating a somatic manifesto for somatic practice in the voice world.~~ ~~So I would need to map out the lineage of western somatic practice, it's methodologies and philosophies. This is really interesting but does it fit within the MA program?~~ ~~Tutorial with Josh:~~ ~~Decision matrix: what is the problem?~~ ~~Decision paralysis/Patient Zero~~		Non-linear thinking and piecing ideas together

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	Worried about falling into reductionism. Do I really understand reductionism? Cards for building a somatic practice. What lies behind thought can't be known, but it can be imagined. Corelationalism is the idea that thinking and being can never be separated from one another. These cards could be a part of a workbook, and eventually a workshop and video series. What would it deliver? A non-linear playful, and sustainable approach to a non-prescriptive somatic approach to the voice. The goal is to develop one's own somatic awareness to the voice. I create a container for them to explore. Maybe inspired by "Body, Space, Image" Body-Mind-Centering, Franklin Method, Alexander Technique, Biotensegrity, Nervous System Regulation (Institute of Applied Somatics) It makes sense to aim towards a commercially viable product, but I also want to write a manifesto of sorts to guide my creative somatic practice.		
10-08-25	~~Action needs to take priority.~~		
11-08-25	In my last paper, I used the tern perceptual bodies to describe the experience of perceptual-bodily organisation. Really, what I was talking about was the soma, according to Hanna		Reflecting on lineage, and abductive reasoning. Positioning myself within somatic practice, resourcing and searching for connections.

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	in “Body of Life” how the soma is fluid and changeable. It is the soma that adapts and the body organises to align with the soma. This has parallels to Coccia’s book “Metamorphoses” adapting to the forces of the environment or perceived environment. Map out my Lineage: In green journal. Diagram.		
12-08-25	Hanna follows the laws of thermodynamics, a unifying set of laws in the physical universe, and asserts that life must follow a similar organisation or expression (pg. 11) I think what he’s trying to say is the soma is the organising force of organic tissue, forming/aligning to the forces an organism experiences. Biotensegrity aligns with this, and I wonder if Stephen Levin knows about Thomas Hanna’s work. This review is a giant reflection. A deep scholarly contemplation about myself and my practice.		Non-linear thinking and piecing ideas together
16-08-25	The brain is wired for patterns, we assign meaning to patterns that we recognise, even if they are not actually meaningful to others. We may not see reality, because the patterns are so in the forefront.		Non-linear thinking and piecing ideas together
17-08-25	Linda brought up a very interesting point, while we were all hanging out, waiting for the concert to start. The idea that, evolutionarily speaking, we seek out patterns by nature. That means we may not see reality as it is. But rather through the patterns we have not integrated. There are many things we do not perceive, but what significance		Resourcing, looking outside, Non-linear thinking and piecing ideas together

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	does that have to somatic practice and singing? I feel like working in the field of somatics is already out of necessity a practice-based research framework. Our positionality as a body with a physical construction is also imbedded within pyschological, social, and cultural contexts. This brings us back to filters. Our filters, then, are the perceptual patterns that we have integrated. Nelson (2013) asserts that without conceptual understanding of the physical properties of perception, we are blind. Alexander and other somatic modalities facilitate an experimental pathway to making the concepts tangible. What does that mean for me? How is this useful rather than just being interesting? Pick one part of your practice, and narrow your scope for this project. Somatic perceptual training for singers? Isn't it all perceptual training? My somatic practice is still located within my music practice, but does it have to be? I am more and more into clinical work by going into physical therapy of movement science. I feel like that could be more practical. However, I would still like to feed the philosophical interests that I have. Somatic philosophy??		
19-08-25	My goal is to demonstrate practical application more (in mod 4) Our physical perceptual skills affect how we perceive. Example: balancing theoretical knowledge of		

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	voice ped and with personal teaching experience. Mod 5 reflection: A key theme in my previous module was the use of embodied imagery in somatic practices, that support singer development. This module will explore and reflect on developing my own embodied metaphors to facilitate profound shifts in a clients internal landscape/somatic experience. This will result in a collection of poetic, guided, experiential movement sequences and visualisations. Sort of like Linklater/Body-Mind-Centering/etc. Tufnell, to create an explorative, nonlinear starting point for singer focused somatic exploration. The goal is to facilitate shifts as well as develop their somatic/kinesthetic sense. Locating myself within my lineage becomes more important, to understand how I landed where I have, and how my practical decisions are informed by my lineage. Map it > boil it down > what is left? (Connections and essences) > bridging practices (through resonances) > refine through theoretical lenses > embody it (test it/experience it first hand) > Reflect on practiced/lived experience > then it could either go to an iteration, which leads to reflect on practiced experiences, or refine through a theoretical lens. It's iterative.		
23-08-25	Hanna (pg. 151) makes parallels of western somatic thought with zen philosophy/practice. We suggest to not think, talk, analyse, or conceptualise. Just perceive.		

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	There is nothing magical about it — it's a practice. Learn to perceive and become aware.		
25-08-25	How can you authentically relate and engage in the world, if you cannot perceive with clarity? Body-Doubling with Eric: I am considering, again, the possibility of going into physiotherapy/neurorehabilitation. The work of AT is an educational approach to rehabilitating or habilitating movement, and I think it would be a god way to create more opportunities to work clinically in this way. That means, potentially, moving away from music (for awhile) to fully commit to this. In the end, I still want to work with singers and musicians. It almost feels as if I won't be landing in my career until I am in my 40's. In the meantime, I am already offering the skills I already have.		
29-08-25	Use ultimately determines the development of the body. One simple example is a ballet dancer. As a child dancer undergoes years of pre-professional and professional training, the body develops according to its engagement with the environment (stimulus). In the podcast (Beyond the Diaphragm: how breathing shapes the whole body): They (the hosts) participated in a human dissection and notices the lack of muscle fibres embedded within the fascial structure to the diaphragm. This is absolutely tied to the work of Alexander, and the educational process is experience first > then tied to biotensegrity and a fascia-first paradigm, because it helps		

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	explain development in relation to environment and perception, rather than something that is separate. > It takes a dynamic systems approach, embracing complexity, and truly approaching a holistic perspective, that is grounded in the evidence based practices in clinical research. However, there is an opening of a door to change the narrative from a machine based narrative of the body to a non-linear and one full of redundancies. What are the next steps for Module 5? The inquiry is not yet clear. What I feel like would be most beneficial is to complete my practice review/lineage of practice to locate where I currently sit and to see where I could continue. What I'm observing in the somatic literature is the central ideal of sensing being more important than action. Therefore, training singers in a framework that begins with accessing proprioceptive awareness is essential? If a singer/student can't perceive, well, then insisting on their trying to integrate a movement is senseless because they are essentially going in blind. We begin with sensing, and that sensing, that curiosity initiates the learning (motor learning) process. Heidi Moss is, more and more, embracing a perceptual and environmental loop in motor learning, which comes back to Alexander Technique? This work, as a practice, is already		

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	established, an the neuroscience is just catching up. Robyn boils Alexander technique down to somatically realigning to the design of the body, and reorganising how we habitually relate to our environment. However, the body also adapts according to use, for better or for worse. That also suggests that cultural practices shape the body. So nice to be at Theatrehaus mitte. If I could rent a room for a couple hours a week I can start working on integrating the exercises in NSR (institute of applied somatics)		
19-09-25	Is phenomenological suspension similar to inhibition? Maybe we can call it an embodied phenomenological suspension. However, perception is all bodily perception.		
08-10-25	I am codifying my practice, so that I can better communicate and share my knowledge. My practice draws from many different teachings, perspectives, and is very interdisciplinary. I will be looking at this through a biotensegrity lens, to acknowledge the current fascia research. Moreover, a pragmatic approach will be used to due to the time constraints and the interdisciplinary practical nature of this work (drafting for the report).		
17-10-25	Transdisciplinarity allows this project to live between ontological and epistemological commitments, through process-based inquiry. Include sensory amnesia and “atrophy of the proprioceptive sense” (Hanna) in both report and workbook as a theoretical		Navigating boundaries of practice

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	foundation — this is what I'm addressing. Institute for cultural inquiry Berlin Developing one's somatic landscape: Spatiality Directionality Textural Temporal Maybe drawing from viewpoints and butoh, for developing awareness of this landscape. Creating parameters. Facilitating a phenomenological attitude in a student.		
28-10-25	What if we simplified it even more, and turned the artefact more as a somatic pedagogic manifesto? So I can do the. First iteration of this manifesto, and let it develop and grow as I bring it into the real world. What is involved in writing a manifesto?		
13-11-25	I was working backwards: reverse engineering a concept OR I have a concept that I'm not sure what it should be. Look into autonomy.		
20-12-25	I started thinking about how much western thought pervades my reasoning and understanding of the world, my body, and the universe.		Non-linear pathways and naming practice. It becomes a loop that reflects and returns to the body: accessing,

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	What other perspectives, cosmologies, philosophies am I not considering? What knowledge does my cultural body hold? How many bodies do we have? What narratives can we use and combine to understand our sensory experience, and how that gets translated into meaning/cultural meaning?		traversing, exiting various levels of materiality, which can be physical or non-physical. My work can be looked at through so many different lenses, and I need to choose for this project. If we look at the body: who determines a body? What is a body? Where does a body end? Then in discussing the human: what is a human? Who is a human? When is a something not human? I guess I could say that I could generally, that I am into critical embodied voice studies? OOO and posthumanist thought allows us to question the limits of objectivity, and the prioritisation of physicalism (05-06-2026).
04-01-26	I am creating a space for the singer body-schema to be developed. Bernstein's theory of movement Ethnic-socio-somatics		
01-02-26	State design as a pedagogical tool for voice training — constraint based learning. Designing spaces to optimise voice training. Architecture! Trying to explain my intuition is the research... making my tacit knowledge explicit is the project.		
07-02-26	Voice pedagogy is a field of pluralistic truths... statements physiologically incorrect, but pedagogically useful and effective. Heuristic approaches. Curation as a literature review method — museums are literature reviews.		

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	Using PaR to create a collection of imagery for embodiment and NSR to develop proprioception and interoception.		
28-02-26	Principles of my own interpretation of my practice: theorising my practice to shape its future direction. Autohermeneutic methods What do you learn and how do you learn it? Speaking about learning from art and things that are outside of current epistemological position Nomothetic results Ideographic: internal world Ideographic disciplines require verstehen rather than vernunft. “Interpreting things from the perspective of the human being rather than from the perspective of the disembodied rational.” Unfragmenting knowledge Hermeneutic circle... (Heidegger) What he borrows from Husserl: Life-world Heidegger was Gadamer’s teacher. (For Gadamer) The conscious response of humans confronting or even constructing the world around them. It seems like language privileges this view, but what about non-verbal experience and communication? (Michael) Our understanding of something within a specific temporal context is fixed to that time. He uses the example of needing to read Plato and Aristotle		Affirming my practice, and trying to name its structures.

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	again in the present to contextualise his understanding with present sensibilities and cultural contexts. How do we move from one genre of interpretation to another (an actor's interpretation vs a director's for example).		
03-03-26	Multiplicity of selves: Bacon's framework is a useful framework to think about identity within embodiment, as well as critical positionality. Aim of my lit review: Show there is not much first-person research on this topic. Show that the literature exploring practitioner experience from the first person is scarce in voice ped, but not somatic or dance studies. Highlight the insights that these studies bring to those domains.		Affirming my practice, and trying to name its structures.
08-03-26	I facilitate experience that open up new levels of perceptual awareness in singers (spatial, relational, emotional, energetic, motor, etc.). This is through embodied transdisciplinary inquiry that are focused on breaking down the walls of our perceptual habits. The primary mechanism that underpins this is the recalibrating the nervous system, to generate a feeling of safety when exploring a new perceptual state (or Organisation of the bodily senses) My work draws upon many somatic practices layered upon each other, as a lens that brings out the essence of our qualitative experience of being a living body.		Affirming my practice, and trying to name its structures.
19-03-26	~~Miss one day of practice: you notice.~~ ~~Miss two days of practice: other singers notice.~~		

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	Miss three days of practice: the audience notices. Old saying. Still true. The voice is a complex neuromuscular skill. Breath coordination, registration and resonance are patterns are built through consistent, embodied repetition. Without this, these patterns begin to soften. Not dramatically. Quietly. That's what makes it easy to miss. Over time, you begin to notice more and more weaknesses, and it can feel like you've "lost it." I've been teaching more than performing lately, and I feel it. The voice is still getting used—but using and maintaining aren't the same thing. The demand stays high. The intentional investment can slip if you're not watching for it. What I keep coming back to: it's not just the voice. It's the whole body that holds the voice. Breath, posture, nervous system regulation—when the schedule fills up, these go first. And the voice follows. Find a moment everyday to sing with intention. What do you do to protect your voice practice?		
20-03-26	Two things to watch for in this video: a subtle head tilt and a vowel shift. What was this video?? Both are invitations into the upper range, not corrections. Here's the thinking behind them. The cricothyroid muscles, what Ken Bozeman calls the "head voice muscles," sit largely outside the larynx. You can't consciously		

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	recruit them, but the body sometimes responds to a felt physical direction when direct instruction won't land. 1) The subtle forward head tilt is a somatic cue toward a coordination to encourage thinning the folds in the upper passaggio, not a command to force a change. 2) The vowel shift is the acoustic side of the same event. As pitch rises through the passaggio, holding a speech vowel keeps F1 too high and the resonance loses its relationship to the harmonics above the break, which is what Bozeman calls the "yell instinct." Allowing the vowel to migrate, rather than forcing a modification, is what keeps the tract in the game acoustically. And underneath both: pharyngeal space. F1 lives in the pharyngeal column, primarily what happens behind the tongue. That depth and freedom is what gives the whole coordination somewhere to go. Tilt opens the door. Vowel migration tunes the room. Pharyngeal space is the acoustic architecture.		
04-05-26	Market forces causing me to reflect on a rebranding and reconceptualisation of my practice. From Resonant Body/Body Resonance to Somatic Architecture. How did this come to be? Spatz (2016) grounds embodiment in materiality. It is non-negotiable. With that being said, learning and changes in perception already begin the physical domino chain of structural transformation within the singer body.		

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	Preparing for the Lehrprüfung: Anatomie der Stimme. Map it out/different vocal exercises. How many voices do you have? What do you feel moving when you sing?		
09-05-26	How has perception of vocal fach changed over the years? We don't have recordings that go back so far, but we can look back far enough to notice patterns, and situate them into societal patterns.		
11-05-26	Waking up one day and feeling like Gregor Samsa, with a tank like body, stiff and heavy. We could say he was a victim, as Thomas Hanna and FM Alexander call it, compensatory habits. I think I was watching an instagram reel, when I reflected on this, and I realise the work never stops. Being a student of the somatic also requires you to live this way of knowing as well, in one's daily life. In a way, we are all like Gregor Samsa. Sure, in terms of Kafka's horrific tale of a falling into a meaningless life. But if we look at it through the lens of somatics, maybe even stretch the interpretation, we can use the isolated transformation just as a metaphor of realising, too late, an unwanted transformation, a discrete dripping of water that slowly fills the basement.		
05-06-26	The struggle of somatic and embodied research lies within it epistemological tensions in and around its adjacent research communities/disciplines. Materiality is something it cannot escape (Montalti, 2026, Guidi, 2026), and ignoring the materiality of body-based research wouldn't be productive. However, solely focusing on the quality and	This is absolutely connected to Polanyi and Spatz. An emerging factor, that is awfully surprising is how my perception of my practice has changed. I have become more aware of how situated it is, and the depth of the meaning of experience, and how experience informs practice.	My practice is my technique, my ever changing/evolving technique is my practice, and my method is a codified and transmittable version of this technique. It will never stay the same, as it get transmitted. For my reflexivity statement and practice lineage, I have to integrate

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	experience of the body would also be incomplete. For example, when vocal acousticians study the voice, they are looking primarily, if not exclusively at the resulting sound, and maybe the relationship of the structures of the body. But reductionism isn't the entire picture. The being producing the sound... there is a lot more happening than mechanical. How does the perception of it all affect how the production is made? I think I'm circling a bit.... There is research into purely perceptual training with the voice, specifically apply the use of filtering real-time spectral analysis, to orient a singer to focusing exclusively on a specific area of the vocal phenomenon, to produce a desired sound. Concretely, getting a singer to perceive a formant or harmonic they previously could not, in order to allow them to produce a desired sound. Maybe what I am really pushing is for is to avoid a technological approach, even though there are promising results with these kind of approaches. So, if these are helping someone connect with their internal experience, then why not use them? I think my issue is, really a fear, is the complete disembodiment of vocal pedagogy because of the focus on acoustic studies. This is really just one aspect, and I need to remember that my work only addresses part of the picture. I feel like the idea of studying voice pedagogy through a professional practice framework is actually starting to make sense. This MA is really making it clear to me what is		my academic practice, as it has also deeply informed my somatic practice since starting the MA. Studying the literature, for example, learning about and diving deep into the work of Merleau-Ponty has informed how I interpret my experiences in my somatic practice, and also how I interpret the work of Merleau-Ponty. The literature helps me put words to my practice. The literature is a tool to reflect, compare, and interpret my own experiences. I feel like practitioner-research needs to centre the practitioner more with this kind of explicit demonstration of positionality. Like is indigenous cultures, the recitation of one's lineage was necessary to assess credibility and show transparency. Why is this so new and so abstract in western academia? For some of these memos, they were recorded on another device then transferred of transcribed onto this document. What is interesting is the reflections that come up between the sentences, which end up leading to the next sentences to be transcribed anyways.

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	my practice and what is theory, and the problems of occupying a middle space. Continuing... Standpoint epistemology colours my project's epistemology, especially when investigating the embodied experience, reflexive approaches are an essential tool/methodology (reading Spatz, 2016).		
22-06-26	Lineages of the practitioner body_ What are its components and interactions? Specifically, how do they feed into somatic practitioner awareness? This is an in-depth systematic practitioner review of myself as a practitioner. My web of awareness: Images, senses, memory, knowledge, what else? Culture? Cultivating an embodied curiosity to more ways of knowing...		
09-07-26	The necessity of change and the importance of investing the necessary amount of time. (this needs to be another essay) We have to allow ourselves to transform. Any skill we wish to cultivate is an amalgamation of discrete habits, perceptions, constructs, beliefs, and culture, which exist on the cognitive, mental, emotional, psychological, spiritual, and physiological plans of our being in the world.		

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	Chiara Montalti (2026) Even “our intellectual activity is always embedded, embodied, affective and relational.” Location of critical incidences/vinettes: Personal practice: specifically, past AT work with others, workshops, self-reflections Studio Teaching School Teaching		
14-07-26	13:25 Maybe my ADHD plays a bigger role in my tacit processes than I thought. I should probably keep the neurodivergent lens nearby. I want to understand, but it’s also terrifying to seek the truth. What if my practice is a sham? What if it doesn’t contribute anything? Do I really want my colleagues and others to really know what is going on? Of course, it can all be positive, but I just worry about censoring myself to protect my ego. This could be a really profound learning experience, because I feel like it’s important to know thyself in any practice: what I bring to it, and how I navigate it. Not knowing what I’m going to find is a bit unsettling. What if I don’t like what I find out about myself? 22:09 It’s really quite a paradigm shift in the way we relate to knowledge in the age of AI. We seek to optimise the question, instead of going straight for the answer. I see this in two different ways: first, we are asking a machine, run on an algorithm with limited transparency		

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	on how it was developed. Therefore, we are implicitly learning how to think the way the algorithm thinks, which ripples through society at large, becoming a mechanism for homogenising thought. On the other hand, research has always striven to have better questions, so this just aligns with the current paradigm of empirical research. In terms of ethics and power, of course this is a shift. We are being implicitly trained by an algorithm to think the way it wants us to think.		
15-07-26	9:23 I feel like there are three sites in my practice: Student — working with/memories of Robyn, Jonathan, Mari, Bruce, Andrea AT/Somatic Teachers Colleague — working with Ben, Eric... singers and somatic practitioners Teacher/Educator — working with my own students and clients Reconstruct narratives at these sites — there is plenty of documentation to draw from. Critical incidents are definitely located there, and it narrows my scope a bit more. We are going as far back as 2024. There is another layer: the personal layer. What has happening there and how was that influencing my practice and my processes? There is the disability element, race, queer, language, cultural factors, and probably more. What are those other layers?		

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	11:52 Watching a video lecture on Cognitive tools for making the invisible visible - Judy Fan Statistical data only measures behaviour but not quality within perception? She talks about how we understand a visual image to depict something in the real world. She references Picasso's bulls. I think this is an attempt to bring tacit knowledge out — how did Picasso get to that level of abstraction and still communicate what he wanted to communicate? How does this apply to sound and voice? We do these exercises in arts education, and we already have an experiential understanding of all of this. Will this sharpen arts education? Transmitting what the masters already knew, and were consequently labelled gifted?		
16-7-2026	Soul/soil/substrate: planting the conceptual/narrative/cultural seeds. Somatic work is tending to that soil and substrate. As one engages with this way of operating and knowing, one is becoming aware of and attending to its composition and characteristics. What do I want to do with this? Documenting the process allows me to draw out and refine a living reflective process, and maybe I can help others use their embodied experiences as a pathway to understand themselves and how they navigate the world. What implications does this have with singing?		Trying out metaphors to make sense of my practice.

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	Attempting to reach the granular experiences of practitioners is not new. Using indigenous and feminist approaches, collective knowledge creative has been done. I didn't want my experience filtered of obscured by collective observation. Maybe as a next stage, collective witnessing or collaborative AE could build on this.		
18-7-2026	21:00 I remember in AT class with Jonathan, I kept returning to the question "but how do you know that?" As I look more into tacit knowledge and how it ties into somatic practice, it makes more sense. I would always get frustrated because I didn't know he he was doing what he was doing. In AT, we talk about directions, but until you experience them first hand no one can tell you how to do it. It is process-based 23:14 Did Merleau-Ponty know Alexander? If I am sitting at my table and I want to reach the telephone, the movement of my hand towards it, the straightening of the upper part of the body, the tautening of the leg muscles are super-imposed on each other. I desire a certain result and the relevant tasks are spontaneously distributed amongst the appropriate segments (1962: 149). This quote sounds like he is referring to directing a bit. I love finding these connections, and it brings up new questions and more nuance to my practice. Who		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	influenced who, or was it just convergence		
19-7-2026	12:43 A lot of what we do in voice pedagogy and voice studies is to understand what we already know. I feel like we are mostly trying to understand our own experience anyways, because as voice teachers we are fully embedded in what we teach. This methodology and constant reflexive memoing is really helpful for my ADHD. It feels validating to just allow my thoughts to go wild and wide. However, sometimes its hard to define where thoughts originate, because it happens so fast. The processes are complex and hard to trace. What triggered that thought? I'm just trying to understand myself, and it will help my teaching... and hopefully help others too. I'm coming from a place of curiosity. What I find really frustrating is the pressure to operate within a market. It stays at odds with my genuine and authentic interests. Sometimes I feel guilty because I don't always know right away how this would help others, or be in service of others. This is probably just my need for validation, and wanting to feel important and prove myself. Is it? I am genuinely fascinated by my topic. It operates on such a meta level, that I can keep tabs on the many aspects of the experience of my practice. This study is really showing me what my processes are. I haven't even started the data collecting really, but this is all data collecting.		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	Even when I write my literature review, I am generating knowledge about how I am making decisions and how they filter through my experience. For example, a theoretical lens can provide the right amount of resonance that brings my tacit knowledge at least partially forward. Looking at Collin's (2010), I began to briefly reflect on my experiences through those lenses and they illuminated many things: One aspect that drew my attention is the collective tacit knowledge embedded in my practice: This is probably why Nelson and Spatz suggest writing up your lineage and keeping practice reviews. Our practitioner lineage is also embedded within a culture of practices that may have transformed into tacit professional assumptions. It goes both ways. Maybe it begins explicit, but overtime, it can become tacit. For example, a generational change in the pedagogical community brings with it its own social and cultural sensibilities, filtering their experience of their understanding of practical knowledge. It's all situated. Bringing this into somatics, each practices comes with its own theoretical assumptions. Alexander looks at developing constructive control Hanna looks at treating sensory motor amnesia Traldi looks at experiential body mapping to allow somatic knowledge to emerge		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	The body is theorised a millions ways depending on your standpoint. Their approach is an attempt at codifying their tacit knowledge There something comforting as a practitioner to accept plurality and own my standpoint. It helps the imposter syndrome, and reminds me that I have something to say, and that my lived experience has something to contribute. I'm happy that I'm not taking a psychoanalytic lens to my practice... That would get really personal really quickly. BUT it could be fascinating to look at somatic practitioners through that lens. Especially, if we look retrospectively at how these practitioners came to their practice. For a lot of practitioners, it happened with some sort of incident, like FM Alexander losing his voice, or my suicide attempt that triggered a strong desire for understanding. Retrospectively trying to understand how he was situated within his lifeworld, exploring his psyche, and look at how his technique emerged out of the complexity of his lived experience. It would be unfathomably complex to map out these systems and identify their connections. I wonder what complexity models could get close to that? Non-Linear Pedagogy seems to support the idea of how tacit knowledge operates. Process based approaches allow skills to develop over time, in a free and exploratory way. What I recognise		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	in my experience, is that a deeper understanding of a learning and understanding start to form. It makes every skill appear similar. People have often asked me why I learn things so quickly, for example, I learned how to knit during the pandemic to a level where I was able to monetise the skill. I always joked and attributed that my ADHD and falling into a state of hyper focused obsession. However, what I may be starting to see is a development of an underlying skill: observing and integrating the structural and systemic understanding. Maybe it is all rooted in AT, where I was reminded by my teachers (mostly Robyn and Mari) that it doesn't really matter what the activity is. The idea is really about my relation to myself and the environment. How am I existing? Am I existing in resistance or flow?		
20-07-2026	15:19 Studying myself, especially studying my tacit processes is quite the challenge with ADHD. My thoughts go so quickly, and sometimes I miss them. I only have a small glimpse into what is happening, in terms of what I am able to record. Hopefully what I am able to record is enough. I realise the danger isn't really about bias in terms of what I select to include or exclude, it is what I am able to record. It's not meant to be a complete picture. Sometimes my thoughts go in a million different directions, and I'm not sure how I got there. My thoughts are like a net that goes wide, then gets pulled back in. It's often a surprise what get's brought up.		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	Another example is that my ideas branch out into a multitude of directions, and I lose perspective on what that even is... it's like trying to zoom out and make sense of root system instead of an individual root. This is pretty much what my project is doing... an exploration of zooming out on my processes to identify patterns and themes.		
21-07-2026	9:43 I just found Holmes (2016), and I realise that my question may be too broad AGAIN. What I may actually be curious about is what really going on in the experience of a master AT teacher when their hands contact a student? That could have been a more straightforward design than this circular mess. I guess I'm positioning my neurosis as a methodological contribution to my field. I start with myself to understand what I do in my embodied practice to contact and transmit experience to my own students. She focuses mostly on embodied processes to access artistic vulnerability, while I am talking about Am I trying to dig up a reflective model out of my practice? The entire MA has been and continues to be a sustained reflection: every module has had some form of a reflective component, and having been made to look into other reflective models allowed me to reflect on how I reflect. How have my reflection processes over this period? They have definitely become more visible Which are my thoughts and which are the thoughts of others? My thoughts feel as if they reverberate through a web in all directions at		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	once, and what comes back is a new voicing of a chord, or the same chord with a different timbre. My thoughts are the reconstruction. I am a naive philosopher. But this MA has been grounding or sorting out these naive thoughts. If I use biotensegrity and fascia studies, it situates my thought processes in my body. I would always cringe a little bit, when Jeremy would say “as above, so below” to highlight the nonlinearity of the body. Robyn would describe it more as a relational ecology rather than a mirroring in her workshops. They both highlight non-duality, yes, and thinking about it makes me feel like I am in the movie inception, where my thoughts are pushing through layers of an onion. Mari would always say, “when in doubt, zoom out.” I’m zooming out and zooming in, and it feels like navigating rough waters. Maybe this is what Schön actually means, when practitioners are in the mud or swampy something, however Debbie and Sophie worded it in their articles. What I actually wanted to say was that my practical experiences have shown me how inseparable my thinking is with my body, and reading Merleau-Ponty gave me words to express that. Being a somatically oriented educator there are so many moments where I wish I could just simply place a student into my own experience, so they can engage with it first hand. The doing is the learning. The brain changes as I change my interaction with the environment. Back in Alaska, I remember Robyn put her hands on my shoulder for the first time in that masterclass, and it immediately felt like her presence is traveling		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	through me. It felt electric, warm, and expansive. She asked me how I was feeling, and asked me “do you always do that?” I didn’t know what she was talking about. Sometimes she does this, where she doesn’t fully explain a question, but provides it as an impulse for reflection. Mari did a similar thing, where she provided an impulse to once side of my bode (an outsider could say she was putting me into alignment), but she wanted to provide an experience of lightness in my body. THIS WAS HER WAY OF FACILITATING SOMATIC REFLECTION. Do I do it this way too? How was she, and how am I providing this experience. Robyn would often say this more explicitly, “I want to give you an experience” or “how can I give you this experience?” It feels generous and comforting. She is very much into Alan Watts’s teachings, with her foundation being “the There is a HUGE frustration that my thoughts jump so fast. I still cannot find a therapist in Berlin: someday I find this super helpful in generating ideas and finding connections, but staying within the scope of a project or task is a huge obstacle. I don’t know what some people call ADHD a superpower. It definitely feels like a disability, the way academia is structured. How do I introduce this lens without having to unpack and situate disability studies into my project? This is a different project, but maybe I should include this aspect. Maybe it’s too personal. This is all too personal. Being this honest with myself is bringing up my imposter syndrome, and challenging my ideas of what it is to be an academic writer.	It has so many parallels to Schön, but most reflective practices do, because he opened up the door for theorising this within practice, I think. Or was it earlier with Polanyi, and the guy who formulated know-how.. Ryles or something.	

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	~~My experience provides the~~ REMEMBER ***I am looking at tacit practitioner processes that describe how practitioners share their embodied principles (despite being tacit and maybe verbally inarticulable) with their students.*** Basically I am categorising and analysing my thoughts in real time, and it's really INSANE. To sustain this level of metacognition is absolutely exhausting.... THEN TO DOCUMENT IT ALL. Every sentence is a decision, and its own thought process. There is something lost or blurred at each stage of conversion. There is a frustration I feel in my throat, as my words obscure the felt, because I need to force them into a representation that needs to be reconstructed by the reader. It feels futile, because it cannot be fully known. At this point, how would they know that I'm not just making things up? I was watching "Anatomy of a Scandal," and it reinforced the idea of a constructed truth. A bit unrelated, but it helped me understand how stories are constructed, create resonances, and contribute to truth. Truth is also said to be inaccessible, thanks Kant. The post-structural and constructionism highlight my standpoint, and I feel very exposed engaging with it so intimately and explicitly. ~~Somehow empowering, despite the gravity of the show's subject matter, that the~~ not relevant/incomplete through. If you train someone to embody the processes of another's expertise, does that guarantee the		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	development of their own expertise? I think I finally became aware of the line between autoethnography and phenomenology. While they are related, AE is firmly situated within culture and society. Phenomenology is also interpretive but it aims to isolate it further? I am definitely feeling a bit naive, but its feels nice to wrestle with ideas, because sometimes the misunderstanding brings up new insights. I was thinking about how I was writing and simultaneously coding, basically performing an IPA analysis on myself in realtime, as I was about to email my tutor to ask about showing this explicitly in my report. Do I colour code my embodied narratives? Ask Josh: should I show show the iterations of my research questions, with notes between them illustrating the decision making process, and my process of finding clarity. Showing this process may implicitly show tacit knowledge. Should I think of my critical incidences more as a brain dump, that way I'm less likely to censor myself? Basically, write as if it is a free association. This is getting a bit close to psychoanalysis. My embodied narratives are the analysis, I think! That process of converting the brain dump into a coherent story is an interpretation, but how far do I go with reflexivity? This is just an MA project. I need focus on draw upon my strengths rather than focusing on my weaknesses. This brain dump thing produces a lot of insights for me already. I need to create and use my own methods. This way of		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	working makes sense to me. Maybe it's good that I took a non-traditional path in my academic life. The naivety keeps me open, even if I feel like an idiot most of the time. FM Alexander says "you can't do something you don't know if you keep doing what you do know." Work and play are used to describe the same thing under different conditions - Mark Twain I would maybe like to apply my resonant body framework as way to present my narratives: contacting, responding, transposing. Critical incidences probably begin with a somatic or perceptual trigger. Responding and transposing is exactly what I have to do anyways in an autoethnography, because it is the meaning making part of the process, and I am already integrating the social and cultural by way of my lineage mostly. Module 5 seems to absolutely be an attempt to codify my tacit knowlege, and looking back at it, I realise it was enormous task to undertake. I realise I am still within this process, and I hasn't stop. I really want to be able to articulate my practice, so I can share it with others. I think I've also let go of the fear of not being original, because my standpoint by way of my situated interpretation of my experiences makes my practice original. I just have to make that clear, and allow it to resonant in its own way. My work in other practices provided me not just with proceduaral knowledge, but a lens to interpret my experience of the other practices. Does this make sense? It's like how Polanyi talks about needing to dwell within the		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	experience of the master to understand the process within yourself. This is exactly that. I know this is not new, but I am only offering my situated account of this. This resonates with me very strongly, because I don't really know something unless I've learned it experientially. It's interesting that I landed in a Waldorf School, because their pedagogy reflects this as well. Of course, there is also the transpersonal and spiritual-like level that they operate in, but aside from that, it is a flavour of experiential pedagogy. As I zoom out, what I observe is actually a preference for a way of interacting with the world. All I can offer to the world is my current state and my situatedness. Anything more is an overstatement of what can be shared between people. This is 14:00 The privilege of the cognitive transposes us into another reality, that is bound by language's representational nature. Cartesian domination and its effects is not a new area, but it makes me think the idea of it being on its own plane. The position that truth is plural The question is not what you look at, but what you see - Henry David Thoreau How we see is bound by how we make meaning, which is situated within the habits that are sedimented within our lifeworld. That means the senses are also representational in nature. When I look at a bird in the sky, I don't see		

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	the bird, my retinas pick up the sequences of light, which stimulate the nerves, and are organised in the brain. Those are mechanics, but it doesn't describe the experience of meaning making. I notice I return to similar thoughts and wrestle with them iteratively, and that doing also shapes habits. Then it also shapes the physiology of the brain. The material body must adapt to the environment. My engagement with the environment informs the functions that develop, which returns me to the fascia and biotensegrity discussion. As above so below. If you dance like a ballet dancer, your body becomes the body of a ballet dance, and so with it, a relational posture to the world. It is complexity and emergence. It's all connected, and meaningful. Organisation of it is situational, and temporal. It's a peek behind the Kantian curtain, it's sticking your hand in a river and not being able to contact the same river ever again, yet its the same river. Meaning making is fluid, dynamic, and plural. When is cognition not embodied? The processes still occur within the physical body. Truth is produced in QUAL, like producing truth in a court case. Maybe this is how I frame my embodied narratives?		
27-07-2026	15:35 I wonder if I could make my entire project just about the experience of trying to articulate my practice, and how it develops over time. Using autoethnography as a tool to facilitate voice practitioner authenticity and define one's work.	2nd layer memo: reflecting on the retrospective data. What emerges?	

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	18:19 2024 was a full year of really dedicated study and reflection. I have so many more notes and memos during this time. Why was I recording more and why have I stopped writing so much? Probably my work at the school, and all of the other responsibility that have accumulated. 19:14 for the retrospective memos, that were written in other documents/journals, put the selection of that reflection into a clear box that separates them, to keep it clear.		
29-07-2026	I was reading Shelly Carter's "How Much Subjectivity Is Needed to Understand Our Lives Objectively," and it's becoming really clear how much much I value transparency a study; specifically, the way one demonstrates their positionality. It tells me so much more about the data, and how they contribute to theory, when I know where they are coming from. In my own practice, I feel like I've always been aware that I am only ever speaking from my own truth — or my own interpretation of what I perceive. In my teaching I can only go as far as what I allow or what I am able to perceive from my student/client. Does my thinking not land on the page, and just the result? Do I not demonstrate process? Memory is fallible, of course. When I was in uni, taking acting courses, Tom would talk often about sense memory. Implicitly, at least this is what I understand now, he was teaching us that our relation to a memory is always changing. This is	2nd layer memo: reflecting on the retrospective data. What emerges? Reflecting on the reflection triggers more memories, and actually makes them clearer. I was having a hard time pinpointing concrete memories, because I remember the feeling of the moment or the result of the moment, rather than the process which the moment underwent. It could be something to look into: rather than just noticing what I experienced, but what was the process that allowed that experience to manifest?	I started doing freewriting as a way of analysing my retrospective data, but I am unsure of whether to add them here. It probably complicates things more, but it is now retrospective data at this point. Reflecting on the memos, and then turning them into freewriting reflections triggers memories that feed into the stories that I am trying to produce. This would be a second layer memo, a memo responding to the retrospective memo

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	because the memory is constantly being contextualised within the whole body of my experiences. He never really said to not trust our memories, but to understand them as always being reconstructed. I know he didn't used those words exactly, but it was the idea. I'm not always sure what triggers a memory. Everything is simultaneously important at all times, so some times it feels as if all my thoughts are always running together. The closest way I can try to explain it in this moment, is the idea of my thoughts being a body of water. It is full of an endless amount of different particles, creatures, elements, energies, but I am not interested in that. It's like the quality of my thoughts, or characteristic, is how it emerges as the body of water. The question is what is happening to this one particle, but what is happening to the entire body of water? What emerges? Does that make sense? This image is relatively new, and I am still reflecting on it. Before, I was quite obsessed with the idea of a rhizome... which probably began when I got into Butoh dance, and especially when I went to India to learn about Subbody Butoh. We learned about our multiple bodies, and the resonances between them. The resonance is the back and forth between levels of thought. I was just thinking about different bodies, in terms of Subbody Butoh, and it resonated with my reading on Internal Family Systems. This back and forth between thought is a vibration in itself, and I'm curious about that vibration. Maybe that is better than the body of water metaphor. Thoughts have a resonance, moving from the granular to the macro and back.		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	What emerges from this resonance? Is this the divergent thinking that keeps getting paraded around as a superpower in neurodivergent people? In real time, it's fascinating to observe myself problem solving. I wonder if this is the trauma speaking. Was I just disassociating just now? Or is this just the zooming in and out? "When in doubt, zoom out" Mari always said. Sometimes I think that I have the same thoughts over and over again, over a longer period of time. They always seem new, because I realise I often would rather look at something at a different angle to discover new things, rather than seek a new subject of inquiry. Maybe that is why I have stuck to music for so long, and used it as a medium for some sort of deeper inquiry... It stopped being about the music, which I do still love to make music, but has become more of a means to and end, rather than an end. Basically, I want to understand myself and others through music and through ways of knowing through the body. It's pretty evident that I prefer to think things through. I'm intellectualising the body, because I feel like I don't understand what I'm experiencing, or I don't know how to organise what I'm experiencing. I know what I sense in other people, and what I want them to experience, but I don't know the why. Like when I'm working with Sofia, I noticed straight away that she is an overthinking, very cerebral, and methodical. She's not very explorative, and the work we've		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	done together so far was just to find that explorative side of her, rather than just letting her critical and perfectionist side express itself. When we first met, it was as if I already knew all of this, seeing her move through the space, her posture, the way she spoke, held eye contact... Her mannerisms were able to tell me a lot about what kind of experiences she was maybe ready for, and how I would facilitate those experiences to allow her to discover something new about her voice, or to facilitate a new choice in her experience. It feels like an immediate sense, drawing from past experiences, mixing with theory, mixing with so many other things. MAYBE, as a metaphor, this iterative/cyclical/resonant perception is the vibration that creates the manifestation of the other person within my senses. We can only perceive the world through our own perception, and how our perception works is I realise I want to come to an answer on my own. Sure, I can learn about the theory, but I really just want to experience these ideas first hand, some how. I know that there are established and ever growing bodies of knowledge in cognitive research, psychology, education, philosophy, and other fields that are relevant, but this is what is currently coming to mind. The experience is more important to me than the theory, but at the same time I am preoccupied with theorising my experience of experience. John Dewey and FM Alexander really had a huge influence on me, and this was through the Alexander		

Date	Memo: critical incident / embodied moments / epiphany	Reflection/Theorising/Analysis/	Reflexive Notes/Thematic Memos
	technique. When I was learning about AT, it was during a time in my life where I was already questioning everything. My childhood is a key example. Living between two worlds: my home life and school life were completely different. My home life was trying to socialise me as Filipino, but my school life was requiring me to socialise as American. That was probably when I began to question how and why things are done the way they are, and why I do things the way I do. Writing as inquiry feels really good to me. For this project, this is the data analysis, and its finally making sense why it is justified as an analysis method.		

Appendix 2: Core Practice Lineage

This document aims to make transparent those who have influenced and helped me/continue to help me develop my practice. Information shared in this document is public information, and can freely be shared. While I cannot name the exact lineages of all of my teachers, I have provided a partial representation, that situates my practice within the history of each area of my practice.

Singing Voice Performance/Pedagogy Training

Dr. Mari Hahn (Opera, Classical Voice, Alexander Technique) Canada/USA

David Sabella (CCM, Musical Theater, Classical Voice, Opera) USA

Tom Burke (Speech Language Pathologist, CCM, Musical Theater, Classical Voice, Opera) USA

Jochen Vogt (Classical Voice, Choral Singing, Opera) Germany

Prof. Eleanor Forbes (CCM, Classical Voice, Opera, EMT- Estill Voice Training) UK/Germany

Dorte Hyldstrup (CCM, EMCI - Estill Voice Training) Denmark

Performing Arts (Theater and Movement) Lineage:

American Musical Theater Training, largely Broadway influenced.

Natsu Nakajima (Kazuo Ohno, direct student) Japan

Rhizome Lee (Subbody Butoh School, Dharamsala, India) India

Gio Ju (Rhizome Lee, Subbody Butoh School, Dharamsala, India) India/Japan/Germany

Alexander Technique Lineage:

Dr. Mari Hahn (Robyn Avalon, Marjorie Marstow, F.M. Alexander)

Robyn Avalon (Contemporary Alexander School, Alexander Alliance, Marjorie Barstow, F.M. Alexander) USA

Bruce Ferteman (Contemporary Alexander School, Alexander Alliance, Marjorie Barstow, F.M. Alexander) USA

Jonathan Sherrat (Dan Armon, Yehuda Kuperman, Patrick MacDonald, F.M. Alexander) UK

Beate von Hahn (Dan Armon, Yehuda Kuperman, Patrick MacDonald, F.M. Alexander) Germany

Somatic & Nervous System Regulation Practices:

Andrea Traldi (Institute of Applied Somatics, Somatic Psychology, Transdisciplinary Practice, Visual Arts) Spain/Italy

Heike Kuhlman (Body Mind Centering, Somatische Akademie Berlin) Germany

Appendix 3: Literature Review Inclusion Framework

Search Terms	Databases	Date Range
Autoethnography, autoethnography AND voice pedagogy, AND singing, AND performing arts, AND somatics, AND theater, AND education, AND music education, AND dance, AND Alexander Technique, AND rigor, AND validity, AND reporting guidelines Tacit knowledge, Tacit knowledge AND voice pedagogy, AND singing, AND performing arts, AND somatics, AND theater, AND education, AND music education, AND dance, AND Alexander Technique Reflective Practice Reflective Models	UWTSD Library Database, Google Scholar, EbscoHOST	Limited to 2000- 2026 due to time constraints of the project.

Appendix 4: Positionality Statement

As an insider researcher, it is essential to maintain awareness of my positionality to conduct rigorous and ethical practitioner research. Therefore, I have reflected on my identity, relation to my practice, the communities I engage with, the academic field I aim to contribute towards, to allow the reader a partial view of how I may have come to my research design, conclusions and recommendations for this study.

Mark Cruz Bautista (He/Him) is queer, neurodivergent (ADHD), Filipino, PoC, freelance somatic voice practitioner based in Berlin, Germany. Two-time immigrant, he was born in the Philippines, raised in Alaska (USA), then immigrated again as an adult to Germany. Along with his freelance work, he is also a music educator and choral conductor the Freie Waldorfschule Berlin-Mitte. His practice draws from various somatic and performing arts lineages, such as the Alexander Technique, Butoh, opera, musical theater, and dance. Specific information on his practice lineage can be found in appendix #. Mark understands that western somatic practice and western performing arts contain structural inequalities, and is guided by anti-racist, decolonial, queer-feminist, and neurodivergent/disability perspectives to continue working towards justice and redistributing power. Therefore, Mark is committed to continuing expanding his understanding about positionality in research within the interdisciplinary fields of voice pedagogy and somatics, and connecting with those within marginalized/oppressed communities.

Appendix 5: AI Transparency Statement

With this statement, I confirm that this text is my own, and that AI tools were used only in alignment with the UWTSD policies on AI usage in academic work. For my dissertation, Anthropic's Claude Sonnet 3.5 (February to October, 2026) was used for two purposes:

1. Sections of text have been uploaded to Claude Sonnet 3.5 to correct grammatical errors and to receive feedback on writing clarity. I uploaded the UWTSD AI policies along with a specific prompt before each use: *"do not save, keep confidential, no generating or drafting or revising text on my behalf. Provide only feedback or corrections that aligns with my university's AI policies, to improve clarity in academic writing. In list format only, and explain why you provide this feedback or corrections."* Feedback was given in the form of constructive statements rather than revised or generated text.
2. Sections of text have been uploaded to Claud Sonnet 3.5 for feedback on structure and coherence. I uploaded the UWTSD AI policies along with a specific prompt before each use: *"do not save, keep confidential, no generating or drafting or revising text on my behalf. Provide only feedback or corrections that aligns with my university's AI policies, to improve structure and coherence for academic writing at the distinction level. In list format only, and explain why you provide this feedback or corrections."* Feedback was given in the form of constructive statements rather than revised or generated text.

Following university policies, I confirm I have previous drafts, notes, and other relevant materials available should there be any concern during assessment.

Appendix 6: UWTSD Ethics Form

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS

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

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

This document is also available in Welsh.

RESEARCH STAFF ONLY

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

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

1	Full Name:	Mark Cruz Bautista			
2	Tick all boxes that apply:	Member of staff:	☐	Honorary research fellow:	☐
	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student
3	Institute/Academic Discipline/Centre:	WAPPAR			
4	Campus:	Carmarthen			
5	E-mail address:	2244865@student.uwtsd.ac.uk			
6	Contact Telephone Number:	+49 0157 829 139 70			
For students:					

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7	Student Number:	2244865
8	Programme of Study:	MA Professional Practice (Voice Pedagogy)
9	Director of Studies/Supervisor:	Louise Emanuel/Julie Crossman/Debbie Winter/Joshua Lee-Cummins

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, location-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines. You may add rows to this table if needed.	
1	UWTSD Research Ethics & Integrity Code of Practice	☒
2	UWTSD Research Data Management Policy	☒
3	<i>[List any other relevant documents here]</i>	☐

SECTION D: External Collaborative Research Activity

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

1	Institution	
2	Contact person name	
3	Contact person e-mail address	
4	Is your research externally funded?	YES ☐ NO ☐
5	Are you in receipt of a KESS scholarship?	YES ☐ NO ☐
6	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary YES ☐ NO ☐
7		Employed YES ☐ NO ☐
8	Is the research being undertaken within an existing UWTSD Athrofa	If YES then the permission question YES ☐ NO ☐

	Professional Learning Partnership (APLP)?	below does not need to be answered.				
9	Has permission to undertake the research has been provided by the partner organisation?	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	☐

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

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

SECTION E: Details of Research Activity

1	Indicative title:	Performing the Resonant Body: Exploring Performative Processes of Biotensegral Embodiment in Singers			
2	Proposed start date:	02-10-2026	Proposed end date:	10-01-2026	
	Introduction to the Research (maximum 300 words per section) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below: <i>Purpose of Research Activity</i> <i>Proposed Research Question</i> <i>Aims of Research Activity</i> <i>Objectives of Research Activity</i> Demonstrate, briefly, how Existing Research has informed the proposed activity and explain <i>What the research activity will add to the body of knowledge</i> <i>How it addresses an area of importance.</i>				
3	Purpose of Research Activity After the developing the first iteration of my transdisciplinary online resource for singers in a previous module, Resonant Body (www.resonant-body.com), the purpose of this research activity is twofold: 1) Using the research process to refine and further develop somatic practices within the artefact. 2) Undertake auto-phenomenological inquiry to understand and critically explore tacit somatic voice practitioner processes. 3) Contributes an auto-phenomenological and practice-as-research perspective to voice pedagogy, providing others in the field a framework and impulse to expand their own research practices beyond positivist and post-positivist leaning paradigms. 4) Contribute resonant practitioner insights that others may recognise, challenge, or adapt to their own practices/research. (this box should expand as you type)				
	Research Question				

4	RQ1: What are the tacit processes that somatic voice practitioners undergo, when developing performative somatic voice practices for singers? RQ2: In what ways do auto-phenomenological embodied inquiries generate new, sharable forms of knowledge about somatic voice pedagogy? (this box should expand as you type)
5	Aims of Research Activity • Gain insights into my embodied processes and practices as a somatic voice practitioner. Specifically, how those insights can support the further development of my ongoing development Resonant Body as a living and embodied pedagogical resource, before testing with participants. • Explore auto-methodologies in performative somatic research in voice pedagogy, to uncover insights that expand established practice-based methodologies. • Explore the iterative development of somatic voice practitioner knowledge through an embodied, performative, and reflective modality. (this box should expand as you type)
6	Objectives of Research Activity • Conduct a literature and practice review to position this research with the field and my professional practice, as well to evaluate its potential impact. • Engage with and iteratively refine current Resonant Body somatic practices. • Document practitioner processes and reflections throughout the development of their performance (specific methods will be discussed in section 7).. • Document practitioner processes for asynchronous analysis/evaluation and archival purposes. • Analyse collected data (newly collected and retrospective) and research reflections, to uncover insights, and triangulate them with existing academic literature and somatic practice. • Present preliminary findings to my professional community. • Synthesise theoretical and practical insights that support the continued development of Resonant Body. (this box should expand as you type)

	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that may be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.
7	Central to this project is its auto-phenomenological design, where the primary researcher's practice is treated as the site of inquiry. Methods used will aim to develop a practitioner case study of transdisciplinary artistic research into the tacit processes of a somatic voice practitioner (me), in the process of developing new embodied practices. <u>Primary methods:</u> 1. Literature review: Systematic evaluation of relevant literature will ground and orient the research activities within established knowledge. 2. Reflective Journal: Because of the primary researcher's relationship to the research topic, a reflective practice will be vital to maintain objectivity. Personal reflection and reflexive exercises will occur throughout the entire research process. Additionally, personal narrative, memory, and self-interview may be utilised as research data, and may be integrated into research findings. 3. Practitioner Performance Making and Artefact Development (Movement/Theater-Based): A central method to this project is the actual practice of creating and refining the somatic practice itself. Daily workshops consisting of somatic practices, movement and voice improvisations, development of a performance, reflexive practice, and practical/theoretical reflection will provide the medium for rich and embodied practitioner data. 4. Unstructured & Semi-structured self interviews will be conducted to gather personal narratives of participants and will be audio and video recorded and will be transcribed and coded post-interview. 5. Researcher Field Recordings (Audio and Video): Workshops and improvisations will be recorded to capture participant processes and insights. 6. Researcher Field Notes: The primary researcher will document self observations digitally and in an analogue research journal. 7. Document Analysis: A body retrospective data (past research journal entries, media (audio and visual), reflexive practice entries) will be systematically collected to contextualise and hopefully provide longitudinal insights within the primary researcher's lived experience of their practice. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	Berlin, Germany (this box should expand as you type)
	Research activity outside of the UK

		If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.						
9		This research activity will take place in Berlin, Germany. Research ethics in Germany is primarily governed by the Deutsche Forschungsgemeinschaft (DFG) prescribing ethical guidelines for conducting research in the country. However, because of the domain of this research activity (professional practice and educational research), the Deutsche Gesellschaft für Erziehungswissenschaft (DGfE) falls more in line with this research activity. The DGfE's guidelines are in alignment with DGF, but they provide more specific guidelines for this specific research context. Their guidelines are broadly consistent with UK guidelines (e.g.: informed consent, right to withdraw, harm reduction, and participant anonymity). The research activity must adhere to strict EU general data protection laws as well as federal data protection laws in (Bundesdatenschutzgesetz) within Germany. How these guidelines will be followed will be described in section J-21 of this form. As the sole participant, as well as the principal researcher of this research activity, I will be providing documented consent to the use of my own personal data for this project. The primary ethical consideration is one of researcher integrity and reflexivity in research activities utilising a first-person methodology. This will be addressed through transparent documentation of my synthesis process throughout the project. Germany's cultural context does not present any particular vulnerabilities to the participant of this research activity. No additional permissions are required for this type of qualitative research activity taking place in Germany. <i>(this box should expand as you type)</i>						
10		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 65%;">Use of documentation not in the public domain: Are any documents NOT publicly available?</td> <td style="width: 15%; text-align: center;">NO</td> <td style="width: 20%; text-align: center;">x</td> </tr> <tr> <td></td> <td style="text-align: center;">YES</td> <td style="text-align: center;">☐</td> </tr> </table>	Use of documentation not in the public domain: Are any documents NOT publicly available?	NO	x		YES	☐
Use of documentation not in the public domain: Are any documents NOT publicly available?	NO	x						
	YES	☐						
11		If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with the current data protection law of the country in question and that of England and Wales. <i>(this box should expand as you type)</i>						

	Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015?	YES	NO
12	A prosperous Wales	☐	x
13	A resilient Wales	☐	x
14	A healthier Wales	☐	x
15	A more equal Wales	☐	x

16	A Wales of cohesive communities	☐	x
17	A Wales of vibrant culture and thriving Welsh language	☐	x
18	A globally responsible Wales	☐	x
19	If YES to any of the above, please give details:		
(this box should expand as you type)			

SECTION F: Scope of Research Activity

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

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

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

SECTION G: Intended Participants

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

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

Participant numbers and source	
Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
10	How many participants are expected? (this box should expand as you type) - 1 participant
11	Who will the participants be? (this box should expand as you type) - The primary researcher (Mark Cruz Bautista)
12	How will you identify the participants? (this box should expand as you type) - The primary research self-identifies as the research participant.

Information for participants:		YES	NO	N/A
13	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	x	☐	☐
14	Will you tell participants that their participation is voluntary?	x	☐	☐
15	Will you obtain written consent for participation?	x	☐	☐
16	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	x	☐	☐

17	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
18	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
19	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
20	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
21	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
22	If NO to any of above questions, please give an explanation			
Participants may withdraw from the study and performance project at any time without needing to provide any explanation. Only with participant consent, public performances and dissemination of research (including text/audio/video documentation) may include identifiable information of participant as co-contributors and co-researchers. <i>(this box should expand as you type)</i>				

Information for participants:		YES	NO	N/A
24	Will participants be paid?	☐	☒	☐
25	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
28	If YES to any question, please provide full details			
A digital camera will be used to document video and photos of workshops, improvisations, artefact development, reflection. Personal insights, reflections, improvisation, etc. may be documented when engaging in their practice. Voce Vista Video Pro (voice spectrogram analysis software) may be used to visualise the singing voice as a creative research tool to augment artistic practice/research. Tascam Portacapture X6 for field recordings of group workshops, discussions/focus groups, interviews, and performances with participants <i>(this box should expand as you type)</i>				

SECTION H: Anticipated Risks

Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.						
If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.						
1	Full risk assessment completed and appended?	<table border="1"> <tr> <td>Yes</td> <td>☐</td> </tr> <tr> <td>No</td> <td>☒</td> </tr> </table>	Yes	☐	No	☒
Yes	☐					
No	☒					

2	Risks to participants For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information	
	Risk to participants: 1) Risk of physical injury during workshops, trainings, personal practice, and performances. 2) Risk of emotional distress to sensitive, embarrassing, or upsetting topics that may emerge out of the collaborative process. 3) Risk of personal data (text/video/audio/photos) being disclosed outside the scope this project. <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to participants:</i> 1) Participants will be made aware of physical risks in the descriptions of the study and consent form. Protective gear such as knee pads and floor mats, etc. will be recommended and used as needed by participants. It will be made explicit that participants need to supply their personal protective gear that aligns with their physical needs. 2) Support resources and protocols will be provided on the consent/participation form. Moreover, regular discussions to assess the procedures will include discussion on participant well-being and make sure their needs remain in consideration. 3) German Data Protection Laws will be strictly followed. Specifically, storage of data during the study will be kept secure behind an encrypted and password protected cloud storage, external hard drive, and the primary researcher's personal computer, which is only accessible to them. Dissemination of information will only be made with consent and following terms that have been agreed upon. Participants will be allowed to withdraw this consent at any time without any need for explanation. <i>(this box should expand as you type)</i>
3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities	

	<i>(this box should expand as you type)</i>	
4	Risks to the investigator For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	Risk to the investigator: 1) Documentation (audio/video/photos/text) of participant experiences are considered personal data, according to German Data Protection Laws. Unauthorised disclosure may pose legal risks. 2) Risk of personal liability to the primary investigator in the case of participant injury (physical or mental). 3) Risk of intellectual property theft. 4) Risk of liability in the event of damage to workspace/rehearsal space/performance space. <i>(this box should expand as you type)</i>	How you will mitigate the risk to the investigator: 1) German Data Protection Laws will be strictly followed. Specifically, storage of data during the study will be kept secure behind an encrypted and password protected cloud storage, external hard drive, and the primary researcher's personal computer, which is only accessible to them. Dissemination of information will only be made with consent and following terms that have been agreed upon. Participants will be allowed to withdraw this consent at any time without any need for explanation. 2) While safety measures will be taken throughout the project, participants will assume personal responsibility for their well-being, health, and safety to the best of their abilities. They agree to withdraw any liability of the primary investigator in the event of an injury. 3) Participants will agree to refrain from sharing processes and information about the AR project until a collective date and process has been agreed upon for dissemination. 4) The primary researcher and participants will be required to possess liability insurance (Haftpflichtversicherung) for participation in this AR project. <i>(this box should expand as you type)</i>

5	University/institutional risks For example: adverse publicity, financial loss, data protection			
	Risk to the University: 1) Data Protection Risk <i>(this box should expand as you type)</i>	How you will mitigate the risk to the University: 1) German Data Protection Laws will be strictly followed. Specifically, storage of data during the study will be kept secure behind an encrypted and password protected cloud storage, external hard drive, and the primary researcher's personal computer, which is only accessible to them. Dissemination of information will only be made with consent and following terms that have been agreed upon. Participants will be allowed to withdraw this consent at any time without any need for explanation. <i>(this box should expand as you type)</i>		
6	Environmental risks For example: accidental spillage of pollutants, damage to local ecosystems			
	Risk to the environment: N/A <i>(this box should expand as you type)</i>	How you will mitigate the risk to environment: N/A <i>(this box should expand as you type)</i>		
Disclosure and Barring Service				
	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
7	Does your research require you to hold a current DBS Certificate?	☐	☐	x
8	If YES, please give the certificate number. If the certificate number is not available please write "Pending"; in this case any ethical approval will be subject to providing the appropriate certificate number.			

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when? I will undergo debriefing reflective practice at the end of the data collecting phase to ensure wellbeing. (this box should expand as you type)
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation. The primary research consents to participating in this auto-phenomenological study as the sole participant. (this box should expand as you type)
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case. Confidentiality is not required as the primary researcher and participant are the same person, and do not wish anonymity. (this box should expand as you type)

SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
1	"Personal data" means any information relating to an identified or identifiable natural person ("data subject"). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.	☒	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2			

	This project involves reflective self-study participant research towards creating an performative artefact, which includes physical participation, that will be video and audio recorded. Moreover, documentation of process (video/audio), as well as self interviews (audio recordings and transcriptions), and journals/field notes will be included as a part of the project's data set, and may be used as additional material for the project's artefact creation. Any external names or institutions that may come up in the primary researcher's data set will be made anonymous, and any identifying details will be concealed. <i>(this box should expand as you type)</i>		
	Does it involve special category data (as defined by the GDPR)?	YES	NO
3	"Special category data" means sensitive personal data consisting of information as to the data subjects' – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes).	x	☐
	If YES, provide a description of the special category data and explain why this data needs to be collected:		
4	Data consisting of information regarding the participants' physical or mental health condition may emerge, due to the physical and performative nature of this project. Should this type of information come into discussion, it may be redacted at any time by the participant. <i>(this box should expand as you type)</i>		
	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	YES	NO
5	Manual files (i.e. in paper form)?	x	☐
6	University computers?	☐	x
7	Private company computers?	☐	x
8	Home or other personal computers?	x	☐
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	x	☐
10	"Cloud" storage or websites?	x	☐
11	Other – specify:	☐	☐
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation: All digitised data will be kept in password protected cloud storage on the primary investigators iCloud server 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. Any personal reflections, notes, field notes and journal entries, in paper form, containing personal participant information, will remain in the possession of the primary investigator. Paper journals will remain in the primary researcher's home and location(s) where workshops and performances take		

	place. Participant reflections, field notes, journal entries, and personal audio-visual recordings must follow these guidelines as well, and will be explicitly stated in the participation form. Remote sharing of data between participants (audio/video/text) will not be permitted. Paper journals will remain in sole possession of the participant until the participatory research activity, where they will be digitised and will remain in possession of the primary investigator. <i>(this box should expand as you type)</i>
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Data Protection			
Will the research activity involve any of the following activities:		YES	NO
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☒	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☐	☒
18	Publication of data that might allow identification of individuals?	☒	☐
19	Use of data management system?	☐	☐
20	Data archiving?	☐	☐
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate): All digitised data will be kept in password protected cloud storage on the primary researcher's iCloud server 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. Any personal reflections, notes, field notes and journal entries, in paper form, containing personal participant information, will remain in the possession of the primary investigator. Paper journals will remain in the primary researcher's home and location(s) where workshops and performances take place. Participant reflections, field notes, journal entries, and personal audio-visual recordings must follow these guidelines as well, and will be explicitly stated in the participation form. Paper journals will remain in sole possession of the participant until the participatory research activity, where they will be digitised and will remain in possession of the primary investigator on their secure cloud storage that is compliant with GDPR and the Data Protection Act (2018). Due to the performative and artistic nature of this project, it is assumed (and will be stated on the participation/consent form) that participants will not remain fully anonymous when collaboratively producing a creative research artefact and/or presenting a public performance, and will be documented (video/audio/text). At the participant's request, data relating to them may be deleted. In which case, this		

	data will be omitted from the project. <i>(this box should expand as you type)</i>
22	List all who will have access to the data generated by the research activity: The Primary Researcher (Mark Cruz Bautista) Tutor/Module Lead (Joshua Lee-Cummins) <i>(this box should expand as you type)</i>
23	List who will have control of, and act as custodian(s) for, data generated by the research activity: The Principal Researcher (Mark Cruz Bautista) <i>(this box should expand as you type)</i>
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not. All digitised data will be kept in password protected cloud storage on the primary investigators iCloud server 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. Any research insights or research documentation that develop into or supports the development of pedagogical tools that may be relevant to Resonant Body (Living Online Artefact/AR Project Catalogue) www.resonant-body.com may be published on to this online platform, which is operated and owned by the primary researcher. The website is hosted by Squarespace and follows data protection laws in Germany. Participants will explicitly be asked consent before any participant data (audio/video/text) is stored into this online space, and will proceed according to German data protection laws. <i>(this box should expand as you type)</i>
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i> <i>(this box should expand as you type)</i>
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/) YES x
27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding YES x

SECTION K: Declaration

The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
1	Signature of applicant:	 Date: 24-2-2026

For STUDENT Submissions:

2	Director of Studies/Supervisor:	Christian Felices	Date: 3rd March 2026
3	Signature:	Christian Felices	

For STAFF Submissions:

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

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

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

RESEARCH STUDENTS ONLY

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

RESEARCH STAFF ONLY

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

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

Appendix 7: Institutional/Organisational Approval Letter (Sole Trader)

Mark Cruz Bautista
Somatic Voice Practitioner
Heinersdorfer Str. 47
13086 Berlin
info@mark-bautista.com

03-01-2026

Dear UWTSD Ethics Board and Voice Study Centre Team,

This letter confirms my approval and authorization of Work-Based Project BMPF 7010 within my business. As a sole trader, I grant myself permission to undertake this project as a part of my studies at University of Wales Trinity Saint David.

Kind regards,



Mark Cruz Bautista