Appendix 1

Body Scan Exercise

This is a very flexible exercise, meant to be tailored to the individual student. Depending on the time available, you can easily leave out the anatomical information (in italics) or add more. It's an easy way to increase knowledge of mechanics and correct inaccurate body mapping (Allen, 2020; Friedlander, 2018)*, but once the students have been exposed to it you can drop it.*

Although it seems that the first paragraph introduction might only need to be presented once, I find it is a helpful reminder, even when the students are accustomed to the exercise.

This is a very simple no stress exercise. There's no right or wrong. Keep something nearby to steady yourself if you lose equilibrium. Sometimes standing with closed eyes makes people feel unsteady. If, for any reason, you should feel uncomfortable, feel free to open your eyes, stop, and do whatever will ease your discomfort.

EXERCISE

Stand with good posture and your feet comfortably apart. Let your eyes close and take a couple of low, easy breaths. And as you exhale, let go of the stress of the day.

Gently bring your awareness to your scalp. Notice any tension in all those tiny muscles, and if you find any, release it. Now bring your awareness forward to your face. Again, release any tension in those tiny muscles that give us expression. Release any tension around your eyes...and your mouth...And let your awareness drift down to your jaw. So many singers hold tension in their jaws. See if you notice any and if you do, let it go. Let your jaw just hang. If it wants to open for a little bit, that's okay. And bring your awareness inward to your tongue. (*This large mass of muscles works hard doing everything from articulation to swallowing.)* So just allow it to rest comfortably in your mouth. Maybe the tip is lightly touching the roof of your mouth, maybe it's laying on your lower jaw with the tip resting behind the lower teeth. If you notice any tensions, let them go.

And gently bring your awareness around to the back of your neck, and let it flow down to your shoulders. So many people carry tension through the neck and shoulders, so take a moment to examine the whole area, and if you find any tensions, release them and let them go.

Bring your awareness gently to your arms, right where they connect to your shoulders. And as you release the tensions in your arms, you can imagine those tensions dissolving and draining down your arms. Draining down through the upper arms, down towards the elbows, and past the elbows, down the forearms, down through the wrists and the palms, until it drains right out through the fingertips, leaving your arms feeling wonderfully empty and relaxed.

Now gently bring your attention back to your shoulders and notice if any tension has snuck back into your shoulders or neck, and if it has, let it go. And gently bring your awareness to your upper chest and upper back, releasing any tensions that you find, and gently allow your awareness to slide further down your spine to where it attaches to your rib cage and follow your rib cage as it wraps around your torso almost all the way to the front. Take a moment to observe your breathing. Notice how the muscles on the inside and outside of your rib cage are working to help you, pulling your ribs out, pulling them back in. No need to do anything, just observe.

Now gently bring your attention down to your abdominal muscles. *(These layers of muscles work so hard, helping our posture, helping us stand, and most importantly, for singers, regulating how we exhale. They help determine long our ribcage stays expanded, and how quickly our diaphragms releases back up to their resting position after we've taken a deep breath.)* Even though they're always working hard for us, they can still carry extraneous tension, so if you find any, release it. If your stomach wants to pooch out a bit, that's okay. Just let it be.

And gently bring your awareness around your torso towards the back, releasing any tension in your sides, and bring it around to the middle of your back, and into your lower back, looking for tension, and releasing it when you find it. And bring your awareness down into your hip flexors and your buttocks, and any tension you don’t need to stand, release it.

And now, bring your awareness to the top of your legs where they meets your torso. And imagine any tension dissolving and flowing easily down the legs, picking up any tension it meets, as a stream might pick up leaves or twigs to carry them down to the river and the sea. And feel it draining down through the upper thighs and the lower thighs, down through the knees, down into the shins and the calves, down through the ankles into the feet where you feel

it drain right out the bottoms of your feet, down into the earth where all that tension can dissipate and disappear.

Now imagine reaching out and gathering warm, supportive energy from deep in the earth. Feel it flowing in through your feet and up through your legs and torso until you reach the spot that you feel is the center of your being. *(For a lot of people, it's around the heart, but you find the place where your center is today.)* And imagine that center as a little ball of glowing light and energy which expands out your arms to the fingertips, and upwards to the top of your head, until you are filled with wonderful sense of safe, refreshing, light and strength, power and energy.

(*And let the energy continue to flow through you, up until it reaches a spot an inch or two over your head where you can imagine another ball of light and energy and you can feel it spinning, and shimmering, and pulsing a beautiful golden light. And feel that ball of light and energy begin to expand, and it spreads and flows down around you until you are encased in a safe, comforting blanket of energy and light.)*

And from this place of energized relaxation, take a deep, low, easy breath and let it out on sssssss.

And another. And this time as you let it out, use only as much air as you need to make the sound sssssss.

And when you feel ready, open your eyes.

Appendix 2

Student Surveys

https://www.surveymonkey.com/r/SKZLMHV

SURVEY 1 – Given after first lesson

1. How did you feel at the beginning of class? For example: relaxed, slightly tense, anxious

2. As class progressed did you feel better, worse, or the same?

3. Did you feel able to focus clearly on your lesson?

4. Did you notice many physical sensations during singing?

FINAL SURVEY Given after last lesson

1. Do you like doing the mindfulness exercise?

2. Do you notice a change in your receptiveness to learning after the exercise?

3. Do you notice sensations when you sing more after doing the exercise, vs when you do not do the exercise?

4. Do you perceive a change in your ability to focus after the exercise?

5. When given the choice, did you choose to do the exercise or not? Why?

6. How do you feel the mindfulness exercise affected your lesson?

7. Do you have any further comments about your lessons?

Appendix 3

Containing 3 examples of body scans which incorporate relaxation.

Includes sources, their affiliations and their experts and advisors

Greater Good in Action

10. Bring your attention into your stomach area. If your stomach is tense or tight, can you allow it to soften? Take a breath.
11. Notice your hands. Are your hands tense or tight? See if you can allow them to soften.
12. Notice your arms. Feel any sensation in your arms. Do your best to allow your shoulders to be soft.
13. Notice your neck and throat. Try to allow them be soft. See if you can invite a sense of relaxation in.

(Greater Good Science Center at UC Berkeley, 2024)

UC Berkeley's Greater Good Science Center, in collaboration with HopeLab, launched Greater Good in Action. Synthesizing hundreds of scientific studies, Greater Good in Action collects the best research-based methods for a happier, more meaningful life—and puts them at your fingertips in a format that's easy to navigate and digest (Greater Good Science Center at UC Berkeley, 2024).

Helpguide.org

"Let your lower legs soften with your breath. If you're lying down, feel your legs sink into the floor or mat or cushion. If there's any tension, allow it to exit on each exhale. . . If tension remains, don't worry. Just allow yourself to feel what you're feeling, without any judgment." (Saranchock, 2024)

Learn from the experts at Harvard Medical School, courtesy of HelpGuide's collaboration with Harvard Health Publishing. Explore exclusive excerpts adapted from Harvard's Special Health Reports and select Harvard Health books (Saranchock, 2024).

Advisory Board

Anna Glezer, M.D.
Physciatrist specializing in women's wellness, University of California, San Francisco

Michael Craig Miller, M.D.
Assistant Professor of Psychiatry, Harvard Medical School & former Editor in Chief, Harvard Health

Christopher Nicholas, Ph.D.
Clinical psychologist & Assistant Professor, University of Wisconsin-Madison School of Medicine and Public Health

Ted Hutman, Ph.D.
Psychologist and assistant professor in Psychiatry at the David Geffen School of Medicine at UCLA

Damon Ramsey, M.D.
Healthcare futurist and practicing physician at University of British Columbi

Veriwellmind.com

1. **Breathe into the tension**. If you notice any uncomfortable sensations, focus your attention on them. Breathe into them, and see what happens. Visualize the tension leaving your body through your breath and evaporating into the air. Move on when you feel ready. (Scott, 2021)

Our Editorial Process

At Verywell Mind, both new and existing articles are vetted to ensure relevance to our audience, as well as strict adherence to our standards of accuracy and empathy.

Our editorial process centers on making sure you actually understand what you're reading and know how to use the information to make confident choices about your mental health. Our writers, editors, and fact checkers only use fact-based research and present it in a judgment-free way that empowers you to take an active role in feeling your best.

Our team of experienced mental health professionals join us in our mission to support you on your mental health journey with accurate information and advice. They ensure our content is high-quality, inclusive, and reflects the latest in evidence-based research and health information.

Below are just some of the passionate psychiatrists, psychotherapists, social workers, counselors, mindfulness coaches, and more who make up the **Review Board**.

Steven Gans, MD PsychiatristSteven Gans, MD, is a board-certified psychiatrist and active supervisor, teacher, and mentor at Massachusetts General Hospital. He is an assistant professor of psychiatry at Harvard Medical School, and practices at McLean Hospital in Belmont, Massachusetts. Dr. Gans leads a team-based approach to treating patients with serious mental illnesses.

Rachel Goldman, PhD, FTOS Psychologist
Rachel Goldman, PhD, FTOS, is a licensed psychologist and clinical assistant professor in the department of psychiatry at NYU School of Medicine. She is also a speaker and wellness expert specializing in stress management and health behavior change, as well as weight management and eating behaviors. She serves on leadership boards of The Obesity Society and the American Society of Metabolic and Bariatric Surgery.

Huma Sheikh, MD Neurologist
Huma Sheikh, MD, is a board-certified neurologist, specializing in migraine and stroke. She is affiliated with Mount Sinai of New York and co-founded the Migraine and Vascular Section for the American Headache Society. Dr. Sheikh has received many honors including Teacher of the Year at Mount Sinai-Beth Israel Hospital

Akeem Marsh, MD Child, Adolescent, and Adult Psychiatrist
Akeem Marsh, MD, is a board-certified child, adolescent, and adult psychiatrist who has dedicated his career to working with children and families of medically underserved communities. He is also the co-editor of the book, “Not Just Bad Kids: The Link Between Adversity and Disruptive Behavior."

Daniel B. Block, MD Psychiatrist
Daniel B. Block, MD, is an award-winning, board-certified psychiatrist who operates a private practice in Pennsylvania. Dr. Block is a staunch patient advocate and was awarded the Medical Service Advisor Award in 2000 for his work with New Directions, a chapter of the DBSA (Depression Bipolar Support Alliance).
.
Sara Clark Mindfulness Teacher
Sara Clark is an EYT 500-hour certified Vinyasa yoga and mindfulness teacher, lululemon Global Yoga Ambassador, model, and writer. Her online yoga and meditation classes are available on SHAPE, Yoga Today, Prevention, and YogaGlo, and she teaches 1000+ yoga practitioners in New York City's Bryant Park every summer.

APPENDIX 5

Coding List

Transcripts

Observations 68

Survey #1 76

Survey #2 82

Student Journals 89

Observations 1st pass 92

Final Coding Colors 101

Observation Final Coding 102

Student Journals 1st Code 112

Survey #2 Coding 116

In Vivo Coding 119

Delve Observations 120

Delve Survey #2 130

Delve Student Journals 143

Index Coding Cards 147

OBSERVATIONS Transcript

Our program is not at conservatory level. Current students range from beginners to beginning intermediate level. Most are interested in CCM or Musical Theatre, though they are willing to develop the classical side of their voices. We teach across genres. Most students are not at a level where I consider them ready to try the NATS auditions.

Student #1– Is a beginner. When she started with me 2 years ago her voice was so undeveloped that she was unable to match pitch beyond a range of about a third, although she was able to hear when notes were wrong. She has worked hard, and now can match pitch across 2 1/2 octaves, though the timbre is developing slowly. She's slightly shy, and approaches singing instinctively, not analytically. Her sensory awareness is not developed.

1. 9/25 - Physically a bit tight – on first 5 tone scales hitches shoulders up on the top note. Tension in hands. Slouchy. Arms occasionally crossed (low), high, or hung with hands spread to the side. Holding onto herself with hands. Lots of fidgeting.

   During 'miow' exercise she repeatedly touched the bridge of her nose in the area where students generally identify sensation, although she says she doesn't notice any sensations. After she executed a correction, I asked what she noticed and she thought a bit and said, 'I guess it was a little easier?' At the time I felt like she was saying what she assumed I wanted to hear, not that she'd actually sensed a difference

2. 10/2 – Seemed low energy, much as usual. EXERCISE -Physically moved to release tension in neck- head drooped - slight sway – visible relaxation through shoulders – slight visible lift as new energy flows in –
   Less fidgeting during vocalizing. Much arm crossing. More energy when singing.

   Tech problems (musicians sound off) – Stated that if the exercise were available she would use it on her own.

   in lesson journal she said "we started off with a well-needed mindfulness exercise"

3. 10/12 – Came in slightly tense because she had cold sores – very fidgety during exercise, slightly more than usual – I emphasized the energy flowing in, as she is

habitually low energy, and she visibly lifted and expanded- after the exercise - Less fidgety – more focused -stayed relaxed

In last two lessons student had not learned songs well enough for adjustments to be noted.

4. 10/23 Came in less fidgety than usual and Chose no exercise - said she felt okay– Stood fairly stiffly and I had her walking around swinging her arms to loosen up. Still no apparent connection to sensations. Hadn't practiced much due to having bad cold sores. Pitch continues to improve. Added i-u-i-u legato exercise. Need to continue this! Switched Italian song to spiritual.

5 – 10/30 – Chose to do exercise – drooped visibly through the relaxation, and visibly stretched as she filled with (imaginary) energy. During vocalizing stood with more relaxation. Less fidgeting, though she continuously shifted her weight around. She made a slight corrective adjustment on an upward exercise and noticed a difference in feeling. She wasn't able to articulate what the difference was, but she initiated the adjustment and she recognized the change in sensation it produced. When I told her what I heard she agreed that it described what she felt.

This is the first time this student has identified any sensation! We've been working on negotiating the registration change around G4, and today she was able to get through it seamlessly on a downward 5 tone scale for the first time.

In practice journal she wrote "we did a well needed mindfulness exercise. I was able to get in tune with myself and I was prepared to sing"

This is a challenging student, as noted before. Her pitch matching is now consistent with in exercises but not with music. It appears to be an issue of attention and focus. She consistently does better after doing the relaxation exercise, and says she's used it outside of class.

Student #2 – Is an early intermediate level singer. She is well suited to Disney Princess songs and does them competently. She is analytical, and often over thinks.

1. 9/28 - She said she felt relaxed. Lots of tension, as usual, around mouth. Lips turn up at corners at end of bum-bum-bum exercise. Mouth tightens to thin line after a loose raspberry.

   Head voice is developing nicely. Beginning to lose smoothness in G-B register change in upward meow exercise.

   No review because no sound

2. 10/03 – Gentle swaying – occasional adjustments – visibly slumps as relaxation goes on– after exercise student said 'I needed that today'. Also said she felt energized.

   Made adjustments to even out volume on i-u-i-u – will see if she maintains

3. *10/17 – Vast improvement in i-u-i-u exercise. She had worked on it. She cited that it sounded better. She later stated that when she matches the vowels she feels a vibration in her head that she hadn't felt before. "I'm feeling a little sensation in my head when I do it how I did it today vs how I did it before. It's interesting." "I made note of that when I was doing it, to tell you." Worked on maintaining steady dynamic level will see if she maintains.

   When asked what sensations she noticed after a correction she didn't perceive anything. (I told her to 'lighten up' as she got higher. It had sounded like she was near the top of her range and after lightening it seemed easier and went higher.) She seemed anxious about saying she hadn't felt anything and I reassured her that there were no right or wrong responses; it's all useful information.

4. 10/24 – Chose to do the exercise. At the end she sighed and said "That's better."

   Productive lesson - Even more improvement on i-u. Dynamics are leveling out throughout, instead of getting louder and more pressed as it gets higher. Beginning to lighten up and float in her Fauré song. Very productive lesson

5. 10/31 – chose exercise – seemed more grounded after – asked if she felt energized and she said , "Yeah it's like an energized relaxation. It's like I'm energized but I don't feel like I need to fly around the room and do laps and stuff, it's just relaxed."

Technique on Fauré good! A little pitchy on the Les Miz – needs more squeek

This student loves the exercise and has done it outside of class. Since beginning the research study she has improved more consistently than in the past. Adjustments to vocal exercises have carried over from one class to the next more than in the past. For example, i-u-i-u on an ascending and descending 5 tone scale. Initially the volume grew dramatically as the scale ascended and the top note was hit hard. The first correction was to not hit the top note so hard, then we attempted to even out the volume. Every adjustment we made carried over to the following week, which is new. She now sings the exercise evenly and consistently. The leveling out of intensity level has carried over into the music she's working on.

Student #3 - is an early intermediate level singer. She is probably the best singer in the group but does not see herself that way. She is quite insecure, and very hard on herself. She's very self-judgmental and it's hard to focus her attention outward instead of towards micromanaging her every sound. On the plus side, this focus has made her more aware of internal sensations.

1. 9/26 - Flexible and loose. Seemed grounded and relaxed. Posture is good but tense. Prone to craning neck forward. Neck came forward during Brrs. Can feel intense aryepiglottic narrowing as vibration on the bridge of the nose. Sang from C4 to F5 on 'miow' with no break and was surprised she'd gone through the transition so easily. Lesson was focused and productive

2. 10/3 – Came in energized – bouncing (literally) around. Eager to do the exercise. Breathing slowed and body visibly relaxed as exercise went on. No visible change as energy enters. After eyes opened she wiggled and stretched as if joints were stiff. She was still a little fidgety at first but settled at the music stand and focused completely on the lesson. Good lesson, but she's having trouble learning the music.

   Worked on squeakiness of meow on 'Waiting for Life'. Will see if it carried over.

3. 10/17 – Relatively calm and focused at beginning of lesson. Visible relaxation when directed to facial muscles. Posture maintained better than before. Visibly lifted with

energy input. Felt dizzy at end of exercise and had to sit on the floor for a minute. There had been no wavering or other visible evidence of loss of equilibrium before she opened her eyes. Reminded her that she should protect herself and sit or hold on to something if she felt dizzy. She thought the dizziness was due to the room being too warm.

Began vocalizing sitting on the floor. Good upright posture.

Off day for singing. Being timid. Worked on belt song and it was hard to get her to get squeaky with meow. May need different song.

4. 10/31 – Did exercise. Had a lot if personal issues going on. There was a slight droop and lift with the exercise, but she said she felt the body collapse dramatically and then expand massively during the exercise.

   11/7 – No Sound

5. 11/16 – no exercise because of extra short lesson near juries – Posture corrections- Sang German song , best ever! Still need to bring twang through all of Waiting for Life. Feels the difference when she does, but it's not even close to automatic.

Student #4 – A more advanced and ambitious student; early intermediate. Mouth tension. Analytical approach, sometimes to a fault. Working on classical sound but primarily sings CCM at school and church.

1. 10/4 – Seemed fairly focused. In post lesson journal student said "Going into my lesson I felt a little stressed from the day but once we started to sing and talk and work together I felt more focused. I can't wait to start the actual research part of our lesson. I feel like it genuinely helped me a lot in the past to just focus and center or ground myself."

2. *10/18 – Was very focused during exercise. Arms held some tension but gradually relaxed down to her sides. Drummer was practicing next door but she stayed focused throughout. Maintained focus through lesson. Afterwards she said she'd been really

looking forward to it and that she needed it. She asked for a recording so she could do the exercise on her own. Too light on 'Tu Lo Sai'.

Asked if she noticed anything after I made an adjustment, and she said, "Yes, it feels like it's coming out more easily."

Journal entry "I was more focused than I thought I would be. As I watched back the video I could see my whole body relaxing. It was kind of interesting to watch because when it happens I can feel my body relaxing but now I see it too. I felt very grounded after this exercise and ready to work."

3. 10/25 – able to clearly describe subtle differences in breathing IA.
   Came in vocally fatigued from earlier class where she was asked to sing extensively. She hadn't properly warmed up. She's feeling and understanding how much more free her voice is when she thinks about what she's trying to communicate instead of what sounds she's making and how she's making them. On the other hand, her analytical side enables her to interpret the sensations she's feeling. Had some free vibrato for the first time.

4. 11/8 – Today was spent dealing with emotional issues and we did not sing. I will attempt to add another lesson to the series. She brought up something that is important to note, however. We have worked for a long time on using twang to lighten an overly heavy, pressured belt sound and smooth the transition to her higher range. She said that, since our last lesson, when she was singing lead with the jazz ensemble she was having trouble with a high note. She reported that, for the first time, she was able to imagine the meow exercise we do to lighten and refocus her sound and it worked. *She was able to sense that the sound was too heavy, and to use her sense memory to correct the problem.*

5. 11/15 – Chose exercise (no musicians sound)- only. slight visible lift, energy lift bigger – First time she released enough to have natural vibrato on most of her classical song!
   Focused productive exercise.

6. 11/22 – No exercise due to shortened class time. More tension in shoulders and neck than when we do exercise. Had strained voice over the weekend over singing without

proper warm up. Much time spent on need to warm up and how to recover when you've overtaxed the voice. Initially sound was unwieldy. Near end of lesson, as she added emotion to the song (Tu Lo Sai), she relaxed enough to achieve a free vibrato for the entire song for the first time.

Student #5. student is early intermediate in general – intermediate in Musical Theatre. She has postural issues due to injuries and genetics

1. 9/28 –- Normal lesson – lots of chatting – we've missed several lessons and she's made great progress learning her music

2. 10/11 – appeared relaxed at beginning of exercise – slight visible shift as awareness came to neck – again with upper chest – posture slouched slightly when abs released – visible lift after energizing section –

Working on music, the student had begun to sing with a slightly darker, richer quality, but was having trouble with the flexibility and ease required by her selection. When I made some adjustments with her, she immediately SENSED the difference, and was able to articulate what it was and how she got there. It will be interesting to see if she carries it over to the next week.

3.10/24 – Came in very stressed. Asked to do the exercise lying down and we did. At the end she said, "that's much better. I love doing that." Carried over the light, healthy approach to singing from last week. Very productive lesson. Lesson was extremely focused and productive.

4. 11/8 – Did not do exercise due to short time – much less focused lesson – kept losing pages of music – verbal digressions – more trouble staying in rhythm – student noted feeling less vocal freedom than usual.

5. 11/12 – Did exercise – Very focused and productive lesson. Got through lots of music.

Student #6. Beginner but natural MT high belt singer

1. 9/21 – Always very intense and serious. Appears passive and quiet. Relaxed but not energized. I asked a question about what was noticed in a vocalize, she didn't notice anything. Disorganized

2. 10/12 – Stands stiffly. Did exercise. Visible droop in relaxation and slight lift in energizing. Vocalizing was stronger and steadier. Need more ‘oo’ for Phantom

3. 10/18 – Came in looser – did exercise and visibly drooped and lifted - Felt dizzy ¾ of the way through exercise. Opened her eyes and we stopped. I got her a chair and she drank some water. She then closed her eyes and picked up the exercise – I was surprised, and asked her if she wanted to continue seated and she did, so we completed the exercise.

   Strong vocalizing. Still stiff and wouldn’t move away from the stand. I asked for an adjustment and she said it made it feel easier. No specifics.

4. *10/26 – Chose no – didn’t know why. Seemed relaxed – even laughed. Stopped suddenly during vocalizing and said she was thinking too much. Gave her other distractions. u-i-u-I exercise was unbalanced.
   Think of me – needs to be more operatic.
   Pitch off on belt

5. 11/2 – Wouldn’t choose so I chose to do the exercise. Visible droop during relaxation and lift during energy. Still is not aware of sensations, but technique is improving. Negotiating the transition from head to belt on i-u-i-u exercise she lightened slightly and made the transition seamlessly. I asked if she did it on purpose, and if she felt the difference. She didn’t. She said, “I don’t know anything about how singing works.” In a way that told me she didn’t want to and was intimidated or irritated by the very idea. I immediately backed off and told her she’s doing it just right and she doesn’t need to know how it works – it works and that’s what counts.

SURVEY 1 Transcript

#1

COMPLETE

Collector:	Email Invitation 1 (Email)
Started:	Wednesday, September 27, 2023 9:05:20 PM
Last Modified:	Wednesday, September 27, 2023 9:06:32 PM
Time Spent:	00:01:12

Page 1: Introduction

Q1 **Agree**

ELECTRONIC CONSENT: Please select whether or not you agree with the information below. Selecting the "Agree" button indicates that: You have read the above information. You voluntarily agree to participate. You are 18 years of age or older.

Page 2: Survey Questions

Q2

1. How did you feel at the beginning of class? For example: relaxed, slightly tense, anxious

I felt relaxed at the beginning of class

Q3

2. As class progressed did you feel better, worse, or the same?

I felt the same, I didn't feel overwhelmed at all

Q4

3. Did you feel able to focus clearly on your lesson?

Yes

QS

4. Did you notice many physical sensations during singing?

I noticed I was breathing better as my lesson progressed

2

INCOMPLETE

Collector:	Email Invitation 1 (Email)
Started:	Saturday, December 09, 2023 10:19:54 PM
Last Modified:	Saturday, December 09, 2023 10:19:55 PM
Time Spent:	00:00:00

Page 1: Introduction

Q1

ELECTRONIC CONSENT: Please select whether or not you agree with the information below. Selecting the "Agree" button indicates that: You have read the above information. You voluntarily agree to participate. You are 18 years of age or older.

Page 2: Survey Questions

Q2

1. How did you feel at the beginning of class? For example: relaxed, slightly tense, anxious

Q3

2. As class progressed did you feel better, worse, or the same?

Q4

3. Did you feel able to focus clearly on your lesson?

QS

4. Did you notice many physical sensations during singing?

#3

COMPLETE

Collector:	Email Invitation 1 (Email)
Started:	Thursday, September 28, 2023 5:40:48 PM
Last Modified:	Thursday, September 28, 2023 5:42:37 PM
Time Spent:	00:01:49

Page 1: Introduction

Q1

ELECTRONIC CONSENT: Please select whether or not you agree with the information below. Selecting the "Agree" button indicates that: You have read the above information. You voluntarily agree to participate. You are 18 years of age or older.

Agree

Page 2: Survey Questions

Q2

1. How did you feel at the beginning of class? For example: relaxed, slightly tense, anxious

Relaxed

Q3

2. As class progressed did you feel better, worse, or the same?

Better

Q4

3. Did you feel able to focus clearly on your lesson?

Yes

QS

4. Did you notice many physical sensations during singing?

Sometimes

#4

COMPLETE

Collector:	Email Invitation 1 (Email)
Started:	Wednesday, October 04, 2023 11:32:37 AM
Last Modified:	Thursday, October 05, 2023 11:43:30 AM
Time Spent:	Over a day

Page 1: Introduction

Q1 **Agree**

ELECTRONIC CONSENT: Please select whether or not you agree with the information below. Selecting the "Agree" button indicates that: You have read the above information. You voluntarily agree to participate. You are 18 years of age or older.

Page 2: Survey Questions

Q2

1. How did you feel at the beginning of class? For example: relaxed, slightly tense, anxious

I felt a little tense from daily stress.

Q3

2. As class progressed did you feel better, worse, or the same?

I felt better.

Q4

3. Did you feel able to focus clearly on your lesson?

I think I was able to focus for the most part.

QS

4. Did you notice many physical sensations during singing?

yes for breathing technique.

#5

COMPLETE

Collector:	Email Invitation 1 (Email)
Started:	Wednesday, October 11, 2023 3:41:04 AM
Last Modified:	Wednesday, October 11, 2023 3:43:11 AM
Time Spent:	00:02:07

Page 1: Introduction

Q1 **Agree**

ELECTRONIC CONSENT: Please select whether or not you agree with the information below. Selecting the "Agree" button indicates that: You have read the above information. You voluntarily agree to participate. You are 18 years of age or older.

Page 2: Survey Questions

Q2

1. How did you feel at the beginning of class? For example: relaxed, slightly tense, anxious

Slightly tense, not really about class though.

Q3

2. As class progressed did you feel better, worse, or the same?

I felt better

Q4

3. Did you feel able to focus clearly on your lesson?

Yes, it would have gone better if I was able to prep more but that was because I was sick and didn't have time.

QS

4. Did you notice many physical sensations during singing?

My body relaxes more when I'm singing. Though my throat has a tendency to tighten.

#6

COMPLETE **Last Modified: Time Spent:**

Collector:
Started:

Thursday, September 28, 2023 5:33:37 AM
Thursday, September 28, 2023 5:43:52 AM
Email Invitation 00:10:15
1 (Email)

Page 1: Introduction

Q1

ELECTRONIC CONSENT: Please select whether or not you agree with the information below. Selecting the "Agree" button indicates that: You have read the above information. You voluntarily agree to participate. You are 18 years of age or older.

Agree

Agree

Page 2: Survey Questions

Q2

1. How did you feel at the beginning of class? For example: relaxed, slightly tense, anxious

Slightly anxious

Q3

Respondent skipped this question

2. As class progressed did you feel better, worse, or the same?

Better

Respondent skipped this question

Q4

3. Did you feel able to focus clearly on your lesson?

Yes

Respondent skipped this question

QS

Respondent skipped this question

4. Did you notice many physical sensations during singing?

I'm not sure. I don’t think so.

FINAL SURVEY Transcript

#1

Q1

Do you like doing the mindfulness exercise?

Yes

Q2

Do you notice a change in your receptiveness to learning after the exercise?

Yes

Q3

Do you notice sensations more when you sing after doing the exercise?

Yes

Q4

Do you perceive a change in your ability to focus after the exercise?

Yes

Q5

When given the choice, did you choose to do the exercise or not? Why?

Once I chose not to because I felt as though I was already focused enough to begin my lesson

Q6

Would you do the exercise on your own if it were available?

Yes

Q7

How do you feel the mindfulness exercise affected your lesson?

It helped me focus and pay more attention and have more intention in my actions

Q8

Please share any other comments you have below:

I feel as though I can use this exercise outside of my lessons

#2

QI

Do you like doing the mindfulness exercise?

yes it helps me feel relaxed

Q2

Do you notice a change in your receptiveness to learning after the exercise?

i feel more attentive and focused on the lesson

Q3

Do you notice sensations more when you sing after doing the exercise?

a more focused energy is what i feel after the exercise

Q4

Do you perceive a change in your ability to focus after the exercise?

yes my focus shifts to a relaxed more concentrated focus

QS

When given the choice, did you choose to do the exercise or not? Why?

i chose to do it when offered because i feel like it was very helpful

QG

Would you do the exercise on your own if it were available?

yes i would

Q7

How do you feel the mindfulness exercise affected your lesson?

it was positive because as someone who struggles with focus it helped me to center myself for the lesson

Q8

Please share any other comments you have below:

i think the mindfulness exercise is really helpful and should be done before going into something where focus is required

#3

QI

Do you like doing the mindfulness exercise?

I do enjoy the mindfulness exercise. I like how it allows me to release the tension I regularly hold within my body.

Q2

Do you notice a change in your receptiveness to learning after the exercise?

The exercise did make me more receptive to learning during my vocal warm-ups and whatever song we did first that day. I believe it did help me focus on just singing my songs vs me focusing on how I think I should sound on it.

Q3

Do you notice sensations more when you sing after doing the exercise?

When I sing after doing the exercise, I notice sensations better because I compare how I feel before and after. Then I feel nervous before I sing, so my hands become clammy or I feel like I need to swallow.

Q4

Do you perceive a change in your ability to focus after the exercise?

After the exercise, I try to focus mostly on what I need to do and just get through warm-ups.

Q5

When given the choice, did you choose to do the exercise or not? Why?

When given the choice, I chose to do the exercise to get my mind off things that might've been stressing me out during that day or week.

Q6

Would you do the exercise on your own if it were available?

I would do this exercise on my own and probably follow one of the cloud recordings so I can take it seriously and not get distracted.

Q7

How do you feel the mindfulness exercise affected your lesson?

The mindfulness exercise helps me relax and move my focus away from the stress of my day. It also made me relax my body more and drain anything that was bothering me away.

Q8

Please share any other comments you have below:

For me, starting mindfulness exercises after not doing them for some time is awkward and I can't focus. However, I believe that incorporating this exercise into our daily routines would be beneficial.

#4

QI

Do you like doing the mindfulness exercise?

Yes.

Q2

Do you notice a change in your receptiveness to learning after the exercise?

Yes.

Q3

Do you notice sensations more when you sing after doing the exercise?

Yes.

Q4

Do you perceive a change in your ability to focus after the exercise?

Yes.

QS

When given the choice, did you choose to do the exercise or not? Why?

Yes. I noticed that when doing the mindfulness exercises, I was able to be more present during the lesson and I was a lot more aware of the subtle difference that can effect my voice. I also preferred the exercises because they gave me a set time to reset my mindset

QG

Would you do the exercise on your own if it were available?

Yes

Q7

How do you feel the mindfulness exercise affected your lesson?

I believe the exercises affects my ability to accept feedback and to feel how the applications of that feedback worked within the scope of the lesson.

Q8

Please share any other comments you have below:

I enjoyed doing the exercises throughout the lessons. I have begun implementing them in the beginning of my day to start off with the right mindset, as well as before I start practicing. I find I have much more productive practice when I have used the mindfulness exercises.

#5

QI

Do you like doing the mindfulness exercise?

Yes

Q2

Do you notice a change in your receptiveness to learning after the exercise?

Yes

Q3

Do you notice sensations more when you sing after doing the exercise?

Yes

Q4

Do you perceive a change in your ability to focus after the exercise?

Yes

QS

When given the choice, did you choose to do the exercise or not? Why?

I chose to because I think it affected me in a positive way.

QG

Would you do the exercise on your own if it were available?

Yes

Q7

How do you feel the mindfulness exercise affected your lesson?

It allowed me to focus. It helped me breathe better throughout my lesson.

Q8

Please share any other comments you have below:

I really enjoyed the mindfulness exercise. I will use it in my future teaching. I think it is important to mental health to take a moment of mindfulness. It cleared my mind and helped me breathe and focus better.

#6

QI

Do you like doing the mindfulness exercise?

It's okay

Q2

Do you notice a change in your receptiveness to learning after the exercise?

No

Q3

Do you notice sensations more when you sing after doing the exercise?

No

Q4

Do you perceive a change in your ability to focus after the exercise?

No

Q5

When given the choice, did you choose to do the exercise or not? Why?

No, i didn't really think it did much for me

Q6

Would you do the exercise on your own if it were available?

Probably not

Q7

How do you feel the mindfulness exercise affected your lesson?

I don't think it had much of an effect

Q8

Please share any other comments you have

STUDENT JOURNAL Transcript

Student #1

1. 9/25 - During this lesson, we did some exercises to help strengthen the higher part of my vocal range. We also went over my first of two songs and tried to figure out which key it should be sung in. During my independent practice, I should be going over 9 tone scales as well as "meowing" any part of my song that I feel I'm having trouble with.
2. 10/2 - During this lesson, we started off with a well-needed mindfulness exercise. We moved on to warmups which went well. We also went my Italian piece (I forgot the name and I don't have the music near me, sorry. We moved on to "Someone To Watch Over Me" and that's where we ended the lesson. By myself, I'll be working on my piece with the correct key.
3. 10/12 – During this lesson, we started with a mindfulness exercise then moved on to warmups. It was a bit harder to sing due to canker sore flare ups but I still tried my best. We went over "o cessate di piagarmi" next and after, "Someone to Watch Over Me" we were trying to figure out the proper key to sing it in, the link was sent to me later that day.
4. 10/23 –
5. 10/30 - To start off this lesson, we did a well needed mindfulness exercise. I was able to get in tune with myself and I was prepared to sing. Next, we moved on to warm ups where I found I need to work on meowing going up and flipping my voice when needed. After, we discussed which song I'd like to work on to help my upper voice. We decided on *I feel like a Motherless Child*, which I will be listening to the track both with and without the melody. Lastly, we discussed "On a Slow Boat to China" to see which version I liked best.

Student #2 – No Journal

Student #3

1. 10/3 - In lessons, we worked on the No Stress breathing exercise then shortly dived right into singing along with the tracks of “Vergebliches Standchen” and “Waiting For Life”. This week, I am supposed to work on loo-ing (l[u]-ing) the German piece so it could flow easier and not sound too much like staccato. With “Waiting For Life”, I am supposed to work on my twang and get more familiar with the words.

2. 11/2 - For the two lessons we had this week, we focused on "Vergebliches Standchen". On Tuesday, we worked on and highlighted the importance of the rhythm of the piece. This will not only help me with when I come in for one of the lines but it will also help keep the movement of the piece. On Thursday, we worked on pronunciation and diction with my German piece then I sang "Waiting for Life".
3. 11/16 - We went over *'Vergebliches Stanchen' first* and my focus this week with that song should be on what the words of the song are and keeping that in mind. Next, I went over *'Waiting For Life'* and I need to find a personal story of mine that relates to the feeling of the song. I also need to meow the song first then do it with words while keeping the same twang throughout the whole song.

Student #4

1. 10/5 - This week we worked mostly on Sebben Crudele. We worked on breathing issues and just practiced it. We found tracks for each song in the correct keys so this week I will work on all of the songs with the correct tracks. I will practice my breath marks in Sebben Crudele and I will work on understanding the meanings of both Italian arias. I will also practice Thank God I do with the track. Going into my lesson I felt a little stressed from the day but once we started to sing and talk and work together I felt more focused. I can't wait to start the actual research part of our lesson. I feel like it genuinely helped me a lot in the past to just focus and center or ground myself.
2. 10/18 - This week we practiced sebben crudele and tu lo sai. We also started our first week of the guided meditation. I was very excited for this. It was more focused than I thought I would be. As I watched back the video I could see my whole body relaxing. It was kind of interesting to watch because when it happens I can feel my body relaxing but now I see it too. I felt very grounded after this exercise and ready to work. I really enjoy when we talk about the glowing sphere light. I also envision it spinning I don't know why I meant to tell you that. I also like the liquid being orange. I do not know why but I was thinking about it and if it was a different color I think it might bother my focus I do not know why. We started with Tu Lo Sai and talked about working on the ending of it. The rhythm was off in my last measures. We also talked about thinking of long lines. Then we went on to Sebben Crudele and talked about breathing issues, working on our sound on

the lower notes, and more. I am very excited for our next lesson and to work on these pieces.

3. 10/25 - This week at lessons we had to cut our lesson short because I had a house of reps meeting. We did our meditation, warmed up, and sang through tu lo sai. This lesson, although it was short it felt very productive. We talked a bit about breathing and taking low breaths. The video on zoom unfortunately did not pick up my voice very well. I could hear what we talked about but not really the actual singing. We spoke about how sometimes I can sing and think too much but when I try to focus on the point of the song it leaves room to free my voice a little. We are gonna work on continuing to practice and better each song. I can't wait for our next lesson.
4. 11/15 - This week's lesson was very productive. we went over tu lo sai and thank God I do. We talked about the feelings behind each piece and making the next connection and step to share what the piece is truly about. I meant to tell you the other day while we do our meditation for some reason when we talk about the draining out of our arms I think of an orange liquid and I think of it dripping down and out of my fingers and then it disappears. I do not know if that is helpful to your research but I wanted to tell you. I am going to work on feeling the piece for what they are about and expressing that. I can't wait to see you next lessons.
5. 11/17 - This past week at lessons we talked about a lot of different things. We did not have a lot of time to sing but I think we got a lot done. We spoke about the free vibrato and tone we are looking for. We also spoke on the feelings and emotions that need to be portrayed throughout the piece. This week I will work on both of those things for both of my Arias. I can't wait for next week!

Student #5 – No Journal

Student #6 – No Journal

OBSERVATIONS First Coding

Categories –

Evidence of Interoceptive Awareness

Ability to verbally describe sensations

Evidence of Passive and receptive state

Physical relaxation

Calm bodily movements

Focus on tasks

Following directions

Solids

Yellow = awareness of sensations

Red = student level

Green = physical tension/relaxation

Dark Bluegreen = focus

Blue = energy

Pink = progress or lack

Gray = Choice of whether to do exercise

Text

blue = student description of sensation

green = student response to exercise

red = negative physical response to exercise

Our program is not at conservatory level. Current students range from beginners to beginning intermediate level. Most are interested in CCM or Musical Theatre, though they are willing to develop the classical side of their voices. We teach across genres. Most students are not at a level where I consider them ready to try the NATS auditions.

Student #1– Is a beginner. When she started with me 2 years ago her voice was so undeveloped that she was unable to match pitch beyond a range of about a third, although she was able to hear when notes were wrong. She has worked hard, and now can match pitch across 2 1/2 octaves, though the timbre is developing slowly. She's slightly shy, and approaches singing instinctively, not analytically. Her sensory awareness is not developed.

1. 9/25 - Physically a bit tight – on first 5 tone scales hitches shoulders up on the top note. Tension in hands. Slouchy. Arms occasionally crossed (low), high, or hung with hands spread to the side. Holding onto herself with hands. Lots of fidgeting.

   During 'miow' exercise she repeatedly touched the bridge of her nose in the area where students generally identify sensation, although she says she doesn't notice any sensations. After she executed a correction, I asked what she noticed and she thought a bit and said, 'I guess it was a little easier?' At the time I felt like she was saying what she assumed I wanted to hear, not that she'd actually sensed a difference

2. 10/2 – Seemed low energy, much as usual. EXERCISE -Physically moved to release tension in neck- head drooped - slight sway – visible relaxation through shoulders – slight visible lift as new energy flows in –
   Less fidgeting during vocalizing. Much arm crossing.

   Tech problems (musicians sound off) – Stated that if the exercise were available she would use it on her own.

   in lesson journal she said "we started off with a well-needed mindfulness exercise"

3. 10/12 – Came in slightly tense because she had cold sores – very fidgety during exercise, slightly more than usual – I emphasized the energy flowing in, as she is habitually low energy, and she visibly lifted and expanded.

In last two lessons student had not learned songs well enough for adjustments to be noted.

4. 10/23 Came in less fidgety than usual and Chose no exercise– Stood fairly stiffly and I had her walking around swinging her arms to loosen up. Still no apparent connection to sensations. Hadn't practiced much due to having bad cold sores. Pitch continues to improve. Added i-u-i-u legato exercise. Need to continue this! Switched Italian song to spiritual.

5 – 10/30 – Chose to do exercise – drooped visibly through the relaxation, and visibly stretched as she filled with (imaginary) energy. During vocalizing Stood with more

relaxation. Less fidgeting, though she continuously shifted her weight around. She made a slight corrective adjustment on an upward exercise and noticed a difference in feeling. She wasn't able to articulate what the difference was, but she initiated the adjustment and she recognized the change in sensation it produced. When I told her what I heard she agreed that it described what she felt.

> This is the first time this student has identified any sensation! We've been working on negotiating the registration change around G4, and today she was able to get through it seamlessly on a downward 5 tone scale for the first time.
>
> In practice journal she wrote "we did a well needed mindfulness exercise. I was able to get in tune with myself and I was prepared to sing"

This is a challenging student, as noted before. Her pitch matching is now consistent with in exercises but not with music. It appears to be an issue of attention and focus. She consistently does better after doing the relaxation exercise, and says she's used it outside of class.

Student #2 – Is an early intermediate level singer. She is well suited to Disney Princess songs and does them competently. She is analytical, and often over thinks.

1. 9/28 - She said she felt relaxed. Lots of tension, as usual, around mouth. Lips turn up at corners at end of bum-bum-bum exercise. Mouth tightens to thin line after a loose raspberry.

   Head voice is developing nicely. Beginning to lose smoothness in G-B register change in upward meow exercise.

   No review because no sound

2. 10/03 – Gentle swaying – occasional adjustments – visibly slumps as relaxation goes on– after exercise student said 'I needed that today'. Also said she felt energized.

   Made adjustments to even out volume on i-u-i-u – will see if she maintains

3. *10/17 – Vast improvement in i-u-i-u exercise. She had worked on it. She cited that it sounded better. She later stated that when she matches the vowels she feels a vibration in her head that she hadn't felt before. "I'm feeling a little sensation in my head when I do

it how I did it today vs how I did it before. It's interesting." "I made note of that when I was doing it, to tell you." Worked on maintaining steady dynamic level will see if she maintains.

When asked what sensations she noticed after a correction she didn't perceive anything. (I told her to 'lighten up' as she got higher. It had sounded like she was near the top of her range and after lightening it seemed easier and went higher.) She seemed anxious about saying she hadn't felt anything and I reassured her that there were no right or wrong responses; it's all useful information.

4. 10/24 – Chose to do the exercise. At the end she sighed and said "That's better."

   Even more improvement on i-u. Dynamics are leveling out throughout, instead of getting louder and more pressed as it gets higher. Beginning to lighten up and float in her Fauré song.

5. 10/31 – chose exercise – seemed more grounded after – asked if she felt energized and she said , "Yeah it's like an energized relaxation. It's like I'm energized but I don't feel like I need to fly around the room and do laps and stuff, it's just relaxed."

This student loves the exercise and has done it outside of class. Since beginning the research study she has improved more consistently than in the past. Adjustments to vocal exercises have carried over from one class to the next more than in the past. For example, i-u-i-u on an ascending and descending 5 tone scale. Initially the volume grew dramatically as the scale ascended and the top note was hit hard. The first correction was to not hit the top note so hard, then we attempted to even out the volume. Every adjustment we made carried over to the following week, which is new. She now sings the exercise evenly and consistently. The leveling out of intensity level has carried over into the music she's working on.

Student #3 - is an early intermediate level singer. She is probably the best singer in the group but does not see herself that way. She is quite insecure, and very hard on herself. She's very self-judgmental and it's hard to focus her attention outward instead of towards micromanaging her every sound. On the plus side, this focus has made her more aware of internal sensations.

1. 9/26 - Flexible and loose. Seemed grounded and relaxed. Posture is good but tense. Prone to craning neck forward. Neck came forward during Brrs. Can feel intense aryepiglottic narrowing as vibration on the bridge of the nose. Sang from C4 to F5 on 'miow' with no break and was surprised she'd gone through the transition so easily.

2. 10/3 – Came in energized – bouncing (literally) around. Eager to do the exercise. Breathing slowed and body visibly relaxed as exercise went on. No visible change as energy enters. After eyes opened she wiggled and stretched as if joints were stiff. She was still a little fidgety at first but settled at the music stand and focused completely on the lesson. Good lesson, but she's having trouble learning the music.

   Worked on squeakiness of meow on 'Waiting for Life'. Will see if it carried over.

3. 10/17 – Relatively calm and focused at beginning of lesson. Visible relaxation when directed to facial muscles. Posture maintained better than before. Visibly lifted with energy input. Felt dizzy at end of exercise and had to sit on the floor for a minute. There had been no wavering or other visible evidence of loss of equilibrium before she opened her eyes. Reminded her that she should protect herself and sit or hold on to something if she felt dizzy. She thought the dizziness was due to the room being too warm.

   Began vocalizing sitting on the floor. Good upright posture.

   Off day for singing. Being timid. Worked on belt song and it was hard to get her to get squeaky with meow. May need different song.

4. 10/31 – Did exercise. Had a lot if problem issues going on. She said she felt the body collapse and then expand during the exercise.

   11/7 – No Sound

5. 11/16 – no exercise because of extra short lesson near juries – Posture corrections- Sang german song , best ever! Still need to bring twang through all of Waiting for Life. Feels the difference when she does, but it's not even close to automatic.

Student #4 – A more advanced and ambitious student; early intermediate. Mouth tension. Analytical approach, sometimes to a fault. Working on classical sound but primarily sings CCM at school and church.

1. 10/4 - In post lesson journal student said "Going into my lesson I felt a little stressed from the day but once we started to sing and talk and work together I felt more focused. I can't wait to start the actual research part of our lesson. I feel like it genuinely helped me a lot in the past to just focus and center or ground myself."

2. *10/18 – Was very focused during exercise. Arms held some tension but gradually relaxed down to her sides. Drummer was practicing next door but she stayed focused throughout. Afterwards she said she'd been really looking forward to it and that she needed it. She asked for a recording so she could do the exercise on her own.

   Asked if she noticed anything after I made an adjustment, and she said, "Yes, it feels like it's coming out more easily."

   Journal entry "I was more focused than I thought I would be. As I watched back the video I could see my whole body relaxing. It was kind of interesting to watch because when it happens I can feel my body relaxing but now I see it too. I felt very grounded after this exercise and ready to work."

3. 10/25 – able to describe subtle differences in breathing.
   Came in vocally fatigued from earlier class where she was asked to sing extensively. She hadn't properly warmed up. She's feeling and understanding how much more free her voice is when she thinks about what she's trying to communicate instead of what sounds she's making and how she's making them. On the other hand, her analytical side enables her to interpret the sensations she's feeling.

4. 11/8 – Today was spent dealing with emotional issues and we did not sing. I will attempt to add another lesson to the series. She brought up something that is important to note, however. We have worked for a long time on using twang to lighten an overly heavy, pressured belt sound and smooth the transition to her higher range. She said that, since

our last lesson, when she was singing lead with the jazz ensemble she was having trouble with a high note. She reported that, for the first time, she was able to imagine the meow exercise we do to lighten and refocus her sound and it worked. She was able to sense that the sound was too heavy, and to use her sense memory to correct the problem.

5. 11/15 – Chose exercise no sound – First time she released enough to have natural vibrato on most of her classical song!

6. 11/17 – No exercise due to shortened class time. More tension in shoulders and neck than when we do exercise. Had strained voice over the weekend over singing without proper warm up. Much time spent on need to warm up and how to recover when you've overtaxed the voice. Initially sound was unwieldy. Near end of lesson, as she added emotion to the song (Tu Lo Sai), she relaxed enough to achieve a free vibrato for the first time.

Student #5. student is early intermediate in general – intermediate in Musical Theatre. She has postural issues due to injuries and genetics

1. 9/28 –- Normal lesson – lots of chatting – we've missed several lessons and she's made great progress learning her music

2. 10/11 – appeared relaxed at beginning of exercise – slight visible shift as awareness came to neck – again with upper chest – posture slouched slightly when abs released – visible lift after energizing section –

Working on music, the student had begun to sing with a slightly darker, richer quality, but was having trouble with the flexibility and ease required by her selection. When I made some adjustments with her, she immediately SENSED the difference, and was able to articulate what it was and how she got there. It will be interesting to see if she carries it over to the next week.

3.10/24 – Came in very stressed. Asked to do the exercise lying down and we did. At the end she said, "that's much better. I love doing that." Carried over the light, healthy

approach to singing from last week. Very productive lesson. Lesson was extremely focused and productive.

4. 11/8 – Did not do exercise due to short time – much less focused lesson – kept losing pages of music – verbal digressions – more trouble staying in rhythm – student noted feeling less vocal freedom than usual.

5. 11/12 – Did exercise – Very focused and productive lesson. Got through lots of music.

Student #6. Beginner but natural MT high belt singer

1. 9/21 – Always very intense and serious. Appears passive and quiet. I asked a question about what was noticed in a vocalize, she didn't notice anything.

2. 10/12 - Did exercise. Vocalizing was stronger and steadier.

3. 10/18 – Felt dizzy ¾ of the way through exercise. Opened her eyes and we stopped. I got her a chair and she drank some water. She then closed her eyes and picked up the exercise – I was surprised, and asked her if she wanted to continue seated and she did, so we completed the exercise.

   Asked for adjustment and she said it made it feel easier. No specifics.

4. *10/26 – Chose no – didn't know why. Stopped suddenly during vocalizing and said she was thinking too much. Gave her other distractions. u-i-u-I exercise was unbalanced. Think of me – needs to be more operatic.

5. 11/2 – Wouldn't choose so I chose to do the exercise. Visible droop during relaxation and lift during energy. Still is not aware of sensations, but technique is improving. Negotiating the transition from head to belt she lightened slightly and made the transition seamlessly. I asked if she did it on purpose, and if she felt the difference. She didn't. She said "I don't know anything about how singing works." In a way that told me she didn't want to and was intimidated or irritated by the very idea. I immediately backed off and

told her she’s doing it just right and she doesn’t need to know how it works – it works and that’s what counts.

Final Coding Colors

IA Improvement	Focus/attentive		Relaxation
Sensation	Receptive to learning		Energy
Technique Improvement	Productive		Stress Relief
Carries Over	Mental Health/mindset		Tension Release
Student Distress	Student Level		Fidgeting Less
Choices	Bias?	Used Outside	Posture

OBSERVATIONS Final Coding

Our program is not at conservatory level. Current students range from beginners to beginning intermediate level. Most are interested in CCM or Musical Theatre, though they are willing to develop the classical side of their voices. We teach across genres. Most students are not at a level where I consider them ready to try the NATS auditions.

Student #1– Is a beginner.

Measurable increase in IA from first to last
Consistently better focus after exercise
During exercise visibly relaxes and energizes – effects carry over into lessons
Less fidgeting on days when exercise is done.
Technique improvement on last day, after exercise

When she started with me 2 years ago her voice was so undeveloped that she was unable to match pitch beyond a range of about a third, although she was able to hear when notes were wrong. She has worked hard, and now can match pitch across 2 1/2 octaves, though the timbre is developing slowly. She's slightly shy, and approaches singing instinctively, not analytically. Her sensory awareness is not developed.

1. 9/25 - Physically a bit tight – on first 5 tone scales hitches shoulders up on the top note. Tension in hands. Slouchy. Arms occasionally crossed (low), high, or hung with hands spread to the side. Holding onto herself with hands. Lots of fidgeting.

   During 'miow' exercise she repeatedly touched the bridge of her nose in the area where students generally identify sensation, although she says she doesn't notice any sensations. After she executed a correction, I asked what she noticed and she thought a bit and said, 'I guess it was a little easier?' At the time I felt like she was saying what she assumed I wanted to hear, not that she'd actually sensed a difference

2. 10/2 – Seemed low energy, much as usual. EXERCISE -Physically moved to release tension in neck- head drooped - slight sway – visible relaxation through shoulders – slight visible lift as new energy flows in –
   Less fidgeting during vocalizing. Much arm crossing. More energy when singing.

Tech problems (musicians sound off) – Stated that if the exercise were available she would use it on her own.

in lesson journal she said "we started off with a well-needed mindfulness exercise"

3. 10/12 – Came in slightly tense because she had cold sores – very fidgety during exercise, slightly more than usual – I emphasized the energy flowing in, as she is habitually low energy, and she visibly lifted and expanded- after the exercise - Less fidgety – more focused -stayed relaxed

In last two lessons student had not learned songs well enough for adjustments to be noted.

4. 10/23 Came in less fidgety than usual and Chose no exercise - said she felt okay– Stood fairly stiffly and I had her walking around swinging her arms to loosen up. Still no apparent connection to sensations. Hadn't practiced much due to having bad cold sores. Pitch continues to improve. Added i-u-i-u legato exercise. Need to continue this! Switched Italian song to spiritual.

5 – 10/30 – Chose to do exercise – drooped visibly through the relaxation, and visibly stretched as she filled with (imaginary) energy. During vocalizing Stood with more relaxation. Less fidgeting, though she continuously shifted her weight around. She made a slight corrective adjustment on an upward exercise and noticed a difference in feeling. She wasn't able to articulate what the difference was, but she initiated the adjustment and she recognized the change in sensation it produced. When I told her what I heard she agreed that it described what she felt.

This is the first time this student has identified any sensation! We've been working on negotiating the registration change around G4, and today she was able to get through it seamlessly on a downward 5 tone scale for the first time.

In practice journal she wrote "we did a well needed mindfulness exercise. I was able to get in tune with myself and I was prepared to sing"

This is a challenging student, as noted before. Her pitch matching is now consistent with in exercises but not with music. It appears to be an issue of attention and focus. She consistently does better after doing the relaxation exercise, and says she's used it outside of class.

Student #2 – Is an early intermediate level singer. She is well suited to Disney Princess songs and does them competently. She is analytical, and often over thinks.

Some indications of improved IA – not definite
More grounded after exercise
During exercise visibly relaxes and energizes – effects carry over into lessons - Noted energized focus
Clear improvement in technique – much more than in the past
Consistently mentioned feeling better after exercise

1. 9/28 - She said she felt relaxed. Lots of tension, as usual, around mouth. Lips turn up at corners at end of bum-bum-bum exercise. Mouth tightens to thin line after a loose raspberry.

   Head voice is developing nicely. Beginning to lose smoothness in G-B register change in upward meow exercise.

   No review because no sound

2. 10/03 – Gentle swaying – occasional adjustments – visibly slumps as relaxation goes on– after exercise student said 'I needed that today'. Also said she felt energized.

   Made adjustments to even out volume on i-u-i-u – will see if she maintains

3. *10/17 – Vast improvement in i-u-i-u exercise. She had worked on it. She cited that it sounded better. She later stated that **when she matches the vowels she feels a vibration in her head that she hadn't felt before.** "I'm feeling a little sensation in my head when I do it how I did it today vs how I did it before. It's interesting." "I made note of that when I was doing it, to tell you." Worked on maintaining steady dynamic level will see if she maintains.

When asked what sensations she noticed after a correction she didn't perceive anything. (I told her to 'lighten up' as she got higher. It had sounded like she was near the top of her range and after lightening it seemed easier and went higher.) She seemed anxious about saying she hadn't felt anything and I reassured her that there were no right or wrong responses; it's all useful information.

4. 10/24 – Chose to do the exercise. At the end she sighed and said "That's better. Productive lesson - Even more improvement on i-u. Dynamics are leveling out throughout, instead of getting louder and more pressed as it gets higher. Beginning to lighten up and float in her Fauré song. Very productive lesson

5. 10/31 – chose exercise – seemed more grounded after – asked if she felt energized and she said , "Yeah it's like an energized relaxation. It's like I'm energized but I don't feel like I need to fly around the room and do laps and stuff, it's just relaxed." Technique on Fauré good! A little pitchy on the Les Miz – needs more squeek

This student loves the exercise and has done it outside of class. Since beginning the research study she has improved more consistently than in the past. Adjustments to vocal exercises have carried over from one class to the next more than in the past. For example, i-u-i-u on an ascending and descending 5 tone scale. Initially the volume grew dramatically as the scale ascended and the top note was hit hard. The first correction was to not hit the top note so hard, then we attempted to even out the volume. Every adjustment we made carried over to the following week, which is new. She now sings the exercise evenly and consistently. The leveling out of intensity level has carried over into the music she's working on.

Student #3 - is an early intermediate level singer.

No noticeable improvement in IA – already had some
Variable focus – one fidgety day she calmed and focused after exercise
During exercise visibly relaxes and energizes
Technical improvement in head voice – none in belt – no provable relation to exercise
Dizzy after exercise – said room was too hot – began warm-ups sitting – then continued to standing & normal lesson.

She is probably the best singer in the group but does not see herself that way. She is quite insecure, and very hard on herself. She's very self-judgmental and it's hard to focus her attention outward instead of towards micromanaging her every sound. On the plus side, this focus has made her more aware of internal sensations.

1. 9/26 - Flexible and loose. Seemed grounded and relaxed. Posture is good but tense. Prone to craning neck forward. Neck came forward during Brrs. Can feel intense aryepiglottic narrowing as vibration on the bridge of the nose. Sang from C4 to F5 on 'miow' with no break and was surprised she'd gone through the transition so easily. Lesson was focused and productive

2. 10/3 – Came in energized – bouncing (literally) around. Eager to do the exercise. Breathing slowed and body visibly relaxed as exercise went on. No visible change as energy enters. After eyes opened she wiggled and stretched as if joints were stiff. She was still a little fidgety at first but settled at the music stand and focused completely on the lesson. Good lesson, but she's having trouble learning the music.

   Worked on squeakiness of meow on 'Waiting for Life'. Will see if it carried over.

3. 10/17 – Relatively calm and focused at beginning of lesson. Visible relaxation when directed to facial muscles. Posture maintained better than before. Visibly lifted with energy input. Felt dizzy at end of exercise and had to sit on the floor for a minute. There had been no wavering or other visible evidence of loss of equilibrium before she opened her eyes. Reminded her that she should protect herself and sit or hold on to something if she felt dizzy. She thought the dizziness was due to the room being too warm.

   Began vocalizing sitting on the floor. Good upright posture.

   Off day for singing. Being timid. Worked on belt song and it was hard to get her to get squeaky with meow. May need different song.

4. 10/31 – Did exercise. Had a lot if personal issues going on. There was a slight droop and lift with the exercise, but she said she felt the body collapse dramatically and then expand massively during the exercise.

   11/7 – No Sound

5. 11/16 – no exercise because of extra short lesson near juries – Posture corrections- Sang German song, best ever! Still need to bring twang through all of Waiting for Life. Feels the difference when she does, but it's not even close to automatic.
6.

Student #4 – A more advanced and ambitious student; early intermediate. Mouth tension. Analytical approach, sometimes to a fault. Working on classical sound but primarily sings CCM at school and church.

Has IA, but reported dramatic improvement – **used IA to make technical corrections!**
Always very focused during and after exercise
Visibly relaxed during exercise and expanded with energy
Dramatic improvements, after very little change for months – freed vibrato – used IA to adjust technical problem – ideal outcome
Consistently less tension after doing exercise
Has a lot of stress – reported improvement after exercise – asked for recording of exercise to use outside class to manage stress and mindset.

1. 10/4 – Seemed fairly focused. In post lesson journal student said "Going into my lesson I felt a little stressed from the day but once we started to sing and talk and work together I felt more focused. I can't wait to start the actual research part of our lesson. I feel like it genuinely helped me a lot in the past to just focus and center or ground myself."

2. *10/18 – Was very focused during exercise. Arms held some tension but gradually relaxed down to her sides. Drummer was practicing next door but she stayed focused throughout. Maintained focus through lesson. Afterwards she said she'd been really looking forward to it and that she needed it. She asked for a recording so she could do the exercise on her own. Too light on 'Tu Lo Sai'.

Asked if she noticed anything after I made an adjustment, and she said, “Yes, it feels like it’s coming out more easily.”

Journal entry “I was more focused than I thought I would be. As I watched back the video I could see my whole body relaxing. It was kind of interesting to watch because when it happens I can feel my body relaxing but now I see it too. I felt very grounded after this exercise and ready to work.”

3. 10/25 – able to clearly describe subtle differences in breathing IA.
   Came in vocally fatigued from earlier class where she was asked to sing extensively. She hadn’t properly warmed up. She’s feeling and understanding how much more free her voice is when she thinks about what she’s trying to communicate instead of what sounds she’s making and how she’s making them. On the other hand, her analytical side enables her to interpret the sensations she’s feeling. Had some free vibrato for the first time.

4. 11/8 – Today was spent dealing with emotional issues and we did not sing. I will attempt to add another lesson to the series. She brought up something that is important to note, however. We have worked for a long time on using twang to lighten an overly heavy, pressured belt sound and smooth the transition to her higher range. She said that, since our last lesson, when she was singing lead with the jazz ensemble she was having trouble with a high note. She reported that, for the first time, she was able to imagine the meow exercise we do to lighten and refocus her sound and it worked. She was able to sense that the sound was too heavy, and to use her sense memory to correct the problem.

5. 11/15 – Chose exercise (no musicians sound)- no visible droop, energy lift bigger – First time she released enough to have natural vibrato on most of her classical song! Focused productive exercise.

6. 11/22 – No exercise due to shortened class time. More tension in shoulders and neck than when we do exercise. Had strained voice over the weekend over singing without proper warm up. Much time spent on need to warm up and how to recover when you’ve overtaxed the voice. Initially sound was unwieldy. Near end of lesson, as she added

emotion to the song (Tu Lo Sai), she relaxed enough to achieve a free vibrato for the entire song for the first time.

Student #5. student is early intermediate in general – intermediate in Musical Theatre. She has postural issues due to injuries and genetics

Started with enough IA to verbalize. When a technical adjustment was made, she sensed and understood it and was able to maintain the correction – no noticeable improvement

Dramatic differences in focus – when she used the exercise lessons were focused and productive – when she didn't, she was scattered, forgetful, and unfocused – more difficulty with rhythm without exercise

Generally relaxed – visibly releases during exercise

Able to fix a technical issue and maintain the fix through IA

Frequently stressed – uses exercise to manage it in and out of class'

1. 9/28 –- Normal lesson – lots of chatting – we've missed several lessons and she's made great progress learning her music

2. 10/11 – appeared relaxed at beginning of exercise – slight visible shift as awareness came to neck – again with upper chest – posture slouched slightly when abs released – visible lift after energizing section –

Working on music, the student had begun to sing with a slightly darker, richer quality, but was having trouble with the flexibility and ease required by her selection. When I made some adjustments with her, she immediately SENSED the difference, and was able to articulate what it was and how she got there. It will be interesting to see if she carries it over to the next week.

3.10/24 – Came in very stressed. Asked to do the exercise lying down and we did. At the end she said, "that's much better. I love doing that." Carried over the light, healthy approach to singing from last week. Very productive lesson. Lesson was extremely focused and productive.

4. 11/8 – Did not do exercise due to short time – much less focused lesson – kept losing pages of music – verbal digressions – more trouble staying in rhythm – student noted feeling less vocal freedom than usual.

5. 11/12 – Did exercise – Very focused and productive lesson. Got through lots of music.

Uses exercise outside and in her own teaching

Student #6. Beginner but natural MT high belt singer

No IA – only able to feel singing a phrase is easier or harder

Normally very quiet and apparently passive so it's harder to interpret focus. One lesson without the exercise, focus definitely suffered

Generally, visibly relaxed slightly during relaxation. Occasionally lifted during energy.

Technique improved, and is stronger on days she did the exercise. She resists efforts to discover how or why there are improvement.

Student felt dizzy during exercise. We stopped, she sat and drink water, then she closed her eyes and continued so I went with her. It was later in this lesson that she said a line 'felt easier'.

1. 9/21 – Always very intense and serious. Appears passive and quiet. Relaxed but not energized. I asked a question about what was noticed in a vocalize, she didn't notice anything. Disorganized

2. 10/12 – Stands stiffly. Did exercise. Visible droop in relaxation and slight lift in energizing. Vocalizing was stronger and steadier. Need more 'oo' for Phantom

3. 10/18 – Came in looser – did exercise and visibly drooped and lifted - Felt dizzy ¾ of the way through exercise. Opened her eyes and we stopped. I got her a chair and she drank some water. She then closed her eyes and picked up the exercise – I offered to stop, and asked her if she wanted to continue seated and she did, so we completed the exercise.

Strong vocalizing. Still stiff and wouldn't move away from the stand. I asked for an adjustment and she said it made it feel easier. No specifics.

4. *10/26 – Chose no – didn't know why. Seemed relaxed – even laughed. Stopped suddenly during vocalizing and said she was thinking too much. Gave her other distractions. u-i-u-I exercise was unbalanced.
   Think of me – needs to be more operatic.
   Pitch off on belt

11/2 – Wouldn't choose so I chose to do the exercise. Visible droop during relaxation and lift during energy. Still is not aware of sensations, but technique is improving. Negotiating the transition from head to belt on i-u-i-u exercise she lightened slightly and made the transition seamlessly. I asked if she did it on purpose, and if she felt the difference. She didn't. She said, "I don't really know anything technical about how singing works." In a way that told me she didn't want to and was intimidated or irritated by the very idea. I immediately backed off and told her she's doing it just right and she doesn't need to know how it works – it works and that's what counts.

Student Journal Coding

Blue – Mindfulness exercise

Green – Focus

Yellow – Student's attitude

Technique

Stress/Tension

Student #1

1. 9/25 - During this lesson, we did some exercises to help strengthen the higher part of my vocal range. We also went over my first of two songs and tried to figure out which key it should be sung in. During my independent practice, I should be going over 9 tone scales as well as "meowing" any part of my song that I feel I'm having trouble with.
2. 10/2 - During this lesson, we started off with a well-needed mindfulness exercise. We moved on to warm ups which went well. We also went my Italian piece (I forgot the name and I don't have the music near me, sorry. We moved on to "Someone To Watch Over Me" and that's where we ended the lesson. By myself, I'll be working on my piece with the correct key.
3. 10/12 – During this lesson, we started with a mindfulness exercise then moved on to warm ups. It was a bit harder to sing due to canker sore flare ups but I still tried my best. We went over "o cessate di piagarmi" next and after, "Someone to Watch Over Me" we were trying to figure out the proper key to sing it in, the link was sent to me later that day.
4. 10/23 –
5. 10/30 - To start off this lesson, we did a well needed mindfulness exercise. I was able to get in tune with myself and I was prepared to sing. Next, we moved on to warm ups where I found I need to work on meowing going up and flipping my voice when needed. After, we discussed which song I'd like to work on to help my upper voice. We decided on *I feel like a Motherless Child*, which I will be listening to the track both with and without the melody. Lastly, we discussed "On a Slow Boat to China" to see which version I liked best.

Student #2 – No Journal

Student #3

1. 10/3 - In lessons, we worked on the No Stress breathing exercise then shortly dived right into singing along with the tracks of “Vergebliches Standchen” and “Waiting For Life”. This week, I am supposed to work on loo-ing (l[u]-ing) the German piece so it could flow easier and not sound too much like staccato. With “Waiting For Life”, I am supposed to work on my twang and get more familiar with the words.
2. 11/2 - For the two lessons we had this week, we focused on "Vergebliches Standchen". On Tuesday, we worked on and highlighted the importance of the rhythm of the piece. This will not only help me with when I come in for one of the lines but it will also help keep the movement of the piece. On Thursday, we worked on pronunciation and diction with my German piece then I sang "Waiting for Life".
3. 11/16 - We went over *'Vergebliches Stanchen' first* and my focus this week with that song should be on what the words of the song are and keeping that in mind. Next, I went over *'Waiting For Life'* and I need to find a personal story of mine that relates to the feeling of the song. I also need to meow the song first then do it with words while keeping the same twang throughout the whole song.

Student #4

1. 10/5 - This week we worked mostly on Sebben Crudele. We worked on breathing issues and just practiced it. We found tracks for each song in the correct keys so this week I will work on all of the songs with the correct tracks. I will practice my breath marks in Sebben Crudele and I will work on understanding the meanings of both Italian arias. I will also practice Thank God I do with the track. Going into my lesson I felt a little stressed from the day but once we started to sing and talk and work together, I felt more focused. I can't wait to start the actual research part of our lesson. I feel like it genuinely helped me a lot in the past to just focus and center or ground myself.
2. 10/18 - This week we practiced sebben crudele and tu lo sai. We also started our first week of the guided meditation. I was very excited for this. It was more focused than I thought I would be. As I watched back the video I could see my whole body relaxing. It was kind of interesting to watch because when it happens I can feel my body relaxing but

now I see it too. I felt very grounded after this exercise and ready to work. I really enjoy when we talk about the glowing sphere light. I also envision it spinning I don't know why I meant to tell you that. I also like the liquid being orange. I do not know why but I was thinking about it and if it was a different color I think it might bother my focus I do not know why. We started with Tu Lo Sai and talked about working on the ending of it. The rhythm was off in my last measures. We also talked about thinking of long lines. Then we went on to Sebben Crudele and talked about breathing issues, working on our sound on the lower notes, and more. I am very excited for our next lesson and to work on these pieces.

3. 10/25 - This week at lessons we had to cut our lesson short because I had a house of reps meeting. We did our meditation, warmed up, and sang through tu lo sai. This lesson, although it was short it felt very productive. We talked a bit about breathing and taking low breaths. The video on zoom unfortunately did not pick up my voice very well. I could hear what we talked about but not really the actual singing. We spoke about how sometimes I can sing and think too much but when I try to focus on the point of the song it leaves room to free my voice a little. We are gonna work on continuing to practice and better each song. I can't wait for our next lesson.
4. 11/15 - This week's lesson was very productive. we went over tu lo sai and thank God I do. We talked about the feelings behind each piece and making the next connection and step to share what the piece is truly about. I meant to tell you the other day while we do our meditation for some reason when we talk about the draining out of our arms I think of an orange liquid and I think of it dripping down and out of my fingers and then it disappears. I do not know if that is helpful to your research but I wanted to tell you. I am going to work on feeling the piece for what they are about and expressing that. I can't wait to see you next lessons.
5. 11/17 - This past week at lessons we talked about a lot of different things. We did not have a lot of time to sing but I think we got a lot done. We spoke about the free vibrato and tone we are looking for. We also spoke on the feelings and emotions that need to be portrayed throughout the piece. This week I will work on both of those things for both of my Arias. I can't wait for next week!

Student #5 – No Journal

Student #6 – No Journal

Final Survey Coding

Relaxation	Focus/attentive	IA Improvement
Tension Release	Receptive to learning	Sensation
Stress Relief	Productive	Technique Improvement
Energy	Mental Health/mindset	Positive
Fidgeting Less	Student Distress	Negative
		Non-Responsive

SURVEY #2

Question 1. Do you like doing the mindfulness exercise?

Once I chose not to because I felt as though I was already focused enough (1)

yes it helps me feel relaxed (2)

I do enjoy the mindfulness exercise. I like how it allows me to release the tension I regularly hold within my body. (3)

It's okay (6)

Question 2. Do you notice a change in your receptiveness to learning after the exercise?

I feel more attentive and focused on the lesson (2)

The exercise did make me more receptive to learning during my vocal warm-ups and whatever song we did first that day. I believe it did help me focus on just singing my songs vs me focusing on how I think I should sound on it. (3)

Question 3. Do you notice sensations more when you sing after doing the exercise?

a more focused energy is what i feel after the exercise (2)

When I sing after doing the exercise, I notice sensations better because I compare how I feel before and after. Then I feel nervous before I sing, so my hands become

clammy or I feel like I need to swallow. (3)

Question 4. Do you perceive a change in your ability to focus after the exercise?

yes my focus shifts to a relaxed more concentrated focus (2)

After the exercise, I try to focus mostly on what I need to do and just get through warm-ups. (3)

Question 5. When given the choice, did you choose to do the exercise or not? Why?

I chose to do it when offered because i feel like it was very helpful (2)

When given the choice, I chose to do the exercise to get my mind off things that might've been stressing me out during that day or week. (3)

Yes. I noticed that when doing the mindfulness exercises, I was able to be more present during the lesson and I was a lot more aware of the subtle difference that can affect my voice. I also preferred the exercises because they gave me a set time to reset my mindset (4)

I chose to because I think it affected me in a positive way. (5)

No, I didn't really think it did much for me (6)

Question 6. Would you do the exercise on your own if it were available?

I would do this exercise on my own and probably follow one of the cloud recordings so I can take it seriously and not get distracted. (3)

Question 7. How do you feel the mindfulness exercise affected your lesson?

It helped me focus and pay more attention and have more intention in my actions (1)

it was positive because as someone who struggles with focus it helped me to center myself for the lesson (2)

The mindfulness exercise helps me relax and move my focus away from the stress of my day. It also made me relax my body more and drain anything that was bothering me away. (3)

I believe the exercises affects my ability to accept feedback and to feel how the applications of that feedback worked within the scope of the lesson. (4)

It allowed me to focus. It helped me breathe better throughout my lesson. (5)

I don't think it had much of an effect (6)

Question 8. Please share any other comments you have below:

I feel as though I can use this exercise outside of my lessons (1)

I think the mindfulness exercise is really helpful and should be done before going into something where focus is required (2)

For me, starting mindfulness exercises after not doing them for some time is awkward and I can't focus. However, I believe that incorporating this exercise into our daily routines would be beneficial. (3)

I enjoyed doing the exercises throughout the lessons. I have begun implementing them in the beginning of my day to start off with the right mindset, as well as before I start practicing. I find I have much more productive practice when I have used the mindfulness exercises. (4)

I really enjoyed the mindfulness exercise. I will use it in my future teaching. I think it is important to mental health to take a moment of mindfulness. It cleared my mind and helped me breathe and focus better. (5)

JOURNALS **In Vivo Coded**

we started off with a well-needed mindfulness exercise. We moved on to warm ups which went well (1)

To start off this lesson, we did a well needed mindfulness exercise. I was able to get in tune with myself and I was prepared to sing. (1)

we worked on the No Stress breathing exercise

We also started our first week of the guided meditation. I was very excited for this. It was more focused than I thought I would be. As I watched back the video, I could see my whole body relaxing. It was kind of interesting to watch because when it happens, I can feel my body relaxing but now I see it too. I felt very grounded after this exercise and ready to work.

We did our meditation, warmed up, and sang through tu lo sai. This lesson, although it was short it felt very productive. (4)

NO EXERCISE

Going into my lesson I felt a little stressed from the day but once we started to sing and talk and work together I felt more focused. I can't wait to start the actual research part of our lesson. I feel like it genuinely helped me a lot in the past to just focus and center or ground myself. (4)

OBSERVATIONS In Vivo Coded

'I guess it was a little easier?' At the time I felt like she was saying what she assumed I wanted to hear, not that she'd actually sensed a difference (1)

after exercise student said 'I needed that today'. Also said she felt energized. (2)

"I'm feeling a little sensation in my head when I do it how I did it today vs how I did it before. It's interesting." "I made note of that when I was doing it, to tell you." (2)

Chose to do the exercise. At the end she sighed and said "That's better." (2)

asked if she felt energized and she said , "Yeah it's like an energized relaxation. It's like I'm energized but I don't feel like I need to fly around the room and do laps and stuff, it's just relaxed." (2)

Asked if she noticed anything after I made an adjustment, and she said, "Yes, it feels like it's coming out more easily." (4)

She reported that, for the first time, she was able to imagine the meow exercise we do to lighten and refocus her sound and it worked. (4)

At the end she said, "that's much better. I love doing that."(5)

Lesson Observations .docx Delve Coding

Our program is not at conservatory level. Current students range from beginners to beginning intermediate level. Most are interested in CCM or Musical Theatre, though they are willing to develop the classical side of their voices. We teach across genres. Most students are not at a level where I consider them ready to try the NATS auditions.

Student #1– Is a beginner. When she started with me 2 years ago her voice was so undeveloped that she was unable to match pitch beyond a range of about a third, although she was able to hear when notes were wrong. She has worked hard, and now can match pitch across 2 1/2 octaves, though the timbre is developing slowly. She's slightly shy, and approaches singing instinctively, not analytically. Her sensory awareness is not developed.

Auditory awareness | IA none | Student Level | Technical Problems

9/25 - Physically a bit tight – on first 5 tone scales hitches shoulders up on the top note. Tension in hands. Slouchy. Arms occasionally crossed (low), high, or hung with hands spread to the side. Holding onto herself with hands. Lots of fidgeting.

Exercise - | Fidgeting | Posture | Tension

During 'miow' exercise she repeatedly touched the bridge of her nose in the area where students generally identify sensation, although she says she doesn't notice any sensations. After she executed a correction, I asked what she noticed and she thought a bit and said, 'I guess it was a little easier?' At the time I felt like she was saying what she assumed I wanted to hear, not that she'd actually sensed a difference

Bias? | Exercise - | Fidgeting | IA s little

10/2 – Seemed low energy, much as usual. EXERCISE -Physically moved to release tension in neck- head drooped - slight sway – visible relaxation through shoulders – slight visible lift as new energy flows in –

Energy | Exercise + | Relaxation | Tension

Less fidgeting during vocalizing. Much arm crossing. More energy when singing.

Energy | Exercise + | Fidgeting | Less fidgeting

Tech problems (musicians sound off) – Stated that if the exercise were available she would use it on her own.

Use outside lessons +

in lesson journal she said “we started off with a well-needed mindfulness exercise”

10/12 – Came in slightly tense because she had cold sores – very fidgety during exercise, slightly more than usual – I emphasized the energy flowing in, as she is habitually low energy, and she visibly lifted and expanded- after the exercise - Less fidgety – more focused -stayed relaxed

Energy | Exercise - | Exercise + | Fidgeting | Focus | Less fidgeting | Relaxation | Tension

In last two lessons student had not learned songs well enough for adjustments to be noted.

4. 10/23 Came in less fidgety than usual and Chose no exercise - said she felt okay– Stood fairly stiffly and I had her walking around swinging her arms to loosen up. Still no apparent connection to sensations. Hadn’t practiced much due to having bad cold sores. Pitch continues to improve. Added i-u-i-u legato exercise. Need to continue this! Switched Italian song to spiritual.

Exercise - | IA none | Less fidgeting | Technical Improvement | Tension

5 – 10/30 – Chose to do exercise – drooped visibly through the relaxation, and visibly stretched as she filled with (imaginary) energy. During vocalizing Stood with more relaxation. Less fidgeting, though she continuously shifted her weight around. She made a slight corrective adjustment on an upward exercise and noticed a difference in feeling. She wasn’t able to articulate what the difference was, but she initiated the adjustment and she recognized the change in sensation it produced. When I told her what I heard she agreed that it described what she felt.

Energy | Exercise + | Fidgeting | IA s little | Improvement in IA | Less fidgeting | Relaxation

This is the first time this student has identified any sensation! We’ve been working on negotiating the registration change around G4, and today she was able to get through it seamlessly on a downward 5 tone scale for the first time.

Exercise + | Improvement in IA | Technical Improvement

In practice journal she wrote “we did a well needed mindfulness exercise. I was able to get in tune with myself and I was prepared to sing”

This is a challenging student, as noted before. Her pitch matching is now consistent with in exercises but not with music. It appears to be an issue of attention and focus. She consistently does better after doing the relaxation exercise, and says she’s used it outside of class.

Exercise + | Focus | More Productive | Technical Improvement | Use outside lessons +

Student #2 – Is an early intermediate level singer. She is well suited to Disney Princess songs and does them competently. She is analytical, and often over thinks.

9/28 - She said she felt relaxed. Lots of tension, as usual, around mouth. Lips turn up at corners at end of bum-bum-bum exercise. Mouth tightens to thin line after a loose raspberry.

Exercise - | Relaxation | Tension

Head voice is developing nicely. Beginning to lose smoothness in G-B register change in upward meow exercise.

Exercise - | Technical Problems

No review because no sound

10/03 – Gentle swaying – occasional adjustments – visibly slumps as relaxation goes on– after exercise student said ‘I needed that today’. Also said she felt energized.

Energy | Exercise + | Relaxation | Stress relief

Made adjustments to even out volume on i-u-i-u – will see if she maintains

Exercise + | Technical Problems

*10/17 – Vast improvement in i-u-i-u exercise. She had worked on it. She cited that it sounded better. She later stated that when she matches the vowels she feels a vibration in her head that she hadn't felt before. "I'm feeling a little sensation in my head when I do it how I did it today vs how I did it before. It's interesting." "I made note of that when I was doing it, to tell you." Worked on maintaining steady dynamic level will see if she maintains.

Exercise + | IA describes | Improvement in IA | In Vivo | Technical Improvement | Technical Problems

When asked what sensations she noticed after a correction she didn't perceive anything. (I told her to 'lighten up' as she got higher. It had sounded like she was near the top of her range and after lightening it seemed easier and went higher.) She seemed anxious about saying she hadn't felt anything and I reassured her that there were no right or wrong responses; it's all useful information.

Bias? | Exercise + | IA none

10/24 – Chose to do the exercise. At the end she sighed and said "That's better."

Exercise + | Stress relief

Productive lesson - Even more improvement on i-u. Dynamics are leveling out throughout, instead of getting louder and more pressed as it gets higher. Beginning to lighten up and float in her Fauré song. Very productive lesson

Exercise + | More Productive | Technical Improvement

10/31 – chose exercise – seemed more grounded after – asked if she felt energized and she said , "Yeah it's like an energized relaxation. It's like I'm energized but I don't feel like I need to fly around the room and do laps and stuff, it's just relaxed."

Energy | Exercise + | Focus | In Vivo | Relaxation

Technique on Fauré good! A little pitchy on the Les Miz – needs more squeek

Exercise + | Technical Improvement | Technical Problems

This student loves the exercise and has done it outside of class. Since beginning the research study she has improved more consistently than in the past. Adjustments to vocal exercises have carried over from one class to the next more than in the past. For example, i-u-i-u on an ascending and descending 5 tone scale. Initially the volume grew dramatically as the scale ascended and the top note was hit hard. The first correction was to not hit the top note so hard, then we attempted to even out the volume. Every adjustment we made carried over to the following week, which is new. She now sings the exercise evenly and consistently. The leveling out of intensity level has carried over into the music she's working on.

Technical Improvement

Student #3 - is an early intermediate level singer. She is probably the best singer in the group but does not see herself that way. She is quite insecure, and very hard on herself. She's very self-judgmental and it's hard to focus her attention outward instead of towards micromanaging her every sound. On the plus side, this focus has made her more aware of internal sensations.

IA s little Mindset

9/26 - Flexible and loose. Seemed grounded and relaxed. Posture is good but tense. Prone to craning neck forward. Neck came forward during Brrs. Can feel intense aryepiglottic narrowing as vibration on the bridge of the nose. Sang from C4 to F5 on 'miow' with no break and was surprised she'd gone through the transition so easily. Lesson was focu productive

Exercise - Focus IA s little More Productive Relaxation Tension

10/3 – Came in energized – bouncing (literally) around. Eager to do the exercise. Breathing slowed and body visibly relaxed as exercise went on. No visible change as energy enters. After eyes opened she wiggled and stretched as if joints were stiff. She was still a little fidgety at first but settled at the music stand and focused completely on the lesson. Good lesson, but she's having trouble learning the music.

Energy Exercise + Focus More Productive Relaxation

Worked on squeakiness of meow on 'Waiting for Life'. Will see if it carried over.

Technical Problems

10/17 – Relatively calm and focused at beginning of lesson. Visible relaxation when directed to facial muscles. Posture maintained better than before. Visibly lifted with energy input. Felt dizzy at end of exercise and had to sit on the floor for a minute. There had been no wavering or other visible evidence of loss of equilibrium before she opened her eyes. Reminded her that she should protect herself and sit or hold on to something if she felt dizzy. She thought the dizziness was due to the room being too warm.

Energy | Exercise + | Focus | Relaxation | Student Distress

Began vocalizing sitting on the floor. Good upright posture.

Off day for singing. Being timid. Worked on belt song and it was hard to get her to get squeaky with meow. May need different song.

Exercise + | Technical Problems

10/31 – Did exercise. Had a lot if personal issues going on. There was aslight droop and lift with the exercise, but she said she felt the body collapse dramatically and then expand massively during the exercise.

Exercise + | IA s little | Relaxation

11/7 – No Sound

11/16 – no exercise because of extra short lesson near juries – Posture corrections- Sang German song , best ever! Still need to bring twang through all of Waiting for Life. Feels the difference when she does, but it’s not even close to automatic.

Exercise - | Improvement in IA | Technical Improvement | Technical Problems

Student #4 – A more advanced and ambitious student; early intermediate. Mouth tension. Analytical approach, sometimes to a fault. Working on classical sound but primarily sings CCM at school and church.

10/4 – Seemed fairly focused. In post lesson journal student said “Going into my lesson I felt a little stressed from the day but once we started to sing and talk and work together I felt more focused. I can't wait to start the actual research part of our lesson. I feel like it genuinely helped me a lot in the past to just focus and

center or ground myself."

Exercise - Focus

*10/18 – Was very focused during exercise. Arms held some tension but gradually relaxed down to her sides. Drummer was practicing next door but she stayed focused throughout. Maintained focus through lesson. Afterwards she said she'd been really looking forward to it and that she needed it. She asked for a recording so she could do the exercise on her own. Too light on 'Tu Lo Sai'.

Exercise + Focus Relaxation Stress relief Technical Problems Tension Use outside lessons +

Asked if she noticed anything after I made an adjustment, and she said, "Yes, it feels like it's coming out more easily."

Exercise + IA s little

Journal entry "I was more focused than I thought I would be. As I watched back the video I could see my whole body relaxing. It was kind of interesting to watch because when it happens I can feel my body relaxing but now I see it too. I felt very grounded after this exercise and ready to work."

Focus In Vivo

10/25 – able to clearly describe subtle differences in breathing IA.

Exercise + IA describes Improvement in IA

Came in vocally fatigued from earlier class where she was asked to sing extensively. She hadn't properly warmed up. She's feeling and understanding how much more free her voice is when she thinks about what she's trying to communicate instead of what sounds she's making and how she's making them. On the other hand, her analytical side enables her to interpret the sensations she's feeling. Had some free vibrato for the first time.

Exercise + Improvement in IA Technical Improvement

11/8 – Today was spent dealing with emotional issues and we did not sing. I will attempt to add another lesson to the series. She brought up something that is important to note, however. We have worked for a long time on using twang to lighten an overly heavy, pressured belt sound and smooth the transition to her

higher range. She said that, since our last lesson, when she was singing lead with the jazz ensemble she was having trouble with a high note. She reported that, for the first time, she was able to imagine the meow exercise we do to lighten and refocus her sound and it worked. She was able to sense that the sound was too heavy, and to use her sense memory to correct the problem.

Improvement in IA | Technical Problems

11/15 – Chose exercise (no musicians sound)- no visible lift, energy lift bigger – First time she released enough to have natural vibrato on most of her classical song! Focused productive exercise.

Exercise + | Focus | More Productive | Technical Improvement

11/22 – No exercise due to shortened class time. More tension in shoulders and neck than when we do exercise. Had strained voice over the weekend over singing without proper warm up. Much time spent on need to warm up and how to recover when you've overtaxed the voice. Initially sound was unwieldy. Near end of lesson, as she added emotion to the song (Tu Lo Sai), she relaxed enough to achieve a free vibrato for the entire song for the first time.

Exercise - | Technical Improvement | Technical Problems | Tension

Student #5. student is early intermediate in general – intermediate in Musical Theatre. She has postural issues due to injuries and genetics

1. 9/28 –- Normal lesson – lots of chatting – we've missed several lessons and she's made great progress learning her music

2. 10/11 – appeared relaxed at beginning of exercise – slight visible shift as awareness came to neck – again with upper chest – posture slouched slightly when abs released – visible lift after energizing section –

Energy | Exercise + | Relaxation

Working on music, the student had begun to sing with a slightly darker, richer quality, but was having trouble with the flexibility and ease required by her selection. When I made some adjustments with her, she immediately SENSED the difference, and was able to articulate what it was and how she got there. It will be

interesting to see if she carries it over to the next week.

Exercise + | IA describes | Technical Improvement | Technical Problems

3.10/24 – Came in very stressed. Asked to do the exercise lying down and we did. At the end she said, "that's much better. I love doing that." Carried over the light, healthy approach to singing from last week. Very productive lesson. Lesson was extremely focused and productive.

Exercise + | Focus | More Productive | Stress | Stress relief | Technical Improvement

11/8 – Did not do exercise due to short time – much less focused lesson – kept losing pages of music – verbal digressions – more trouble staying in rhythm – student noted feeling less vocal freedom than usual.

Exercise - | Fidgeting | Technical Problems | Tension

11/12 – Did exercise – Very focused and productive lesson. Got through lots of music.

Exercise + | Focus | More Productive

Student #6. Beginner but natural MT high belt singer

1. 9/21 – Always very intense and serious. Appears passive and quiet. Relaxed but not energized. I asked a question about what was noticed in a vocalize, she didn't notice anything. Disorganized

Energy | Exercise - | Focus | IA none | Relaxation

10/12 – Stands stiffly. Did exercise. Visible droop in relaxation and slight lift in energizing. Vocalizing was stronger and steadier. Need more 'oo' for Phantom

Energy | Exercise + | Relaxation | Technical Improvement | Technical Problems | Tension

10/18 – Came in looser – did exercise and visibly drooped and lifted - Felt dizzy ¾ of the way through exercise. Opened her eyes and we stopped. I got her a chair and she drank some water. She then closed her eyes and picked up the exercise – I was surprised, and asked her if she wanted to continue seated and she did, so we completed the exercise.

Energy | Exercise + | Relaxation | Student Distress

Strong vocalizing. Still stiff and wouldn't move away from the stand. I asked for an adjustment and she said it made it feel easier. No specifics.

Exercise + | IA s little | Technical Improvement | Tension

*10/26 – Chose no – didn't know why. Seemed relaxed – even laughed. Stopped suddenly during vocalizing and said she was thinking too much. Gave her other distractions. u-i-u-I exercise was unbalanced.

Exercise - | Focus | Relaxation | Technical Problems

Think of me – needs to be more operatic.

Exercise - | Technical Problems

Pitch off on belt

Exercise - | Technical Problems

11/2 – Wouldn't choose so I chose to do the exercise. Visible droop during relaxation and lift during energy. Still is not aware of sensations, but technique is improving. Negotiating the transition from head to belt on i-u-i-u exercise she lightened slightly and made the transition seamlessly. I asked if she did it on purpose, and if she felt the difference. She didn't. She said, "I don't know anything about how singing works." In a way that told me she didn't want to and was intimidated or irritated by the very idea. I immediately backed off and told her she's doing it just right and she doesn't need to know how it works – it works and that's what counts.

Energy | Exercise - | Exercise + | IA none | Relaxation | Technical Improvement

---

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

Final Survey Responses.docx Delve

#1

Q1

Do you like doing the mindfulness exercise?

Yes

Q2

Do you notice a change in your receptiveness to learning after the exercise?

More Productive

Yes

More Productive

Q3

Do you notice sensations more when you sing after doing the exercise?

Improvement in IA

Yes

Improvement in IA

Q4

Do you perceive a change in your ability to focus after the exercise?

Focus

Yes

Focus

Q5

When given the choice, did you choose to do the exercise or not? Why?

Once I chose not to because I felt as though I was already focused enough to begin my lesson

Exercise - Exercise +

Q6

Would you do the exercise on your own if it were available?

Exercise +

Yes

Exercise +

Q7

How do you feel the mindfulness exercise affected your lesson?

Focus More Productive

It helped me focus and pay more attention and have more intention in my actions

Focus In Vivo More Productive

Q8

Please share any other comments you have below:

I feel as though I can use this exercise outside of my lessons

In Vivo | Use outside lessons +

#2

QI

Do you like doing the mindfulness exercise?

Relaxation | Stress relief

yes it helps me feel relaxed

In Vivo | Relaxation | Stress relief

Q2

Do you notice a change in your receptiveness to learning after the exercise?

Focus | More Productive

i feel more attentive and focused on the lesson

Focus | In Vivo | More Productive

Q3

Do you notice sensations more when you sing after doing the exercise?

Energy | Focus

a more focused energy is what i feel after the exercise

Energy | Focus | In Vivo

Q4

Do you perceive a change in your ability to focus after the exercise?

Focus | More Productive

yes my focus shifts to a relaxed more concentrated focus

Focus | In Vivo | More Productive

QS

When given the choice, did you choose to do the exercise or not? Why?

Exercise +

i chose to do it when offered because i feel like it was very helpful

Exercise +

QG

Would you do the exercise on your own if it were available?

Use outside lessons +

yes i would

Use outside lessons +

Q7

How do you feel the mindfulness exercise affected your lesson?

Focus | More Productive

it was positive because as someone who struggles with focus it helped me to center myself for the lesson

Focus | In Vivo | More Productive

Q8

Please share any other comments you have below:

Focus

i think the mindfulness exercise is really helpful and should be done before going into something where focus is required

Focus In Vivo

#3

QI

Do you like doing the mindfulness exercise?

I do enjoy the mindfulness exercise. I like how it allows me to release the tension I regularly hold within my body.

In Vivo Less Tension

Q2

Do you notice a change in your receptiveness to learning after the exercise?

The exercise did make me more receptive to learning during my vocal warm-ups and whatever song we did first that day. I believe it did help me focus on just singing my songs vs me focusing on how I think I should sound on it.

Focus In Vivo More Productive

Q3

Do you notice sensations more when you sing after doing the exercise?

When I sing after doing the exercise, I notice sensations better because I compare how I feel before and after. Then I feel nervous before I sing, so my hands become clammy or I feel like I need to swallow.

Improvement in IA | In Vivo | Tension

Q4

Do you perceive a change in your ability to focus after the exercise?

After the exercise, I try to focus mostly on what I need to do and just get through warm-ups.

Q5

When given the choice, did you choose to do the exercise or not? Why?

When given the choice, I chose to do the exercise to get my mind off things that might've been stressing me out during that day or week.

Exercise + | In Vivo | Stress relief

Q6

Would you do the exercise on your own if it were available?

I would do this exercise on my own and probably follow one of the cloud recordings so I can take it seriously and not get distracted.

Focus | Use outside lessons +

Q7

How do you feel the mindfulness exercise affected your lesson?

The mindfulness exercise helps me relax and move my focus away from the stress of my day. It also made me relax my body more and drain anything that was bothering me away.

In Vivo | Relaxation | Stress relief

Q8

Please share any other comments you have below:

For me, starting mindfulness exercises after not doing them for some time is awkward and I can't focus. However, I believe that incorporating this exercise into our daily routines would be beneficial.

#4

QI

Do you like doing the mindfulness exercise?

Yes.

Q2

Do you notice a change in your receptiveness to learning after the exercise?

More Productive

Yes.

More Productive

Q3

Do you notice sensations more when you sing after doing the exercise?

Improvement in IA

Yes.

Improvement in IA

Q4

Do you perceive a change in your ability to focus after the exercise?

Focus

Yes.

Focus

QS

When given the choice, did you choose to do the exercise or not? Why?

Focus Improvement in IA More Productive

Yes. I noticed that when doing the mindfulness exercises, I was able to be more present during the lesson and I was a lot more aware of the subtle difference that can effect my voice. I also preferred the exercises because they gave me a set time to reset my mindset

Focus Improvement in IA In Vivo More Productive

QG

Would you do the exercise on your own if it were available?

Improvement in IA More Productive Use outside lessons +

Yes

Improvement in IA | More Productive | Use outside lessons +

Q7

How do you feel the mindfulness exercise affected your lesson?

I believe the exercises affects my ability to accept feedback and to feel how the applications of that feedback worked within the scope of the lesson.

In Vivo

Q8

Please share any other comments you have below:

I enjoyed doing the exercises throughout the lessons. I have begun implementing them in the beginning of my day to start off with the right mindset, as well as before I start practicing. I find I have much more productive practice when I have used the mindfulness exercises.

In Vivo | Mindset | More Productive

#5

Ql

Do you like doing the mindfulness exercise?

Yes

Q2

Do you notice a change in your receptiveness to learning after the exercise?

More Productive

Yes

More Productive

Q3

Do you notice sensations more when you sing after doing the exercise?

Improvement in IA

Yes

Improvement in IA

Q4

Do you perceive a change in your ability to focus after the exercise?

Focus

Yes

Focus

QS

When given the choice, did you choose to do the exercise or not? Why?

Exercise +

I chose to because I think it affected me in a positive way.

Exercise +

QG

Would you do the exercise on your own if it were available?

Use outside lessons +

Yes

Use outside lessons +

Q7

How do you feel the mindfulness exercise affected your lesson?

Focus More Productive

It allowed me to focus. It helped me breathe better throughout my lesson.

Focus In Vivo More Productive

Q8

Please share any other comments you have below:

I really enjoyed the mindfulness exercise. I will use it in my future teaching. I think it is important to mental health to take a moment of mindfulness. It cleared my mind and helped me breathe and focus better.

Focus In Vivo Mental Health

#6

Ql

Do you like doing the mindfulness exercise?

It's okay

Q2

Do you notice a change in your receptiveness to learning after the exercise?

No

Q3

Do you notice sensations more when you sing after doing the exercise?

No

Q4

Do you perceive a change in your ability to focus after the exercise?

No

Q5

When given the choice, did you choose to do the exercise or not? Why?

Exercise -

No, i didn't really think it did much for me

Exercise -

Q6

Would you do the exercise on your own if it were available?

Use outside lessons -

Probably not

Use outside lessons -

Q7

How do you feel the mindfulness exercise affected your lesson?

I don't think it had much of an effect

In Vivo

Q8

Please share any other comments you have

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

Student Journals.docx Delve Coding

Student #1

9/25 - During this lesson, we did some exercises to help strengthen the higher part of my vocal range. We also went over my first of two songs and tried to figure out which key it should be sung in. During my independent practice, I should be going over 9 tone scales as well as "meowing" any part of my song that I feel I'm having trouble with.

10/2 - During this lesson, we started off with a well-needed mindfulness exercise. We moved on to warm ups which went well. We also went my Italian piece (I forgot the name and I don't have the music near me, sorry. We moved on to "Someone To Watch Over Me" and that's where we ended the lesson. By myself, I'll be working on my piece with the correct key.

Exercise + | In Vivo | More Productive | Stress relief

10/12 – During this lesson, we started with a mindfulness exercise then moved on to warm ups. It was a bit harder to sing due to canker sore flare ups but I still tried my best. We went over "o cessate di piagarmi" next and after, "Someone to Watch Over Me" we were trying to figure out the proper key to sing it in, the link was sent to me later that day.

10/23 –

10/30 - To start off this lesson, we did a well needed mindfulness exercise. I was able to get in tune with myself and I was prepared to sing. Next, we moved on to warm ups where I found I need to work on meowing going up and flipping my voice when needed. After, we discussed which song I'd like to work on to help my upper voice. We decided on I feel like a Motherless Child, which I will be listening to the track both with and without the melody. Lastly, we discussed "On a Slow Boat to China" to see which version I liked best.

Exercise + | Focus | In Vivo | More Productive | Stress relief

Student #2 – No Journal

Student #3

10/3 - In lessons, we worked on the No Stress breathing exercise then shortly dived right into singing along with the tracks of “Vergebliches Standchen” and “Waiting For Life”. This week, I am supposed to work on loo-ing (l[u]-ing) the German piece so it could flow easier and not sound too much like staccato. With “Waiting For Life”, I am supposed to work on my twang and get more familiar with the words.

11/2 - For the two lessons we had this week, we focused on "Vergebliches Standchen". On Tuesday, we worked on and highlighted the importance of the rhythm of the piece. This will not only help me with when I come in for one of the lines but it will also help keep the movement of the piece. On Thursday, we worked on pronunciation and diction with my German piece then I sang "Waiting for Life".

11/16 - We went over 'Vergebliches Stanchen' first and my focus this week with that song should be on what the words of the song are and keeping that in mind. Next, I went over 'Waiting For Life' and I need to find a personal story of mine that relates to the feeling of the song. I also need to meow the song first then do it with words while keeping the same twang throughout the whole song.

Student #4

10/5 - This week we worked mostly on Sebben Crudele. We worked on breathing issues and just practiced it. We found tracks for each song in the correct keys so this week I will work on all of the songs with the correct tracks. I will practice my breath marks in Sebben Crudele and I will work on understanding the meanings of both Italian arias. I will also practice Thank God I do with the track. Going into my lesson I felt a little stressed from the day but once we started to sing and talk and work together I felt more focused. I can't wait to start the actual research part of our lesson. I feel like it genuinely helped me a lot in the past to just focus and center or ground myself.

Exercise - | Exercise + | Focus | Stress | Technical Problems

10/18 - This week we practiced sebben crudele and tu lo sai. We also started our first week of the guided meditation. I was very excited for this. It was more focused than I thought I would be. As I watched back the video I could see my whole body relaxing. It was kind of interesting to watch because when it happens I can feel my body relaxing but now I see it too. I felt very grounded after this exercise and ready to work. I really enjoy when we talk about the glowing sphere light. I also envision it spinning I don't know why I meant to tell you that. I also like the liquid being orange. I do not know why but I was thinking about it and if it was a different color I think it might bother my focus I do not know why. We started with Tu Lo Sai and talked about working on the ending of it. The rhythm was off in my last measures. We also talked about thinking of long lines. Then we went on to Sebben Crudele and talked about breathing issues, working on our sound on the lower notes, and more. I am very excited for our next lesson and to work on these pieces.

Energy | Exercise + | Focus | IA s little | In Vivo | More Productive | Relaxation

10/25 - This week at lessons we had to cut our lesson short because I had a house of reps meeting. We did our meditation, warmed up, and sang through tu lo sai. This lesson, although it was short it felt very productive. We talked a bit about breathing and taking low breaths. The video on zoom unfortunately did not pick up my voice very well. I could hear what we talked about but not really the actual singing. We spoke about how sometimes I can sing and think too much but when I try to focus on the point of the song it leaves room to free my voice a little. We are gonna work on continuing to practice and better each song. I can’t wait for our next lesson.

Exercise + | In Vivo | More Productive

11/15 - This week's lesson was very productive. we went over tu lo sai and thank God I do. We talked about the feelings behind each piece and making the next connection and step to share what the piece is truly about. I meant to tell you the other day while we do our meditation for some reason when we talk about the draining out of our arms I think of an orange liquid and I think of it dripping down and out of my fingers and then it disappears. I do not know if that is helpful to your research but I wanted to tell you. I am going to work on feeling the piece for what they are about and expressing that. I can't wait to see you next lessons.

Exercise + | In Vivo | More Productive

11/17 - This past week at lessons we talked about a lot of different things. We did not have a lot of time to sing but I think we got a lot done. We spoke about the free vibrato and tone we are looking for. We also spoke on the feelings and emotions that need to be portrayed throughout the piece. This week I will work on both of those things for both of my Arias. I can't wait for next week!

Exercise + | Mental Health | More Productive

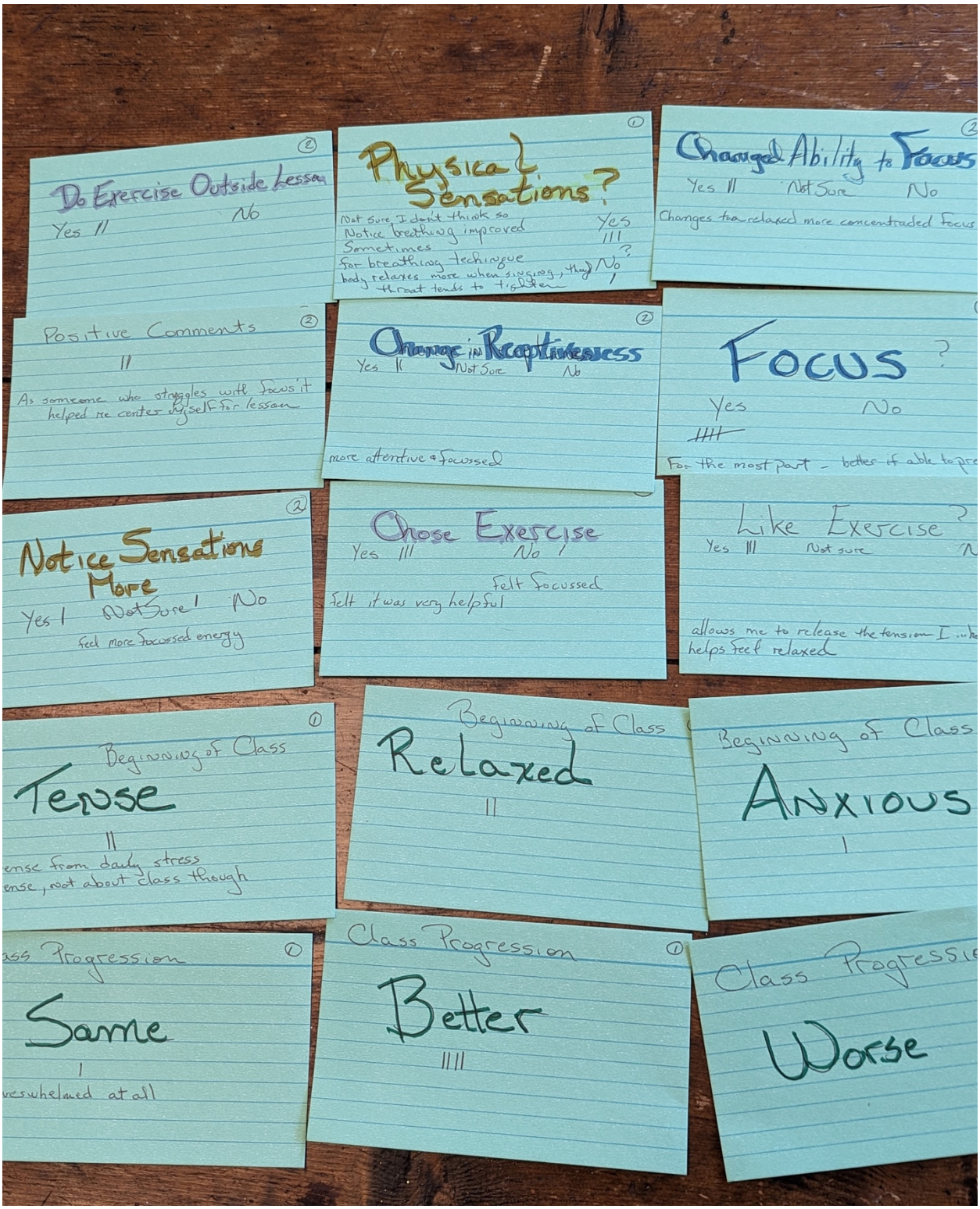
Student #5 – No Journal

Student #6 – No Journal

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

CODING INDEX CARDS




Do Exercise Outside Lesson
Yes II
No
Physical Sensations?
Not sure, I don't think so
Notice breathing improved
Sometimes
for breathing technique
body relaxes more when singing, then throat tends to tighten
Yes III
No ?
Changed Ability to Focus
Yes II
Not Sure
No
Changes from relaxed more concentrated focus
Positive Comments
II
As someone who struggles with focus it helped me center myself for lesson
Change in Receptiveness
Yes II
Not Sure
No
more attentive & focussed
Focus?
Yes
No
IIII
For the most part - better if able to
Notice Sensations More
Yes I
Not Sure I
No
feel more focussed energy
Chose Exercise
Yes III
No I
Felt focussed
felt it was very helpful
Like Exercise?
Yes III
Not sure
allows me to release the tension I
helps feel relaxed
Beginning of Class
Tense
II
ense from daily stress
ense, not about class though
Beginning of Class
Relaxed
II
Beginning of Class
Anxious
I
ass Progression
Same
I
verswhelmed at all
Class Progression
Better
III
Class Progressio
Worse

Appendix 6

Ethics Submissions

Ethics Form Submission Index

UWTSD

UWTSD Approved Ethics Form	150
Mindfulness Risk Assessment	165
Survey Questions	167
Self Permission Letter	168

University of Bridgeport

UB Approval E. Hannon	169
UB HPR 215_IRB Approved	173
Consent form Approved HRP-574	188
Survey Questions	190
UB HRP-101 Human Research Protection Plan	191
Citi Completion Report 11837448_53516487	205
Citi Completion Report 11837448_5351648	207
Citi Completion Report 11837448_5351648	209
Citi Completion Documents	211

APPLICATION FOR ETHICAL APPROVAL

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

1	Full Name:		Emilie Dare Roberts Hannon			
2	Tick all boxes which apply:		Member of staff:	☐	Honorary research fellow:	☐
3	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student	☐

4	Institute/Academic Discipline/Centre:	WAPPAR
5	Campus:	Carmarthen
6	E-mail address:	emilieroberts.h@gmail.com
7	Contact Telephone Number:	1-203-226-4998
	For students:	
8	Student Number:	2029572
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)
10	Director of Studies/Supervisor:	Nick Samuel

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

	Please list the core ethical guidance documents that have been referred to during the completion of this form (including any discipline-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology). Please tick to confirm that your research proposal adheres to these codes and guidelines.	
1	**UWTSD Research Ethics & Integrity Code of Practice**	☒
2	**UWTSD Research Data Management Policy**	☒
3		☐

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?		**YES**	☐	**NO**	☒
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared.as part of this collaboration.					
3	Institution					
4	Contact person name					
5	Contact person e-mail address					
6	Has this individual consented to sharing their details on this form?		**YES**	☐	**NO**	☐
7	Are you in receipt of a KESS scholarship?		**YES**	☐	**NO**	☐
8	Is your research externally funded		**YES**	☐	**NO**	☐
9	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	**YES**	☐	**NO**	☐
10		Employed	**YES**	☐	**NO**	☐
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	**YES**	☐	**NO**	☐
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	**YES**	☐	**NO**	☐

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

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

SECTION E: Details of Research Activity

1	Indicative title:	First Five Minutes of a Voice Lesson		
2	Proposed start date:	04/03/2022	Proposed end date:	17/06/2022
3	**Introduction to the Research (maximum 300 words)** **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below:** - *Purpose of Research Activity* - *Proposed Research Question* - *Aims of Research Activity* - *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain - *What the research activity will add to the body of knowledge* - *How it addresses an area of importance.*			
4	**Purpose of Research Activity** The purpose of this research is to develop a model for teaching the first 5 minutes of a voice lesson. Although there is a great deal of research available on the efficacy of specific vocalizes, it is harder to find research on how to initiate the warming up process. My past research on motor learning theory suggests that how the first few minutes of a lesson are structured can have a strong effect on learning outcomes. I suspect that using techniques from mindfulness training and theatrical warm-ups could add value to voice lessons. By researching these areas, as well as other established techniques for generally improving flexibility and posture, warming up articulators, and activating the imagination, I hope to design a series of exercises that will enhance the beginning of voice lessons.			
5	**Research Question** Is there a “best” way to initiate a voice lesson?			
6	**Aims of Research Activity** - To research and examine methods of physical warm-ups for posture, strength, and flexibility. - To research and examine methods of physical warm-ups for articulation. - To research mindfulness exercises and determine methods to apply them to voice lessons - To design three series of exercises based on these methods. - To consult with expert teachers to compare and contrast the effectiveness of these three methods. - To use motor learning theory as a foundation for consolidating the information gathered into a lesson plan for the first few minutes of a voice lesson.			

7	**Objectives of Research Activity** Design a series of exercises using research from motor learning theory, mindfulness, vocal pedagogy for singers, and vocal and physical warm-ups for actors that will most effectively prepare the students' mind and body for optimal learning. To develop my own knowledge and skills so that I can utilize these exercises and make adjustments to meet individual students' needs.
8	**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.
9	I will be using mixed methods, and plan to use grounded theory for data gathering and analysis. 1. Literature review I will begin by researching motor learning theory, particularly relating to attention/awareness and how that effects learning. I will then examine the literature on mindfulness, and how mindfulness and motor learning intersect. I will research the exercises used in theatrical training to prepare the body. I will research methods such as Linklater, which are used to prepare the voice and articulators. I will consolidate the information I've gathered and create series of exercises. 2. Semi-structured Interviews I will meet with individual teachers. The meetings will be recorded and transcribed. I will teach them each of the series of exercises I will have designed. I will then use a semi-structured interview to gather their reactions to and assessment of the exercises. Since I am using an iterative style of data gathering and analysis I may also use follow up phone interviews, particularly if I adjust the exercise series after the focus group. These interviews will also be recorded and transcribed. 3. Focus Group I will gather 3 to 5 of the participating teachers in a focus group that will be recorded and transcribed. I will ask them to discuss their reactions to the 3 approaches. 4. Reflective Journal I will keep a diary or journal for reflections on the interviews and focus group. This will inform my analysis and my final designs. 5. Questionnaire I may use a questionnaire to gather information about teachers' current approach to the beginnings of their lesson. Alternatively, I may send out a questionnaire with follow up questions.

10	**Location of research activity** Identify all locations where research activity will take place.
11	Private homes in Connecticut, USA Zoom
12	**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.
13	The particular areas of this research would not require ethical approvals in the USA.

14	Use of documentation not in the public domain: Are any documents **NOT** publicly available?	**NO**	☒
		YES	☐
15	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with prevailing data protection law of the country in question and England and Wales.		

SECTION F: Scope of Research Activity

	Will the research activity include:	**YES**	**NO**
2	Use of a questionnaire or similar research instrument?	☒	☐
3	Use of interviews?	☒	☐
4	Use of diaries?	☒	☐
5	Participant observation with their knowledge?	☐	☒
6	Participant observation without their knowledge?	☐	☒
7	Use of video or audio recording?	☒	☐
8	Access to personal or confidential information without the participants' specific consent?	☐	☒
9	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
10	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
11	Investigation of participants involved in illegal activities?	☐	☒
12	Use of procedures that involve deception?	☐	☒
13	Administration of any substance, agent or placebo?	☐	☒
14	Working with live vertebrate animals?	☐	☒
15	Other primary data collection methods, please explain in this box	☒	☐

	For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.		
16	Details of any other primary data collection method: Focus groups: I may be gathering 3 to 5 participants to discuss their reactions to the designed lesson plans. This gathering will likely be recorded.		

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

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

SECTION G: Intended Participants

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

12	**Participant numbers and source** Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	3 - 9
14	Who will the participants be?	Professional voice teachers with past or current careers as singers. Most teachers work at university level.
15	How will you identify the participants?	I will be contacting teachers I know personally. I will be aware of their backgrounds and credentials to assure their expertise.

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

28	**Information for participants:**	**YES**	**NO**	**N/A**
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☐	☒	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
33	If YES to any question, please provide full details			
34				

SECTION H: Anticipated Risks

1	**Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.** If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
2	**Full risk assessment completed and appended?**	**Yes**	☐
		No	☒
3	**Risks to participants** For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information		
4	Risk to Participant: One of the lesson plans will include a brief mindfulness exercise. This kind of work can on rare occasions release strong emotions which might cause distress. The main of mindfulness work, however, is poor methodology and misinformation.	I will be attentive and prepared to stop at any point and offer support as required. The exercise will also be fairly short, and will thus avoid most risks Any exercise I devise will be thoroughly researched to assure sound methodology.	

	Risks increase with the intensity of the mindfulness programme. Risks increase where mindfulness is used with psychologically vulnerable people	The short nature of the mindfulness exercise will mitigate risks and not require full mindfulness training. Low intensity mindfulness strategies are commonly used by teachers and there is no evidence of any risk of harm (Bostock & Steptoe, 2013; Mani, Kavanagh, Hides, & Stoyanov, 2015). This risk will be minimised by ensuring that participants are not experiencing mental health issues or psychological trauma.
5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities	
	There are no subjects involved that would be in these categories. The subjects will be assessing and giving their opinions about 3 short lesson plans I will devise.	
6	**Risks to investigator** For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	It is possible that a pejorative response to my work might cause me emotional distress.	I will use purposeful sampling to select participants whose ethos align with the goals of this research: interest in new methods, thoughtful analysis, kindness.
7	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to University: In dealing with my participants, if my work, my presentation, or my demeanor were to be substandard it could have a negative effect on the reputation of the program.	*How will you mitigate the Risk to University:* I will be scrupulous in my research and preparation. I will work with my tutor to be certain that my lesson plans are well thought out and designed. I will rehearse my presentations and practice interviewing techniques. I will also strictly adhere to all ethical codes.

8	**Disclosure and Barring Service**			
9	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	**YES**	**NO**	**N/A**
10	Does your research require you to hold a current DBS Certificate?	☐	☒	☐

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback**

	What de-briefing and feedback will be provided to participants, how will this be done and when?
	I will email the participants when the study is completed and offer to send them the completed report. I will be available throughout the process and afterwards to answer any questions.
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.
	I will describe, in detail and in writing, exactly what the study involves. If they agree to participate, they will be able to sign and use this document as a consent form.
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.
	I will not be using names or any form of identification in the final output. I will describe the participants as teachers and possibly the level at which they teach (ex: university, private practice). Total anonymity will not be possible for those who participate in the focus group because they all know each other. I will not, however, be mentioning names or specifics in the research paper.

SECTION J: Data Protection and Storage

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

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
	"Personal data" *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person.*	X	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	I will be making audio/visual recordings of interviews and/or focus groups. This is to ensure accuracy of transcription and reporting.		
3	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**
	"Special category data" *means sensitive personal data consisting of information as to the data subjects' –* *(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,*	☐	X

	(f) sexual life, *(g) genetics,* *(h) biometric data (as used for ID purposes),*		
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	(this box should expand as you type)		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	**YES**	**NO**
6	Manual files (i.e. in paper form)?	☐	☒
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☐	☒
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	"Cloud" storage or websites?	☒	☐
12	Other – specify:	☐	☒
13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	All data will be kept in password protected cloud storage on the company's Office 365 system which will not be shared. Audio/visual data will be transcribed and would be shown to participants to check accuracy of reporting. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder.		
14	**All Data Storage**		
15	Will the research activity involve any of the following activities:	**YES**	**NO**
16	Electronic transfer of data in any form?	☐	☒
17	Sharing of data with others at the University?	☐	☒
18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☐	☒
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☐	☒
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
23	Data archiving?	☒	☐
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	All data will be encrypted and kept in password protected cloud storage on the Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the		

	password protected folder. The data will be stored until the completion of the project and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this, in which case the data will not be used in the project.		
25	List all who will have access to the data generated by the research activity:		
	Emilie Dare Roberts Hannon		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Emilie Dare Roberts Hannon		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage on the Company's Office 365 system which will not be shared. Any USB sticks used to store or transfer data will be password protected, and will be reformatted at the end of the project in order to destroy the data. The data will be stored until the completion of the project and then deleted.		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	No, it will not.		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES**	☒
		NO	☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
	Signature of applicant:	Emilie Hannon	**Date:** **1-2-22**

For STUDENT Submissions:

32	Director of Studies/Supervisor:	Louise Emanuel	**Date: 24.2.22**
33	Signature:	*Louise Emanuel*	

For STAFF Submissions:

34	Academic Director/ Assistant Dean:		**Date:**
35	Signature:		

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

☒	I have read the guidance notes supplied before completing the form.
☒	I have completed **ALL RELEVANT** sections of the form in full.
☒	I confirm that the research activity has received approval in principle
☐	I have attached a copy of final/interim approval from external organisation (**where appropriate**)
☐	I have attached a full risk assessment (and have NOT completed Section H of this form) (where appropriate) *ONLY TICK IF YOU HAVE* ***ATTACHED A FULL RISK ASSESSMENT***
☒	I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice.
☒	I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.
☒	I have deleted the guidance notes before submitting the PG2 for consideration

RESEARCH STUDENTS AND STAFF ONLY
All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.
You will be informed of the outcome of your claim by email; therefore it is important that you check your University and personal email accounts regularly.

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

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

Application Process

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

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

Notes for guidance in completion of this form

Section A: About You
Please complete all relevant sections

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- fabrication: making up results or other outputs (eg, artefacts) and presenting them as if they were real
- falsification: manipulating research processes or changing or omitting data without good cause
- plagiarism: using other people's material without giving proper credit
- failure to meet ethical, legal and professional obligations: for example failure to declare competing interests; misrepresentation of involvement or authorship; misrepresentation of interests; breach of confidentiality; lack of informed consent; misuse of personal data; and abuse of research subjects or material

- improper dealing with allegations of misconduct: failing to address possible infringements such as attempts to cover up misconduct and reprisals against whistle-blowers

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

Section I: Feedback, Consent and Confidentiality

Feedback to participants: outline your approach. Will interview transcripts be shared with respondents to check accuracy? Will summaries of questionnaire analysis be made available to respondents in some way? Will an overview report be provided? How and when?

Informed consent: Draft letter / e-mail / or heading (or footer) section of questionnaire must be approved by DoS/supervisor (if research student), supervisor/module tutor if taught student, or Academic Director / Assistant Dean if a member of staff.
Confidentiality/Anonymity. Explain clearly how you will ensure confidentiality and anonymity.

Section J: Data Protection and Storage
Before completing this section it is necessary to read the University's Research Data Management information. The questions that follow are designed to ensure compliance with the Data Protection Act as well as established research protocols.

Many research activities will involve electronic transfer of data and use of data management systems in the summarisation and analysis of data. You will need to explain these in relation to compliance with the Data Protection Act.

Think carefully about who will have access to your data, this will include supervisors and examiners. Also that a thesis will be made available via the University library and the British Library system. If you are seeking an access bar for a period of time after completion then mention it here. If you will provide a copy of your findings, or intend to give a presentation, to a facilitating/ supporting/accessing organisation then explain that in this section. But also think about the general principle of data sharing, as explained in the Research Data Management information.

In terms of storage of data please ensure security, and also mitigate against loss of data.

Section K: Declaration
Ensure the appropriate countersignatures have been provided
Look carefully at the checklist and ensure that you comply with and tick all that are relevant to your research.

Risk assessment of Mindfulness Training

Mindfulness is a broad term that covers many areas. The most serious risks come when people use mindfulness to treat serious medical or psychological conditions instead of seeking medical treatment. The other serious risks are in mindful movement – where subjects may follow the leaders' instructions rather than recognizing their own limits. Pushing too far can lead to injuries.

Neither of these areas would apply to this study. The exercise involved is 10 minutes of drawing the attention inward and focusing awareness on physical sensations, and on relaxing tension. With this kind of exercise, the most serious risk would be that someone who is a survivor of trauma or addiction might experience heightened reactions, negative emotions, or even flashbacks. Even someone who has not experienced extreme trauma may experience negative emotions when they first direct their attention inwards. Subjects in this study will be warned of these risks, and told that if they feel uncomfortable in any way, they should open their eyes and do whatever makes them feel safe. The exercise itself frequently uses words like 'safe' and 'comfortable' to minimize any unexpected stress.

Another risk that was mentioned in my previous research, is that standing with closed eyes for ten minutes can lead to a loss of equilibrium. Subjects will be informed of that risk before commencing the exercise and will have a chair within easy reach. They are instructed to open their eyes and grasp or sit in the chair if needed.

References

Linder, J. (2021) 'The Potential Dangers of Mindfulness', *Psychology Today,* July, [Online], available at https://www.psychologytoday.com/us/blog/mindfulness-insights/202107/the-potential-dangers-mindfulness#:~:text=Mindfulness%20tends%20to%20evoke%20or,confusion%2C%20or%20suffering%20around%20this.

Van Dam et al. (2018), 'Mind the Hype: A Critical Evaluation and Prescriptive Agenda for Research on Mindfulness and Meditation', *Perspectives on Psychological Science,* 13(1) pp.36-61

https://www.nhs.uk/search/results?q=mindfulness&page=0

https://www.habitsforwellbeing.com/benefits-risks-associated-mindfulness-meditation/#:~:text=What%20are%20the%20Risks%20Associated%20with%20Mindfulness%20Meditation%3F,be%20challenged%20and%20find%20yourself%20facing%20the%20unknown

INITIAL SURVEY

1. How did you feel at the beginning of class?

    Relaxed

    Slightly tense

    Anxious

2. As class progressed did you feel better, worse, or the same?

3. Did you feel able to focus clearly on your lesson?

4. Do you have any further comments about your lesson?

FINAL SURVEY

1. Do you like doing the mindfulness exercise?

2. Does the exercise change how you feel emotionally?

3. Do you notice a change in your receptiveness to learning after the exercise?

4. Do you perceive a change in your ability to focus after the exercise?

5. When given the choice, did you choose to do the exercise or not? Why?

6. How do you feel the mindfulness exercise affected your lesson?

7. Do you have any further comments about your lessons?

Emilie Roberts Hannon

Vocal Coach

9th June 2023

Dear UWTSD,

Re: Will a mindfulness exercise which combines a variety of cognitive strategies, Motor Learning Theory, body mapping, relaxation, at the beginning of a voice lesson, lead to a more effective lesson?

I confirm that I approve of the research proposed into the effectiveness of using a mindfulness exercise in voice lessons, to be carried out by Emilie Hannon, Vocal Coach, during private lessons at the University of Bridgeport and in her private studio between July 2023 and February 2024.

Best Wishes,

Emilie Roberts Hannon

She/her/hers (*Why pronouns matter*)
Adjunct Professor of Music and Theatre
University of Bridgeport
203-226-4998

University of Bridgeport

EXEMPTION DETERMINATION

April 4, 2023

Emilie Roberts Hannon
Department of Music
College of Science and Society
University of Bridgeport

Dear Ms. Hannon,

On April 3, 2023, the IRB determined that your proposed study meets the criteria for exemption.

University of Bridgeport

Type of Review: *Exemption Determination – # 2023_4_3*

Project Title: *Exploring the Effects of an Exercise Combining a Variety of Cognitive Strategies at the Beginning of a Voice Lesson*

Investigators: *Emilie Roberts Hannon*

Exemption: *45 CFR 46.104(d) (1)(ii) Research conducted in established or commonly accepted educational settings, that specifically involves normal educational practices. The research must not be likely to adversely impact students' opportunity to learn required educational content or the assessment of educators who provide instruction. This exemption includes most: Research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.*

*2(i)(ii) Research that only includes interactions involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, (including visual or auditory recording) if **at least one** of the following criteria is met: (i) The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects. (ii) Any disclosure of human subjects' responses outside the research would not be reasonably place the subjects at risk of criminal or civil liability or be damaging to the subject's financial standing, employability, educational advancement, or reputation.*

*3(i)(A)(B) Research involving "**benign behavioral interventions**" in conjunction with the collection of information from an **adult** subject through verbal or written responses (including data entry) or audiovisual recording if the subject prospectively agrees to the intervention and information collection and at least one of the following criteria is met: The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects. Any disclosure of the human subjects' responses outside the research would not reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, educational advancement, or reputation.*

University of Bridgeport

You may now request a UB Survey Monkey researcher account by submitting a request to this link. You will need your IRB ID # listed above.

Sincerely,



Julie Flores Demers, CRA
IRB Administrator

CC: Michael Lohle, PhD, IRB Chair

	UB HRP-215 FORM: Request for Exemption from IRB Review FALL 2019

Directions: The Principal Investigator must submit a completed, signed and dated UB HRP-215 FORM as well as the following additional documents if applicable to your study:
(1) Informed consent for exempt research[1]
(2) Copies of data collection tools including case report forms and surveys
(3) Copies of any interview or focus group questions
(4) CITI training certificate of completion - ***REQUIRED***

I. Administrative Information

1. **Research Study/Project Title**

Exploring the effects of an exercise combining a variety of cognitive strategies at the beginning of a voice lesson.

2. **Principal Investigator Name:** Emilie Roberts Hannon
Email: ehannon@bridgeport.edu
College: School of Arts and Sciences
School: Department of Music
Status – Faculty

Co-Investigator #1 Name: (if applicable)
Email:
College:
School:
Status – select one (Faculty, Staff, Post-doc, Graduate Student, Undergraduate Student)

Co-Investigator #2 Name: (if applicable)
Email:
College:
School:
Status – select one (Faculty, Staff, Post-doc, Graduate Student, Undergraduate Student)

3. **Funding Information** - Name the source of funds for your proposed research (if applicable)

II. Exemption Category Self-Assessment

UB's Institutional Review Board makes the final determination for exemption. As the Principal Investigator, you make the ***initial*** determination as to which exemption category applies to the research. Select all categories that apply. NOTE: Research projects involving prisoners or the collection of biological samples ***cannot*** be granted exemption.

RESEARCH EXEMPTIONS: Categories 1-8 are based on 45 CFR §46.104.(d)

__X__ (1) **EDUCATIONAL RESEARCH**

Research conducted in established or commonly accepted educational settings, that specifically involves normal educational practices. The research must not be likely to adversely impact students' opportunity to learn required educational content or the assessment of educators who provide instruction. This exemption includes most:

___(i) Research on regular and special education instructional strategies.

_X_(ii) Research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.

__X__ (2) **TESTS/SURVEYS/INTERVIEWS/FOCUS GROUPS (ADULTS)**

Research that only includes interactions involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, (including visual or auditory recording) if ***at least one*** of the following criteria is met:

_X_(i) ANONYMOUS

The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects.

_X_(ii) MINIMAL RISK[2]

Any disclosure of human subjects' responses outside the research would not be reasonably place the subjects at risk of criminal or civil liability or be damaging to the subject's financial standing, employability, educational advancement, or reputation.

___(iii) IDENTIFIABLE

The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can be readily ascertained, directly or through identifiers linked to the subjects.

Limited IRB review is needed. The PI must complete Section V. Privacy and Confidentiality #2 (i)(ii) on page 10.

Exemption #2 does not apply to research with children, unless the research is exclusively limited to educational tests (cognitive, diagnostic, aptitude, achievement) and/or observation of

[2] Risks of criminal or civil liability, or of damage to financial standing, employability, or reputation can be dependent on the context of the research and are determined by the reviewer based on experience, past precedent and best practices. The IRB welcomes the input of investigators in determining the possibility of such risks, but if there is reasonable doubt about whether or not the criteria applies, the research is not exempt.

public behavior and the investigators <u>do not</u> participate in or manipulate the activities being observed.

__X__ (3) **<u>BEHAVIORAL RESEARCH</u>**

__X_(i) Research involving "**benign behavioral interventions**" in conjunction with the collection of information from an **adult** subject through *verbal* or *written* responses (including data entry) or *audiovisual recording* if the subject *prospectively agrees* to the intervention and information collection and <u>*at least one*</u> of the following criteria is met:

_X__(A) <u>ANONYMOUS</u>
The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects.

__X_(B) <u>MINIMAL RISK</u>[3]
Any disclosure of the human subjects' responses outside the research would not reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, educational advancement, or reputation.

___(C) <u>IDENTIFIABLE</u>
The information obtained is recorded by the investigator in such a manner that the identity of the human subjects can readily be ascertained, directly or through identifiers linked to the subjects.
<u>Limited IRB review is needed. The PI must complete Section V. Privacy and Confidentiality #2 (i)(ii) on page 10.</u>

__X_(ii) **Benign behavioral interventions** are brief in duration, harmless, painless, not physically invasive, not likely to have a significant adverse lasting impact on the subjects, and the investigator has no reason to think the subjects will find the interventions offensive or embarrassing (i.e. subjects play an online game, solve puzzles under various noise conditions, or decide how to allocate a nominal amount of received cash between themselves and someone else).

___(iii) If the research involves ***deceiving*** the subjects regarding the nature or purposes of the research, this exemption is not applicable unless the subject ***authorizes*** the deception through a ***prospective agreement*** to participate in research in circumstances in which the subject is informed that he or she will be unaware of or misled regarding the nature or purposes of the research. **Note:** A copy of the prospective agreement ***<u>must</u>*** be submitted if this item is selected.

[3] Risks of criminal or civil liability, or of damage to financial standing, employability, or reputation can be dependent on the context of the research and are determined by the reviewer based on experience, past precedent and best practices. The IRB welcomes the input of investigators in determining the possibility of such risks, but if there is reasonable doubt about whether or not the criteria applies, the research is not exempt.

____ (4) **SECONDARY RESEARCH**

This is secondary research for which consent is ***not*** required. Secondary research may use identifiable private information or identifiable biospecimens, if ***at least one*** of the following criteria is met:

___(i) The identifiable private information or identifiable biospecimens are **publicly available**.

___(ii) Information, *which may include information about biospecimens*, is recorded by the investigator in such a manner that the **identity** of the human subjects ***cannot readily be ascertained*** directly or through identifiers linked to the subjects, **and** the ***investigator does not contact*** *the subjects, and the investigator will not* ***re-identify*** *subjects*.

___(iii) *The research involves* ***only*** *information collection and analysis involving the investigator's use of* ***identifiable health information*** *when that use is regulated under 45 CFR parts 160 and 164, subparts A and E* ***[HIPAA]****, for the purposes of "health care operations" or "research" as those terms are defined at 45 CFR 164.501 or for "public health activities and purposes" as described under 45 CFR 164.512(b).*

___(iv) *The research is conducted by, or on* ***behalf*** *of, a* ***Federal department or agency using government-generated*** *or government-collected information obtained for nonresearch activities*, **and** *if the research generates* ***identifiable*** *private information that is or will be maintained on information technology...*[4]

____ (5) **FEDERAL RESEARCH**

Research and demonstration projects that are conducted *or supported by* a Federal department or agency, or otherwise subject to the approval of department or agency heads (*or the approval of the heads of bureaus or other subordinate agencies that have been delegated authority to conduct the research and demonstration projects*), and that are designed to study, evaluate, improve, or otherwise examine public benefit or service programs, including procedures for obtaining benefits or services under those programs, possible changes in or alternatives to those programs or procedures, or possible changes in methods or levels of payment for benefits or services under those programs.[5]

___(i) Each Federal department or agency conducting or supporting the research and demonstration projects must establish, on a publicly accessible Federal website or in such other manner as the department or agency may determine, a list of the research and demonstration projects that the Federal department or agency conducts or supports under this provision. The research or demonstration project must be published on this list prior to commencing the research involving human subjects.

____ (6) **FOOD RESEARCH**

Taste and food quality evaluation and consumer acceptance studies if

___(i) Wholesome foods without additives are consumed.

___(ii) A food is consumed that contains a food ingredient at or below the level and for a use found to be safe, or agricultural chemical or environmental contaminant at or below the level found to be safe, by the Food and Drug Administration or approved by the Environmental Protection Agency or the Food Safety and Inspection Service of the U.S. Department of Agriculture.

____ (7) **STORAGE/MAINTENANCE FOR SECONDARY RESEARCH**

Storage or maintenance for secondary research for which **broad consent** is required. Storage or maintenance of identifiable private information or identifiable biospecimens for potential secondary research.

Limited IRB review is needed. The PI must complete Section VI. Secondary Research on page 10.

____ (8) **SECONDARY RESEARCH**

Secondary research for which **broad consent** is required. Research involving the use of identifiable private information or identifiable biospecimens for secondary research use, if ***ALL*** of the following criteria are met:

___(i) **Broad consent** for the storage, maintenance, and secondary research use of the identifiable private information or identifiable biospecimens **was obtained** in accordance with §46.116(a)(1)-(4),[6] (a)(6), and (d).

___(ii) Documentation of informed consent or waiver of documentation of consent was obtained in accordance with §46.117.

___(iii) An IRB conducts a limited IRB review and makes the determination required by §46.111(a)(7)[7] and makes the determination that the research to be conducted is within the scope of the broader consent referenced in paragraph (d)(8)(i)[8] of this section. ***Limited IRB review is needed. The PI must Section VI. Secondary Research on page 10.***

___(iv) The investigator **does not** include returning individual research results to subjects as part of the study plan. This provision does not prevent an investigator from abiding by any legal requirements to return individual research results.

III. Study Design, Methods, and Procedures

1. **Select ALL of the categories of work that apply to the study.**

___X___ Active collection of data (not human biological materials or physiological data)

___X___ Use of existing data (not human biological materials)

_____ Use of existing human biological materials

2. **Provide a lay summary of the study. Include the purpose, the research questions and hypothesis to be evaluated.**

Singing is a complex motor activity. Motor learning takes place by subconsciously integrating the sensations experienced while doing the activity successfully. Directing attention to the sensations interferes with learning. The challenge is to stimulate proprioception so it will take place while attention is elsewhere. I will design an exercise based on principles of motor learning, mindfulness (body scanning), and body mapping, which would be done at the beginning of a voice lesson. I hypothesize that by directing attention inward at the beginning of the lesson, combined with the changes in Alpha and Beta brain waves created during meditation, proprioception will be stimulated so that later in the lesson sensations will be unconsciously observed while the attention is directed outward.

Subjects will experience five private voice lessons, one without the exercise and then two with it, then two where they can choose whether to do the exercise or not. They will fill out two anonymous questionnaires online using Survey Monkey (see appendixes A and B). Data will be gathered from the questionnaires, from the subjects' choices of whether to include the exercise, and from my observations during the lessons.

3. **Describe briefly how the study will contribute to existing knowledge in the field.**

If successful, this exercise could increase productivity and cognition in voice lessons. An earlier study using the exercise with a small group of voice teachers yielded promising results, and two teachers have reported integrating it into their lessons. This study would be the next step in establishing the efficacy of the exercise.

4. **For active collection of data (not human biological materials or biomedical procedures), select ALL the methods of data collection that apply and will be used in the study**:

___ In-person interviews
_ _ Paper surveys
___ Telephone surveys
_X__ Internet surveys (Survey Monkey)
___ Social Networking Sites
___ Electronic devices (Cell phones, iPads)
___ Cognitive or behavioral measures, including daily diaries
(If surveys are administered, select the appropriate survey option above.)

_X_ Observations
___ Focus groups
___ Audio/Video recordings
___ Anthropometric measures (Height, weight)
___ Self-health monitoring (Pedometers, diaries)
___ Other activities or interventions

Provide details of all the data collection methods. If none are selected, enter N/A.

I will observe the students during lessons, noting any changes in affect before and after the exercise, and any vocal changes. I will also make note of any comments directly relating to the exercise. Students will be given a questionnaire after the first class with open ended questions about how they felt before, during, and after the lesson. They will be encouraged, but not required, to take mental note of any changes or observations they have during or after lessons, to assist them in focusing their answers for the final questionnaire . They will be given another questionnaire at the end of the study, asking them to evaluate the use of the exercise, and to describe their experiences.

5. **Select ALL the <u>geographical</u> locations that apply where data will be collected.**

_X_ Connecticut
___ Other US states and/or territories (specify)
___ International location(s) (specify)

6. **Select ALL the <u>specific</u> locations that apply where data will be collected**.
Note: When asked to specify the location, PI **<u>must</u>** submit documentation that permission has been granted by the location to collect data.

___ Participants' homes
___ K-12 public/private school (specify)
_X_ UB campus (specify)
___ Other college/university (specify)
___ Hospital (specify)
___ Community clinics (specify)
___ Prisons/halfway houses (specify)
___ Nursing homes (specify)
_X_ Other locations not indicated above (specify) UB students will only be on the UB Campus. My private students who are included in the study may be at my private studio in my home.

IV. Participants, Recruitment, and Compensation

1. **Indicate the estimated number of participants you plan to recruit.**

4 - 8

2. **Provide participants age range.**

Over 18 - Adults

3. **Select ALL the categories of study participants that apply.**

_X_ Healthy adult volunteers
___ Children under 18
___ Employees of the investigating group
_X_ UB students
___ UB employees
__X_ Other (specify) adults I teach in my private studio

4. **Select ALL of the tools to recruit participants that apply.**

___ Flyers
___ Mailings
___ Emails
___ Online Advertisements
___ Social Media/Networking site (specify)
___ TV, radio, print advertisements
___ Face-to-face public invitation
___ Announcements at classes (specify)
___ Announcements at meetings (specify)
_X_ Other (specify)

Describe each recruitment method to be used.

Subjects will be privately invited at their individual lesson. Each prospective subject will receive a hard copy of the consent form HRP-574 (attached), which explains the study in detail, and the risk assessment of mindfulness training. They will be asked to take the materials home to examine, and to give me their answer at their next lesson. It will be made clear that there will be no penalty for not participating.

5. **Describe the inclusion or exclusion criteria for participants.**

Participants will be my voice students. They will be either current UB students, recently graduated UB students, or current students from my private practice.

6. **Will participants be compensated for their participation?**

____ Yes __X__ No

7. **Describe the tasks that the participants will be asked to perform.**

Students will have 5 private, one hour voice lessons, some including mindfulness training (see Risk Assessment of Mindfulness Training: Appendix C). The mindfulness training will consist of a ten to fifteen minute mental body scan, drawing attention inward to note and release tension, and incorporating some body mapping. They will be asked to fill out a brief open-ended questionnaire at the conclusion of the first lesson (four questions) and after the fifth lesson (seven questions). They will be encouraged, but not required, to take mental note of any changes or observations during the course of lessons to help them focus their thinking for the final questionnaire.

8. **Provide an estimate of the time commitment from each participant.** Subjects are committed to attending private, one hour lessons each week whether they participate in the study or not. The additional time would be filling out the questionnaires, which should each take from five to twenty-five minutes, depending on how much they choose to write.

V. Privacy and Confidentiality

1. **Will you or any member of your research team collect or have access to any of the personal identifiers listed below?** Select all that apply.

___ ___	Name	_____	Date of birth
___ __	Mailing or email address	___ ___	Phone or fax numbers
_____	Social Security number	_____	Medical records
_____	License, certificate, or Vehicle ID	_____	IP address
_____	Biometric identifiers	_____	Photos/audio recording
_____	Signatures, handwriting samples		
_____	Any unique identifier not mentioned above (specify):		

___X____ No member of the research team will have access to any personal identifiers. *This option is valid only if none of the other options in this question are selected. I will not be collecting this information or using it for the research. As a teacher, however, I do have access to name, phone number, and email through the class roster and our normal in class interactions.*

2. **Will the information be recorded by the investigator in such a manner that the identity of the human subjects can be readily ascertained, directly or through identifiers linked to the subject? If no, then skip this question. If yes, answer (i) and (ii) below.**

i. Explain how research data will be protected so that only approved persons have access to subject's identifiable data (i.e. confidentiality of data).

Subjects will be assigned numbers for anonymity within the research paper. The list will be held with the other data on a password protected drive in a secured location within my home.

ii. Explain how subjects' physical privacy will be protected, during recruitment, screening and participation in the research.

All students know I am doing the research. I will not divulge which students have agreed to participate.

VI. Secondary Research (Broad Consent Required)*

NOTE: Complete this section if it is applicable to your study.

1. Explain how broad consent for storage, maintenance, and secondary research use of identifiable private information or identifiable biospecimens will be obtained.[9]

2. Is broad consent, or waiver of broad consent, appropriately documented?

_____ Yes _____ No

3. If there is a **change** made for research purposes in the way the identifiable private information or identifiable biospecimens are stored, maintained, or used for secondary research, describe what provisions are in place to protect the privacy of subjects and to maintain the confidentiality of data.

4. Select **ONE** statement to describe if individual research results will be returned to subjects:
___ The PI **DOES** include returning individual research results in the study.

---

[9] The IRB shall make the following determinations:
(i) Broad consent for storage, maintenance, and secondary research use of identifiable private information or identifiable biospecimens is obtained in accordance with the requirements of §46.116(a)(1)-(4), (a)(6), and (d);
(ii) Broad consent is appropriately documented or waiver of documentation is appropriate, in accordance with §46.117;
(iii) If there is a change made for research purposes in the way the identifiable private information or identifiable biospecimens are stored or maintained, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of data.

___ The PI **DOES NOT** include returning individual research results in the study.
___ Not applicable to the study.

VII. Financial Conflict of Interest Disclosure

Does the Principal Investigator, any of the Co-Investigators, and/or any member of their immediate family have a financial interest related to the proposed research?

_____ Yes ___X___ No

Immediate Family: Spouse, domestic partner, children, and dependents.
Financial Interest Related to Research: Means any of the following interests in the sponsor, product, or service being tested, or competitor of the sponsor held by the individual or the individual's immediate family:

- Ownership interest of any value including, but not limited to stocks and options exclusive of interest in publicly-traded, diversified mutual funds.
- Compensation of any amount including, but not limited to honoraria, consultant fees, royalties, or other income.
- Proprietary interest of any value including, but not limited to, patents, trademarks, copyrights, and licensing agreements.
- Board or executive relationship, regardless of compensation.

If the answer to this question is "Yes," contact the Office of Sponsored Research and Programs for UB Policy and Forms.

VIII. Signature(s)

This page is to be signed by the Principal Investigator. If the Principal Investigator is a student, his/her faculty supervisor must also sign.

I certify that the information I provide in this application is correct and complete. I also pledge that I will not change any of the procedures, forms, or protocols used in this study without first seeking review and approval from the UB Institutional Review Board.



March, 31, 2023

Signature of Principal Investigator — Date

_____ _____

Signature of Faculty Supervisor — Date

VII. Financial Conflict of Interest Disclosure

Does the Principal Investigator, any of the Co-Investigators, and/or any member of their immediate family have a financial interest related to the proposed research?

_____ Yes ___X___ No

Immediate Family: Spouse, domestic partner, children, and dependents.
Financial Interest Related to Research: Means any of the following interests in the sponsor, product, or service being tested, or competitor of the sponsor held by the individual or the individual's immediate family:

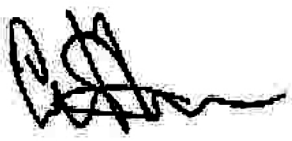
- Ownership interest of any value including, but not limited to stocks and options exclusive of interest in publicly-traded, diversified mutual funds.
- Compensation of any amount including, but not limited to honoraria, consultant fees, royalties, or other income.
- Proprietary interest of any value including, but not limited to, patents, trademarks, copyrights, and licensing agreements.
- Board or executive relationship, regardless of compensation.

If the answer to this question is "Yes," contact the Office of Sponsored Research and Programs for UB Policy and Forms.

VIII. Signature(s)

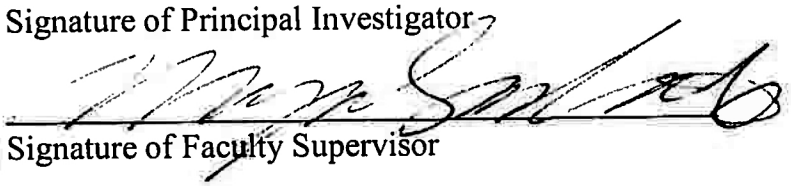
This page is to be signed by the Principal Investigator. If the Principal Investigator is a student, his/her faculty supervisor must also sign.

I certify that the information I provide in this application is correct and complete. I also pledge that I will not change any of the procedures, forms, or protocols used in this study without first seeking review and approval from the UB Institutional Review Board.



March, 31, 2023

Signature of Principal Investigator — Date



4/5/23

Signature of Faculty Supervisor — Date

Printed/Typed Name of Faculty Supervisor:

INFORMATION ABOUT EXEMPTION AMENDMENTS

Minor changes, such as changes to wording on a questionnaire, do not require submission of an amendment. If, however, you are changing the types of questions you are asking (such as more sensitive questions that are not anonymous), or adding a new type of intervention and/or procedure, then you are required to submit an amendment to irb@bridgeport.edu .

Appendix A:

INITIAL SURVEY

1. How did you feel at the beginning of class?

    Relaxed

    Slightly tense

    Anxious

2. As class progressed did you feel better, worse, or the same?

3. Did you feel able to focus clearly on your lesson?

4. Do you have any further comments about your lessons?

Appendix B:

FINAL SURVEY

1. Do you like doing the mindfulness exercise?

2. Does the exercise change how you feel emotionally?

3. Do you perceive a change in your receptiveness to learning after the exercise?

4. Do you perceive a change in your ability to focus after the exercise?

5. When given the choice, did you choose to do the exercise or not? Why?

6. How do you feel the mindfulness exercise affected your lesson?

7. Do you have any further comments about your lessons?

Appendix C:

Risk assessment of Mindfulness Training

Mindfulness is a broad term that covers many areas. The most serious risks come when people use mindfulness to treat serious medical or psychological conditions instead of seeking medical treatment. The other serious risks are in mindful movement – where subjects may follow the leaders' instructions rather than recognizing their own limits. Pushing too far can lead to injuries.

Neither of these areas would apply to this study. The exercise involved is 10 minutes of drawing the attention inward and focusing awareness on physical sensations, and on relaxing tension. With this kind of exercise, the most serious risk would be that someone who is a survivor of trauma or addiction might experience heightened reactions, negative emotions, or even flashbacks. Even someone who has not experienced extreme trauma may experience negative emotions when they first direct their attention inwards. Subjects in this study will be warned of these risks, and told that if they feel uncomfortable in any way, they should open their eyes and do whatever makes them feel safe. The exercise itself frequently uses words like 'safe' and 'comfortable' to minimize any unexpected stress.

Another risk that was mentioned in my previous research, is that standing with closed eyes for ten minutes can lead to a loss of equilibrium. Subjects will be informed of that risk before commencing the exercise and will have a chair within easy reach. They are instructed to open their eyes and grasp or sit in the chair if needed.

References

Linder, J. (2021) 'The Potential Dangers of Mindfulness', *Psychology Today,* July, [Online], available at https://www.psychologytoday.com/us/blog/mindfulness-insights/202107/the-potential-dangers-mindfulness#:~:text=Mindfulness%20tends%20to%20evoke%20or,confusion%2C%20or%20suffering%20around%20this.

Van Dam et al. (2018), 'Mind the Hype: A Critical Evaluation and Prescriptive Agenda for Research on Mindfulness and Meditation', *Perspectives on Psychological Science,* 13(1) pp.36-61

https://www.nhs.uk/search/results?q=mindfulness&page=0

https://www.habitsforwellbeing.com/benefits-risks-associated-mindfulness-meditation/#:~:text=What%20are%20the%20Risks%20Associated%20with%20Mindfulness%20Meditation%3F,be%20challenged%20and%20find%20yourself%20facing%20the%20unknown

UB HRP-574 ELECTRONIC SURVEY CONSENT TEMPLATE - UPDATED

The purpose of this research project is to determine whether a brief mindfulness exercise, done near the beginning of a lesson, will enhance a student's comfort and learning. This is a research project being conducted by Emilie Roberts Hannon at the University of Bridgeport. You are invited to participate in this research project because you are a student studying voice.

Your participation in this research study is voluntary. You may choose not to participate. If you decide to participate in this research survey, you may withdraw at any time. If you decide not to participate in this study or if you withdraw from participating at any time, you will not be penalized.

The first part of the study will consist of five private voice lessons. The first lesson will be without the mindfulness exercise, then two lessons with the exercise, then two lessons where you will choose whether include the exercise or not. If you participate, I will be making note of what I have observed in each class. The lessons will be the same whether you choose to participate in the study or not. There will not be different lessons for participants.

The other procedure involves filling out two online surveys via Survey Monkey. One survey will be given after the first lesson and consists of four questions, and other survey will be given after the last lesson and consist of seven questions. They should each take from five to twenty-five minutes, depending on how much you choose to write. Your responses will be confidential, and I will not collect identifying information such as your name, email address or IP address. You will not be identified to me. The survey questions will be about how you felt in your lessons and your reactions to the exercise.

I will do my best to keep your information confidential. All data is stored in a password protected electronic format. To help protect your confidentiality, the surveys will not contain information that will personally identify you. The results of this study will be used for scholarly purposes only and may be shared with University of Bridgeport representatives.

If you have any questions about the research study, please contact me:

Emilie Roberts Hannon

ehannon@bridgeport.edu

(203) 984-3320

This research has been reviewed according to University of Bridgeport IRB procedures for research involving human subjects. If you have questions about your rights as a research participant, or wish to obtain information, ask questions, or discuss any concerns about this study with someone other than me, you may talk to UB's IRB Administrator at irb@bridgeport.edu.

ELECTRONIC CONSENT: Please select your choice below.

Clicking on the "agree" button below indicates that:

• you have read the above information
• you voluntarily agree to participate
• you are at least 18 years of age

If you do not wish to participate in the research study, please decline participation by clicking on the "disagree" button.

- agree
- disagree

INITIAL SURVEY

1. How did you feel at the beginning of class?

    Relaxed

    Slightly tense

    Anxious

2. As class progressed did you feel better, worse, or the same?

3. Did you feel able to focus clearly on your lesson?

4. Do you have any further comments about your lesson?

FINAL SURVEY

1. Do you like doing the mindfulness exercise?

2. Does the exercise change how you feel emotionally?

3. Do you notice a change in your receptiveness to learning after the exercise?

4. Do you perceive a change in your ability to focus after the exercise?

5. When given the choice, did you choose to do the exercise or not? Why?

6. How do you feel the mindfulness exercise affected your lesson?

7. Do you have any further comments about your lessons?



Human Research Protection Program Plan

Revised January 2, 2019

Effective January 21, 2019

Revised January 2, 2019 1
Purpose 3
Definitions 3
Agent 3
Clinical Trial 3
Engaged in Human Research 3
Human Research: 3
Human Subject as Defined by DHHS 4
Human Subject as Defined by FDA 4
Investigator 4
Research as Defined by DHHS 5
Research as Defined by FDA 5
Mission 5
Ethical Requirements 5
Legal Requirements 5
Other Requirements 6
Sponsored Human Research 8
Scope of Human Research Protection Program 8
Human Research Protection Program Policies and Procedures 8
Human Research Protection Program Components 9
Authorized Institutional Official (AIO) and Associate AIO 9
All members of the organization 10
IRBs 10
Investigators and Research Staff 11
Legal Counsel 11
Deans/Department Chairs 11
Office of Sponsored Research 12
Education and Training 12
Questions and Additional Information for the IRB 12
Reporting and Management of Concerns 13
Monitoring and Auditing 14
Disciplinary Actions 14
Approval and Revisions to the Plan 14

Purpose

This organization is committed to protect the rights and welfare of subjects in Human Research. The purpose of this plan is to describe this organization's plan to comply with ethical and legal requirements for the conduct and oversight of Human Research.

This organization's Human Research Protection Program is a comprehensive system to ensure the protection of the rights and welfare of subjects in Human Research. The Human Research Protection Program is based the all individuals in the organization along with key individuals and committees fulfilling their roles and responsibilities described in this plan.

Definitions

Agent

An individual who is an employee is considered an agent of the organization for purposes of engagement in Human Research when that individual on on-duty in any capacity as an employee of the organization.

An individual who is not an employee is considered an agent of the organization for purposes of engagement in Human Research when that individual has been specifically authorized to conduct Human Research on behalf of the organization.

Legal counsel has the ultimate authority to determine whether someone is acting as an agent of the organization.

Clinical Trial

Human Research intended to discover or verify the clinical, pharmacological or other pharmacodynamic effects of a drug or biologic, to identify any adverse reactions to a drug or device, to evaluate the safety or effectiveness of a drug, biologic, or device, or to study absorption, distribution, metabolism, and excretion of a drug or biologic with the object of ascertaining its safety or efficacy.

Engaged in Human Research

The organization is engaged in Human Research when its employees or agents are interacting or intervening with Human Subjects for the purpose of conducting research. The organization follows OHRP guidance on "Engagement of Institutions in Research" to apply this definition.

Human Research:

Any activity that either:

- Is "Research" as defined by DHHS and involves "Human Subjects" as defined by DHHS ("DHHS Human Research"); or
- Is "Research" as defined by FDA and involves "Human Subjects" as defined by FDA ("FDA Human Research").

Human Subject as Defined by the Department of Health and Human Services (45 CFR §46.102(e1-6))

Human subject means a living individual about whom an investigator (whether professional or student) conducting research obtains (1) information or biospecimens through intervention or interaction with the individual, and uses, studies, or analyzes the information or biospecimens; or (2) obtains, uses, studies, analyzes, or generates identifiable private information of identifiable biospecimens.

Intervention includes both physical procedures by which information or biospecimens are gathered (e.g., venipuncture) and manipulations of the subject or the subject's environment that are performed for research purposes.

Interaction includes communication or interpersonal contact between investigator and subject..

Private Information includes information about behavior that occurs in a context in which an individual can reasonably expect that no observation or recording is taking place, and information that has been provided for specific purposes by an individual and that the individual can reasonably expect will not be made public (e.g., a medical record).

Identifiable Private Information is private information for which the identity of the subject is or may readily be ascertained by the investigator or associated with the information.

Identifiable Biospecimen is a biospecimen for which the identity of the subject is or may readily be ascertained by the investigator or associated with the biospecimen.

Human Subject as Defined by the Department of Defense (32 CFR §219.102(e))

Human subject means a living individual about whom an investigator (whether professional or student) conducting research:

(i) Obtains information or biospecimens through intervention or interaction with the individual, and uses, studies, or analyzes the information or biospecimens; or (ii) Obtains, uses, studies, analyzes, or generates identifiable private information or identifiable biospecimens.

Human Subject as Defined by Federal Drug Administration (21 CFR §50.3(g))

Human subject means an individual who is or becomes a participant in research, either as a recipient of the test article or as a control. A subject may be either a healthy human or a patient.

Investigator

The person responsible for the conduct of the Human Research at one or more sites. If the Human Research" is conducted by a team of individuals at a trial site, the

investigator is the responsible leader of the team and may be called the principal investigator.

Research as Defined by DHHS (45 CFR §46.102(l))

A systematic investigation, including research development, testing and evaluation, designed to develop or contribute to generalizable knowledge.

Research as Defined by FDA (21 CFR §56.102(c))

Any experiment that involves a test article and one or more human subjects, and that either

Must meet the requirements for prior submission to the Food and Drug Administration under section 505(i) or 520 (g) of the act, or

Need not meet the requirements for prior submission to the Food and Drug Administration under these sections of the act, but the results of which are intended to be later submitted to, or held for inspection by, the Food and Drug Administration as part of an application for a research or marketing permit.

Mission

The mission of this organization's Human Research Protection Program Plan is to protect the rights and welfare of subjects involved in Human Research that is conducted or overseen by this organization.

Ethical Requirements

In the conduct of all Human Research this organization (including its investigators, research staff, students involved with the conduct of Human Research, IRB members and chairs, IRB staff, the Authorized Institutional Official, Associate Authorized Institutional Official, employees, and students) follows the ethical principles outlined in the April 18, 1979 report of The National Commission for the Protection of Human Subjects of Biomedical and Behavioral Research titled "Ethical Principles and Guidelines for the Protection of Human Subjects of Research," also known as "The Belmont Report:"

- Respect for Persons
- Beneficence
- Justice

Legal Requirements

This organization commits to apply its ethical standards to all Human Research regardless of funding.

All Human Research must undergo review by an organizationally designated IRB. Activities that do not meet the definition of Human Research (e.g., most classroom activities, quality improvement activities, program evaluation, and surveillance

activities that do not meet the definition of Human Research) do not require IRB review and approval and do not need to be submitted to the IRB unless there is a question regarding whether the activity is Human Research.

When the organization is engaged in DHHS Human Research that is conducted, funded, or otherwise subject to regulatory by a federal department or agency who is a signatory of the Revised Common Rule, the organization commits to apply the regulations of that agency relevant to the protection of Human Subjects.

When the organization is engaged in FDA Human Research, the organization commits to apply the FDA-regulations relevant to the protection of Human Subjects.

Any questions about whether an activity meets the regulatory definitions of Human Research should be referred to the appropriate IRB Co-Chair who will provide a determination.

Other Requirements

All policies and procedures that are applied to Human Research conducted domestically are applied to Human Research conducted in other countries. Further, other countries may require adherence to additional policies and procedures. Contact the appropriate IRB Co-Chair for more information.

The organization prohibits payments to professionals in exchange for referrals of potential subjects ("finder's fees") and payments designed to accelerate recruitment that were tied to the rate or timing of enrollment ("bonus payments.")

When the organization becomes engaged in federally-conducted or –supported Human Research to which the Federal Wide Assurance applies, the organization and the institutional review boards (IRBs) designated under the organization's Assurance will comply with the Federal Policy for the Protection of Human Subjects:

7 CFR part 1c	Department of Agriculture
10 CFR part 745	Department of Energy
14 CFR part 1230	National Aeronautics and Space Administration
15 CFR part 27	Department of Commerce
16 CFR part 1028	Consumer Product Safety Commission
22 CFR part 225	Agency for International Development
24 CFR part 60	Department of Housing and Urban Development
28 CFR part 46	Department of Justice
32 CFR part 219	Department of Defense

34 CFR part 97	Department of Education
38 CFR part 16	Department of Veterans Affairs
40 CFR part 26	Environmental Protection Agency
45 CFR part 46	Department of Health and Human Services
45 CFR part 46 (by Executive Order 12333)	Central Intelligence Agency
45 CFR part 690	National Science Foundation
49 CFR part 11	Department of Transportation
29 CFR part 21	Department of Labor
6 CFR Part 46	Department of Homeland Security
20 CFR Part 431	Social Security Administration

Note that as of January 2, 2019, the Department of Justice (DOJ) has not become an official signatory. Guidance on DOJ human subjects research can be found at: https://www.nij.gov/funding/humansubjects/pages/human-subjects.aspx

When Human Research is conducted or funded by the Department of Justice (DOJ), the organization commits to apply 28 CFR part 46. When Human Research is conducted with the federal Bureau of Prisons (DOJ), the organization relies on the Bureau Research Review Board to ensure compliance with 28 CFR §512.

When Human Research is conducted or funded by the Department of Defense (DOD), the organization commits to apply DOD Directive 3216.02. When Human Research is conducted or funded by the Department of the Navy, the organization commits to apply SECNAVINST 39000.39D.

When Human Research is conducted or funded by the Department of Education (ED), the organization commits to applying 34 CFR §98.3, 34 CFR §98.4, 34 CFR §356.3, and 34 CFR §99.

When Human Research is conducted or funded by the Department of Energy (DOE), the organization commits to applying DOE O 443.1B Chg1 (PgChg) for the Protection of Human Research Subjects and to applying DOE N 443.1 for the Protection of Human Subjects in Classified Research.

When Human Research is conducted or funded by, or when the results of research are intended to be submitted to the Environmental Protection Agency (EPA), the organization commits to applying 40 CFR §26.

When Human Research is subject to Veterans Administration (VA) oversight, the organization commits to apply VHA Handbook 1200.05(2) requirements, and all regulations pertaining to the participation of veterans as subjects including requirements for indemnification in case of research-related injury pertained to non-veteran subjects enrolled in Veterans Administration (VA) approved research.

Sponsored Human Research

For both sponsored and non-sponsored Human Research the organization abides by its ethical principles, regulatory requirements and its policies and procedures.

Scope of Human Research Protection Program

The categories of Human Research conducted include:

- Research involving fetuses.
- Research involving *in vitro* fertilization.
- Veteran's Administration (VA) Human Research involving prisoners as subjects unless a waiver has been granted by the Chief Research and Development Officer.
- Veteran's Administration (VA) Human Research involving children as subjects unless a waiver has been granted by the Chief Research and Development Officer.
- FDA-regulated research.
- Research involving drugs that require an IND.
- Research involving devices that require an abbreviated IDE.
- Research involving devices that require an IDE issued by FDA.
- Investigator held abbreviated IDE.
- Investigator held IND or IDE.
- Research involving pregnant women as subjects.
- Research involving non-viable neonates.
- Research involving neonates of uncertain viability.
- Research that plans to or is likely to involve prisoners as subjects.
- Research involving children as subjects.
- Research involving children, pregnant women, fetuses, or neonates that is not otherwise approvable without approvable of an agency secretary or director.
- Research involving a waiver of consent for planned emergency research.
- Emergency use of a test article in a life threatening situation.
- Activities involving humanitarian use devices.

Human Research Protection Program Policies and Procedures

Policies and procedures for the Human Research Protection Program are available to University of Bridgeport employees and students on the portal.

Human Research Protection Program Components

Authorized Institutional Official (AIO) and Associate AIO

The Executive Vice President is designated as the Authorized Institutional Official.

The Authorized Institutional Official, assisted by the Associate Authorized Institutional Official, has the authority to:

- Create the Human Research Protection Program budget.
- Allocate resources with the Human Research Protection Program budget.
- Appoint and remove IRB members and IRB chairs.
- Hire and fire research review staff.
- Determine what IRBs the organization will rely upon.
- Approve and rescind IRB authorization agreements.
- Place limitations or conditions on an investigator's or research staff's privilege to conduct Human Research.
- Create policies and procedures related to the Human Research Protection Program that are binding on the organization.
- Suspend or terminate IRB approval of research.
- Disapprove research approved by the IRB.

The Authorized Institutional Official, assisted by the Associate Authorized Institutional Official is responsible to:

- Oversee the review and conduct of Human Research under the jurisdiction of the Human Research Protection Program.
- Periodically review this plan to assess whether it is providing the desired results and recommend amendments as needed.
- Establish policies and procedures designed to increase the likelihood that Human Research will be conducted in accordance with ethical and legal requirement.
- Institute regular, effective, educational and training programs for all individuals involved with the Human Research Protection Program.
- Ensure that the research review process is independent and free of coercion or undue influence, and ensure that officials of the organization cannot approve research that has not been approved by an IRB designated by the organization.
- Implement a process to receive and act on complaints and allegations regarding the Human Research Protection Program.
- Implement an auditing program to monitor compliance and improve compliance in identified problem areas.
- Investigate and remediate identified systemic problem areas, and where necessary removal of individuals from involvement in the Human Research protection program.

- Ensure that the Human Research Protection Program has sufficient resources, including IRBs appropriate for the volume and types of Human Research to be reviewed, so that reviews are accomplished in a thorough and timely manner.
- Review and sign federal assurances and addenda.
- Fulfill educational requirements mandated by Veterans Administration (VA) Office of Research and Development and OHRP.

All members of the organization

All faculty, staff, and students within the organization are responsible to:

- Be aware of the definition of Human Research.
- Consult the IRB when there is uncertainty about whether an activity is Human Research.
- Not conduct Human Research or allow Human Research to be conducted without review and approval by an IRB designated by the Authorized Institutional Official.
- Report allegations of undue influence regarding the oversight of the Human Research Protection Program or concerns about the Human Research Protection Program to the Authorized Institutional Official or Associate Authorized Institutional Official.
- Report allegations or finding of non-compliance with the requirements of the Human Research Protection Program to the IRB.

IRBs

The list of IRBs designated by the Organization Official to be the IRBs relied upon by the Human Research Protection Program and the scope of review of these IRBs is listed in the IRB rosters available from the Associate Authorized Institutional Official.

The organization may rely upon the IRB of another organization provided one of the following is true:

- The IRB is the IRB of an organization with an HHS active Federalwide Assurance (FWA) and the IRB is recognized under the FWA.
- This organization's investigator is a collaborator on Human Research to be primarily conducted at another organization and the investigator's role does not include interaction or intervention with subjects.
- The organization is engaged in the Human Research solely because it is receiving federal funds. (Employees and agents of the institution do not interact or intervene with subjects, gather or possess private identifiable information about subjects, nor obtain the consent of subjects.)

The IRBs relied upon by the Authorized Institutional Official have the authority to:

- Approve, require modifications to secure approval, and disapprove all Human Research overseen and conducted by the organization. All Human Research must be approved by an IRB designated by the Authorized Institutional Official. Officials of the organization may not approve Human Research that has not been approved by the IRB.
- Suspend or terminate approval of Human Research not being conducted in accordance with the IRB's requirements or that has been associated with unexpected serious harm to subjects.
- Observe, or have a third party observe, the consent process and the conduct of the Human Research.
- Determine whether an activity is Human Research.
- Evaluate financial interests of investigators and research staff and have the final authority to decide whether the financial interest and management plan, if any, allow the Human Research to be approved.

IRB member and IRB staff are responsible to follow Human Research Protection Program policies and procedures that apply to IRB members and staff.

Investigators and Research Staff

Investigators and research staff are responsible to:

- Follow the Human Research Protection Program requirements described in the Investigator Manual.
- Follow the Human Research Protection Program policies and procedures that apply to IRB members and staff.
- Comply with all determinations and additional requirements of the IRB, the IRB Chair, and the Authorized Institutional Official.

Legal Counsel

Legal Counsel is responsible to:

- Provide advice upon request to the Authorized Institutional Official, Associate Authorized Institutional Official, IRB, and other individuals involved with the Human Research Protection Program.
- Determine whether someone is acting as an agent of the organization.
- Determine who meets the DHHS and FDA definitions of "legally authorized representative" and "children" when Human Research is conducted in jurisdictions not covered by policies and procedures.
- Resolve conflicts among applicable laws.

Deans/Department Chairs

Deans and Department Chairs are responsible to:

- Oversee the review and conduct of Human Research in their department or school.

- Forward complaints and allegations regarding the Human Research Protection Program to the Authorized Institutional Official or Associate Authorized Institutional Official.
- Ensure that each Human Research study conducted in their department or school has adequate resources.

Office of Sponsored Research and Programs

The Office of Sponsored Research and Programs is responsible to review sponsor contracts and funding agreements for compliance with Human Research Protection Program Policies and procedures.

Education and Training

All new employees are to review this plan as part of initial orientation. Human Resources is to conduct refresher training on current employees as needed to maintain awareness of this policy.

IRB members, IRB staff, and others involved in the review of Human Research must complete the online Collaborative Institutional Training Initiative (CITI) human subjects online training program for IRB members. See the UB portal site for a link to this training. This training is valid for a three-year period, after which time a refresher CITI course or additional training must be completed.

Investigators and research staff must complete the online Collaborative Institutional Training Initiative (CITI) human subjects online training program. See the UB portal for a link to this training. This training is valid for a three-year period, after which time a refresher CITI course or additional training must be completed.

Questions and Additional Information for the IRBs

The IRBs want your questions, information, and feedback.

Contact and location information for the Social, Behavioral, Education IRB Co-Chairs

Lori Noto, Ph.D.	David Oberleitner, Ph.D.
University of Bridgeport – Waterbury Campus 84 Progress Lane Waterbury, CT 06705 (203) 543-1014 lorinoto@bridgeport.edu	University of Bridgeport 126 Park Avenue Bridgeport, CT 06604 (203) 576-4158 doberlei@bridgeport.edu

Contact and location information for the Health Sciences IRB Co-Chairs

Wendy Garcia, RDH, Ed.D.	Kevin Kelliher, Ph.D.
University of Bridgeport 126 Park Avenue Bridgeport, CT 06604 (203) 576-4141 wendyg@bridgeport.edu	University of Bridgeport 126 Park Avenue Bridgeport, CT 06604 (203) 576-4437 kkellihe@bridgeport.edu

Reporting and Management of Concerns

Questions, concerns, complaints, allegations of undue influence, allegations or findings of non-compliance, or input regarding the Human Research Protection Program may be reported orally or in writing. Employees are permitted to report concerns on an anonymous basis. Concerns may be reported to the IRB Chair, Authorized Institutional Official, Associate Authorized Institutional Official, Legal Counsel, Deans, or Department Chairs.

The IRB is responsible to investigate allegations and findings of non-compliance and take corrective actions as needed. The Authorized Institutional Official is responsible to investigate all other reports and take corrective actions as needed.

Employees who report in good faith possible compliance issues should not be subjected to retaliation or harassment as a result of the reporting. Concerns about possible retaliation should be immediately reported to the Authorized Institutional Official or the Associate Authorized Institutional Official.

Contact information for the Authorized Institutional Official is as follows:

- Phone: (203) 576-4116
- Address:
  Tarek M. Sobh, Ph.D.
  Executive Vice President
  University of Bridgeport
  126 Park Avenue
  Bridgeport, CT 06604
- Email: sobh@bridgeport.edu

Contact information for the Associate Authorized Institutional Official is as follows:

- Phone: (203) 576-4973
- Address:
  Christine Hempowicz, Ed.D., CRA
  Director, Office of Sponsored Research and Programs

University of Bridgeport
126 Park Avenue
Bridgeport, CT 06604

- Email: chemp@bridgeport.edu

Monitoring and Auditing

In order to monitor and ensure compliance, internal or external auditors who have expertise in federal and state statutes, regulations and University requirements may conduct periodic audits. Audits will focus on areas of concern that have been identified by any entity, i.e., federal, state or institutional. Random audits may also be conducted.

Disciplinary Actions

The Authorized Institutional Official may place limitations or conditions on an investigator's or research staff's privilege to conduct Human Research whenever in the opinion of the Authorized Institutional Official such actions are required to maintain the Human Research Protection Program.

Approval and Revisions to the Plan

This Human Research Protection Program Plan is to be approved by the Authorized Institutional Official. This plan is intended to be flexible and readily adaptable to changes in regulatory requirements. The Authorized Institutional Official, assisted by the Associate Authorized Institutional Official, is responsible to review this plan to assess whether it is providing the desired results.

Approved:

Tarek M. Sobh, Ph.D.
Authorized Institutional Official
Executive Vice President
January 2, 2019

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI PROGRAM)

COMPLETION REPORT - PART 1 OF 2
COURSEWORK REQUIREMENTS*

* NOTE: Scores on this Requirements Report reflect quiz completions at the time all requirements for the course were met. See list below for details. See separate Transcript Report for more recent quiz scores, including those on optional (supplemental) course elements.

- **Name:** Emilie Hannon (ID: 11837448)
- **Institution Affiliation:** University of Bridgeport (ID: 2849)
- **Institution Email:** ehannon@bridgeport.edu
- **Institution Unit:** Music
- **Phone:** 2039843320

- **Curriculum Group:** Social & Behavioral Research - Basic/Refresher
- **Course Learner Group:** Same as Curriculum Group
- **Stage:** Stage 1 - Basic Course
- **Description:** Choose this group to satisfy CITI training requirements for Investigators and staff involved primarily in Social/Behavioral Research with human subjects.

- **Record ID:** 53516487
- **Completion Date:** 03-Mar-2023
- **Expiration Date:** 03-Mar-2026
- **Minimum Passing:** 80
- **Reported Score*:** 90

REQUIRED AND ELECTIVE MODULES ONLY	DATE COMPLETED	SCORE
Belmont Report and Its Principles (ID: 1127)	11-Jan-2023	3/3 (100%)
History and Ethical Principles - SBE (ID: 490)	11-Jan-2023	5/5 (100%)
Defining Research with Human Subjects - SBE (ID: 491)	11-Jan-2023	4/5 (80%)
The Federal Regulations - SBE (ID: 502)	05-Feb-2023	4/5 (80%)
Assessing Risk - SBE (ID: 503)	05-Feb-2023	4/5 (80%)
Informed Consent - SBE (ID: 504)	05-Feb-2023	5/5 (100%)
Privacy and Confidentiality - SBE (ID: 505)	05-Feb-2023	5/5 (100%)
Research with Prisoners - SBE (ID: 506)	05-Feb-2023	4/5 (80%)
Research with Children - SBE (ID: 507)	07-Feb-2023	5/5 (100%)
Research in Public Elementary and Secondary Schools - SBE (ID: 508)	12-Feb-2023	5/5 (100%)
International Research - SBE (ID: 509)	12-Feb-2023	4/5 (80%)
Internet-Based Research - SBE (ID: 510)	02-Mar-2023	5/5 (100%)
Research and HIPAA Privacy Protections (ID: 14)	02-Mar-2023	4/5 (80%)
Conflicts of Interest in Human Subjects Research (ID: 17464)	03-Mar-2023	4/5 (80%)
Unanticipated Problems and Reporting Requirements in Social and Behavioral Research (ID: 14928)	03-Mar-2023	5/5 (100%)

For this Report to be valid, the learner identified above must have had a valid affiliation with the CITI Program subscribing institution identified above or have been a paid Independent Learner.

Verify at: www.citiprogram.org/verify/?kf9f4f441-40a2-4751-b3a0-cc3afe10f07e-53516487

Collaborative Institutional Training Initiative (CITI Program)
101 NE 3rd Avenue
Suite 320
Fort Lauderdale, FL 33301 US

Email: support@citiprogram.org
Phone: 888-529-5929
Web: https://www.citiprogram.org

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI PROGRAM)

COMPLETION REPORT - PART 2 OF 2
COURSEWORK TRANSCRIPT**

** NOTE: Scores on this Transcript Report reflect the most current quiz completions, including quizzes on optional (supplemental) elements of the course. See list below for details. See separate Requirements Report for the reported scores at the time all requirements for the course were met.

- **Name:** Emilie Hannon (ID: 11837448)
- **Institution Affiliation:** University of Bridgeport (ID: 2849)
- **Institution Email:** ehannon@bridgeport.edu
- **Institution Unit:** Music
- **Phone:** 2039843320

- **Curriculum Group:** Social & Behavioral Research - Basic/Refresher
- **Course Learner Group:** Same as Curriculum Group
- **Stage:** Stage 1 - Basic Course
- **Description:** Choose this group to satisfy CITI training requirements for Investigators and staff involved primarily in Social/Behavioral Research with human subjects.

- **Record ID:** 53516487
- **Report Date:** 20-Mar-2023
- **Current Score**:** 90

REQUIRED, ELECTIVE, AND SUPPLEMENTAL MODULES	MOST RECENT	SCORE
Defining Research with Human Subjects - SBE (ID: 491)	11-Jan-2023	4/5 (80%)
The Federal Regulations - SBE (ID: 502)	05-Feb-2023	4/5 (80%)
Belmont Report and Its Principles (ID: 1127)	11-Jan-2023	3/3 (100%)
Assessing Risk - SBE (ID: 503)	05-Feb-2023	4/5 (80%)
Informed Consent - SBE (ID: 504)	05-Feb-2023	5/5 (100%)
Privacy and Confidentiality - SBE (ID: 505)	05-Feb-2023	5/5 (100%)
Research with Prisoners - SBE (ID: 506)	05-Feb-2023	4/5 (80%)
Research with Children - SBE (ID: 507)	07-Feb-2023	5/5 (100%)
Research in Public Elementary and Secondary Schools - SBE (ID: 508)	12-Feb-2023	5/5 (100%)
International Research - SBE (ID: 509)	12-Feb-2023	4/5 (80%)
Research and HIPAA Privacy Protections (ID: 14)	02-Mar-2023	4/5 (80%)
Internet-Based Research - SBE (ID: 510)	02-Mar-2023	5/5 (100%)
Unanticipated Problems and Reporting Requirements in Social and Behavioral Research (ID: 14928)	03-Mar-2023	5/5 (100%)
History and Ethical Principles - SBE (ID: 490)	11-Jan-2023	5/5 (100%)
Conflicts of Interest in Human Subjects Research (ID: 17464)	03-Mar-2023	4/5 (80%)

For this Report to be valid, the learner identified above must have had a valid affiliation with the CITI Program subscribing institution identified above or have been a paid Independent Learner.

Verify at: www.citiprogram.org/verify/?kf9f4f441-40a2-4751-b3a0-cc3afe10f07e-53516487

Collaborative Institutional Training Initiative (CITI Program)
101 NE 3rd Avenue
Suite 320
Fort Lauderdale, FL 33301 US

Email: support@citiprogram.org
Phone: 888-529-5929
Web: https://www.citiprogram.org

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI PROGRAM)

COMPLETION REPORT - PART 1 OF 2
COURSEWORK REQUIREMENTS*

* NOTE: Scores on this Requirements Report reflect quiz completions at the time all requirements for the course were met. See list below for details. See separate Transcript Report for more recent quiz scores, including those on optional (supplemental) course elements.

- **Name:** Emilie Hannon (ID: 11837448)
- **Institution Affiliation:** University of Bridgeport (ID: 2849)
- **Institution Email:** ehannon@bridgeport.edu
- **Institution Unit:** Music
- **Phone:** 2039843320

- **Curriculum Group:** Social and Behavioral Responsible Conduct of Research
- **Course Learner Group:** Same as Curriculum Group
- **Stage:** Stage 1 - RCR
- **Description:** This course is for investigators, staff and students with an interest or focus in **Social and Behavioral** research. This course contains text, embedded case studies AND quizzes.

- **Record ID:** 53516488
- **Completion Date:** 20-Mar-2023
- **Expiration Date:** 20-Mar-2026
- **Minimum Passing:** 80
- **Reported Score*:** 100

REQUIRED AND ELECTIVE MODULES ONLY	DATE COMPLETED	SCORE
Research Involving Human Subjects (RCR-Basic) (ID: 13566)	04-Mar-2023	5/5 (100%)
Plagiarism (RCR-Basic) (ID: 15156)	05-Mar-2023	5/5 (100%)
Authorship (RCR-Basic) (ID: 16597)	06-Mar-2023	5/5 (100%)
Collaborative Research (RCR-Basic) (ID: 16598)	05-Mar-2023	5/5 (100%)
Conflicts of Interest and Commitment (RCR-Basic) (ID: 16599)	15-Mar-2023	5/5 (100%)
Data Management (RCR-Basic) (ID: 16600)	15-Mar-2023	5/5 (100%)
Mentoring (RCR-Basic) (ID: 16602)	15-Mar-2023	5/5 (100%)
Peer Review (RCR-Basic) (ID: 16603)	20-Mar-2023	5/5 (100%)
Research Misconduct (RCR-Basic) (ID: 16604)	20-Mar-2023	5/5 (100%)

For this Report to be valid, the learner identified above must have had a valid affiliation with the CITI Program subscribing institution identified above or have been a paid Independent Learner.

Verify at: www.citiprogram.org/verify/?kcea7ceed-3e93-467e-acae-732393ce027b-53516488

Collaborative Institutional Training Initiative (CITI Program)
101 NE 3rd Avenue
Suite 320
Fort Lauderdale, FL 33301 US

Email: support@citiprogram.org
Phone: 888-529-5929
Web: https://www.citiprogram.org

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI PROGRAM)

COMPLETION REPORT - PART 2 OF 2
COURSEWORK TRANSCRIPT**

** NOTE: Scores on this Transcript Report reflect the most current quiz completions, including quizzes on optional (supplemental) elements of the course. See list below for details. See separate Requirements Report for the reported scores at the time all requirements for the course were met.

- **Name:** Emilie Hannon (ID: 11837448)
- **Institution Affiliation:** University of Bridgeport (ID: 2849)
- **Institution Email:** ehannon@bridgeport.edu
- **Institution Unit:** Music
- **Phone:** 2039843320

- **Curriculum Group:** Social and Behavioral Responsible Conduct of Research
- **Course Learner Group:** Same as Curriculum Group
- **Stage:** Stage 1 - RCR
- **Description:** This course is for investigators, staff and students with an interest or focus in **Social and Behavioral** research. This course contains text, embedded case studies AND quizzes.

- **Record ID:** 53516488
- **Report Date:** 20-Mar-2023
- **Current Score**:** 100

REQUIRED, ELECTIVE, AND SUPPLEMENTAL MODULES	MOST RECENT	SCORE
Research Involving Human Subjects (RCR-Basic) (ID: 13566)	04-Mar-2023	5/5 (100%)
Plagiarism (RCR-Basic) (ID: 15156)	05-Mar-2023	5/5 (100%)
Authorship (RCR-Basic) (ID: 16597)	06-Mar-2023	5/5 (100%)
Collaborative Research (RCR-Basic) (ID: 16598)	05-Mar-2023	5/5 (100%)
Conflicts of Interest and Commitment (RCR-Basic) (ID: 16599)	15-Mar-2023	5/5 (100%)
Data Management (RCR-Basic) (ID: 16600)	15-Mar-2023	5/5 (100%)
Mentoring (RCR-Basic) (ID: 16602)	15-Mar-2023	5/5 (100%)
Peer Review (RCR-Basic) (ID: 16603)	20-Mar-2023	5/5 (100%)
Research Misconduct (RCR-Basic) (ID: 16604)	20-Mar-2023	5/5 (100%)

For this Report to be valid, the learner identified above must have had a valid affiliation with the CITI Program subscribing institution identified above or have been a paid Independent Learner.

Verify at: www.citiprogram.org/verify/?kcea7ceed-3e93-467e-acae-732393ce027b-53516488

Collaborative Institutional Training Initiative (CITI Program)
101 NE 3rd Avenue
Suite 320
Fort Lauderdale, FL 33301 US

Email: support@citiprogram.org
Phone: 888-529-5929
Web: https://www.citiprogram.org

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI PROGRAM)

COMPLETION REPORT - PART 1 OF 2
COURSEWORK REQUIREMENTS*

* NOTE: Scores on this Requirements Report reflect quiz completions at the time all requirements for the course were met. See list below for details. See separate Transcript Report for more recent quiz scores, including those on optional (supplemental) course elements.

- **Name:** Emilie Hannon (ID: 11837448)
- **Institution Affiliation:** University of Bridgeport (ID: 2849)
- **Institution Email:** ehannon@bridgeport.edu
- **Institution Unit:** Music
- **Phone:** 2039843320

- **Curriculum Group:** CITI Conflicts of Interest
- **Course Learner Group:** Conflicts of Interest
- **Stage:** Stage 1 - Stage 1

- **Record ID:** 53516489
- **Completion Date:** 03-Mar-2023
- **Expiration Date:** 03-Mar-2027
- **Minimum Passing:** 80
- **Reported Score*:** 100

REQUIRED AND ELECTIVE MODULES ONLY	DATE COMPLETED	SCORE
Financial Conflicts of Interest: Overview, Investigator Responsibilities, and COI Rules (COI-Basic) (ID: 15070)	03-Mar-2023	5/5 (100%)
Institutional Responsibilities as They Affect Investigators (COI-Basic) (ID: 15072)	03-Mar-2023	5/5 (100%)

For this Report to be valid, the learner identified above must have had a valid affiliation with the CITI Program subscribing institution identified above or have been a paid Independent Learner.

Verify at: www.citiprogram.org/verify/?k13716cac-b007-4a35-ad2a-cb40f4512d39-53516489

Collaborative Institutional Training Initiative (CITI Program)
101 NE 3rd Avenue
Suite 320
Fort Lauderdale, FL 33301 US

Email: support@citiprogram.org
Phone: 888-529-5929
Web: https://www.citiprogram.org

COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI PROGRAM)

COMPLETION REPORT - PART 2 OF 2
COURSEWORK TRANSCRIPT**

** NOTE: Scores on this Transcript Report reflect the most current quiz completions, including quizzes on optional (supplemental) elements of the course. See list below for details. See separate Requirements Report for the reported scores at the time all requirements for the course were met.

- **Name:** Emilie Hannon (ID: 11837448)
- **Institution Affiliation:** University of Bridgeport (ID: 2849)
- **Institution Email:** ehannon@bridgeport.edu
- **Institution Unit:** Music
- **Phone:** 2039843320

- **Curriculum Group:** CITI Conflicts of Interest
- **Course Learner Group:** Conflicts of Interest
- **Stage:** Stage 1 - Stage 1

- **Record ID:** 53516489
- **Report Date:** 20-Mar-2023
- **Current Score**:** 100

REQUIRED, ELECTIVE, AND SUPPLEMENTAL MODULES	MOST RECENT	SCORE
Financial Conflicts of Interest: Overview, Investigator Responsibilities, and COI Rules (COI-Basic) (ID: 15070)	03-Mar-2023	5/5 (100%)
Institutional Responsibilities as They Affect Investigators (COI-Basic) (ID: 15072)	03-Mar-2023	5/5 (100%)

For this Report to be valid, the learner identified above must have had a valid affiliation with the CITI Program subscribing institution identified above or have been a paid Independent Learner.

Verify at: www.citiprogram.org/verify/?k13716cac-b007-4a35-ad2a-cb40f4512d39-53516489

Collaborative Institutional Training Initiative (CITI Program)
101 NE 3rd Avenue
Suite 320
Fort Lauderdale, FL 33301 US

Email: support@citiprogram.org
Phone: 888-529-5929
Web: https://www.citiprogram.org

Social & Behavioral Research – Basic Refresher

Completion report link

https://www.citiprogram.org/verify/?kf9f4f441-40a2-4751-b3a0-cc3afe10f07e-53516487

Completion Certificate

https://www.citiprogram.org/verify/?wde084627-837c-4c27-a45c-dbbcd36fc015-53516487

Conflict of Interest

Completion Certificate

https://www.citiprogram.org/verify/?k13716cac-b007-4a35-ad2a-cb40f4512d39-53516489

Completion Certificate

https://www.citiprogram.org/verify/?w42bffe7f-063a-4bbb-bee1-b941a9e786db-53516489

Appendix 7
Consent Forms

Permission to Take Part in a Human Research Study

The purpose of this research project is to determine whether a brief mindfulness exercise, done near the beginning of a lesson, will enhance a student's comfort and learning. This is a research project being conducted by Emilie Roberts Hannon at the University of Bridgeport. You are invited to participate in this research project because you are a student studying voice.

Your participation in this research study is voluntary. You may choose not to participate. If you decide to participate in this research survey, you may withdraw at any time. If you decide not to participate in this study or if you withdraw from participating at any time, you will not be penalized.

The first part of the study will consist of five private voice lessons. The first lesson will be without the mindfulness exercise, then two lessons with the exercise, then two lessons where you will choose whether include the exercise or not. If you participate, I will be making note of what I have observed in each class. The lessons will be the same whether you choose to participate in the study or not. There will not be different lessons for participants.

The other procedure involves filling out two online surveys via Survey Monkey. One survey will be given after the first lesson and consists of four questions, and other survey will be given after the last lesson and consist of seven questions. They should each take from five to twenty-five minutes, depending on how much you choose to write. Your responses will be confidential, and I will not collect identifying information such as your name, email address or IP address. You will not be identified to me. The survey questions will be about how you felt in your lessons and your reactions to the exercise.

I will do my best to keep your information confidential. All data is stored in a password protected electronic format. To help protect your confidentiality, the surveys will not contain information that will personally identify you. The results of this study will be used for scholarly purposes only and may be shared with University of Bridgeport representatives.

If you have any questions about the research study, please contact me: Emilie Roberts Hannon - ehannon@bridgeport.edu (203) 984-3320

This research has been reviewed according to University of Bridgeport IRB procedures for research involving human subjects. If you have questions about your rights as a research participant, or wish to obtain information, ask questions, or discuss any concerns about this study with someone other than me, you may talk to UB's IRB Administrator at irb@bridgeport.edu.

Signature of research participant .....

Date: 9/12/23

Signature of researcher..... I believe the participant is giving informed consent to participate in this study. Date: 9/12/23

Permission to Take Part in a Human Research Study

The purpose of this research project is to determine whether a brief mindfulness exercise, done near the beginning of a lesson, will enhance a student's comfort and learning. This is a research project being conducted by Emilie Roberts Hannon at the University of Bridgeport. You are invited to participate in this research project because you are a student studying voice.

Your participation in this research study is voluntary. You may choose not to participate. If you decide to participate in this research survey, you may withdraw at any time. If you decide not to participate in this study or if you withdraw from participating at any time, you will not be penalized.

The first part of the study will consist of five private voice lessons. The first lesson will be without the mindfulness exercise, then two lessons with the exercise, then two lessons where you will choose whether include the exercise or not. If you participate, I will be making note of what I have observed in each class. The lessons will be the same whether you choose to participate in the study or not. There will not be different lessons for participants.

The other procedure involves filling out two online surveys via Survey Monkey. One survey will be given after the first lesson and consists of four questions, and other survey will be given after the last lesson and consist of seven questions. They should each take from five to twenty-five minutes, depending on how much you choose to write. Your responses will be confidential, and I will not collect identifying information such as your name, email address or IP address. You will not be identified to me. The survey questions will be about how you felt in your lessons and your reactions to the exercise.

I will do my best to keep your information confidential. All data is stored in a password protected electronic format. To help protect your confidentiality, the surveys will not contain information that will personally identify you. The results of this study will be used for scholarly purposes only and may be shared with University of Bridgeport representatives.

If you have any questions about the research study, please contact me: Emilie Roberts Hannon - ehannon@bridgeport.edu (203) 984-3320

This research has been reviewed according to University of Bridgeport IRB procedures for research involving human subjects. If you have questions about your rights as a research participant, or wish to obtain information, ask questions, or discuss any concerns about this study with someone other than me, you may talk to UB's IRB Administrator at irb@bridgeport.edu.

Signature of research participant .....

Date: 9/21/23

Signature of researcher..... I believe the participant is giving informed consent to participate in this study. Date: 9/21/23

Permission to Take Part in a Human Research Study

The purpose of this research project is to determine whether a brief mindfulness exercise, done near the beginning of a lesson, will enhance a student's comfort and learning. This is a research project being conducted by Emilie Roberts Hannon at the University of Bridgeport. You are invited to participate in this research project because you are a student studying voice.

Your participation in this research study is voluntary. You may choose not to participate. If you decide to participate in this research survey, you may withdraw at any time. If you decide not to participate in this study or if you withdraw from participating at any time, you will not be penalized.

The first part of the study will consist of five private voice lessons. The first lesson will be without the mindfulness exercise, then two lessons with the exercise, then two lessons where you will choose whether include the exercise or not. If you participate, I will be making note of what I have observed in each class. The lessons will be the same whether you choose to participate in the study or not. There will not be different lessons for participants.

The other procedure involves filling out two online surveys via Survey Monkey. One survey will be given after the first lesson and consists of four questions, and other survey will be given after the last lesson and consist of seven questions. They should each take from five to twenty-five minutes, depending on how much you choose to write. Your responses will be confidential, and I will not collect identifying information such as your name, email address or IP address. You will not be identified to me. The survey questions will be about how you felt in your lessons and your reactions to the exercise.

I will do my best to keep your information confidential. All data is stored in a password protected electronic format. To help protect your confidentiality, the surveys will not contain information that will personally identify you. The results of this study will be used for scholarly purposes only and may be shared with University of Bridgeport representatives.

If you have any questions about the research study, please contact me: Emilie Roberts Hannon - ehannon@bridgeport.edu (203) 984-3320

This research has been reviewed according to University of Bridgeport IRB procedures for research involving human subjects. If you have questions about your rights as a research participant, or wish to obtain information, ask questions, or discuss any concerns about this study with someone other than me, you may talk to UB's IRB Administrator at irb@bridgeport.edu.

Signature of research participant.. .....

Date: 09-14-23

Signature of researcher..... I believe the participant is giving informed consent to participate in this study. Date: 9/14/23

Permission to Take Part in a Human Research Study

The purpose of this research project is to determine whether a brief mindfulness exercise, done near the beginning of a lesson, will enhance a student's comfort and learning. This is a research project being conducted by Emilie Roberts Hannon at the University of Bridgeport. You are invited to participate in this research project because you are a student studying voice.

Your participation in this research study is voluntary. You may choose not to participate. If you decide to participate in this research survey, you may withdraw at any time. If you decide not to participate in this study or if you withdraw from participating at any time, you will not be penalized.

The first part of the study will consist of five private voice lessons. The first lesson will be without the mindfulness exercise, then two lessons with the exercise, then two lessons where you will choose whether include the exercise or not. If you participate, I will be making note of what I have observed in each class. The lessons will be the same whether you choose to participate in the study or not. There will not be different lessons for participants.

The other procedure involves filling out two online surveys via Survey Monkey. One survey will be given after the first lesson and consists of four questions, and other survey will be given after the last lesson and consist of seven questions. They should each take from five to twenty-five minutes, depending on how much you choose to write. Your responses will be confidential, and I will not collect identifying information such as your name, email address or IP address. You will not be identified to me. The survey questions will be about how you felt in your lessons and your reactions to the exercise.

I will do my best to keep your information confidential. All data is stored in a password protected electronic format. To help protect your confidentiality, the surveys will not contain information that will personally identify you. The results of this study will be used for scholarly purposes only and may be shared with University of Bridgeport representatives.

If you have any questions about the research study, please contact me: Emilie Roberts Hannon - ehannon@bridgeport.edu (203) 984-3320

This research has been reviewed according to University of Bridgeport IRB procedures for research involving human subjects. If you have questions about your rights as a research participant, or wish to obtain information, ask questions, or discuss any concerns about this study with someone other than me, you may talk to UB's IRB Administrator at irb@bridgeport.edu.

Signature of research participant..... .....

Date: .....

Signature of researcher..... I believe the participant is giving informed consent to participate in this study. Date: 10-4-23

Permission to Take Part in a Human Research Study

The purpose of this research project is to determine whether a brief mindfulness exercise, done near the beginning of a lesson, will enhance a student's comfort and learning. This is a research project being conducted by Emilie Roberts Hannon at the University of Bridgeport. You are invited to participate in this research project because you are a student studying voice.

Your participation in this research study is voluntary. You may choose not to participate. If you decide to participate in this research survey, you may withdraw at any time. If you decide not to participate in this study or if you withdraw from participating at any time, you will not be penalized.

The first part of the study will consist of five private voice lessons. The first lesson will be without the mindfulness exercise, then two lessons with the exercise, then two lessons where you will choose whether include the exercise or not. If you participate, I will be making note of what I have observed in each class. The lessons will be the same whether you choose to participate in the study or not. There will not be different lessons for participants.

The other procedure involves filling out two online surveys via Survey Monkey. One survey will be given after the first lesson and consists of four questions, and other survey will be given after the last lesson and consist of seven questions. They should each take from five to twenty-five minutes, depending on how much you choose to write. Your responses will be confidential, and I will not collect identifying information such as your name, email address or IP address. You will not be identified to me. The survey questions will be about how you felt in your lessons and your reactions to the exercise.

I will do my best to keep your information confidential. All data is stored in a password protected electronic format. To help protect your confidentiality, the surveys will not contain information that will personally identify you. The results of this study will be used for scholarly purposes only and may be shared with University of Bridgeport representatives.

If you have any questions about the research study, please contact me: Emilie Roberts Hannon - ehannon@bridgeport.edu (203) 984-3320

This research has been reviewed according to University of Bridgeport IRB procedures for research involving human subjects. If you have questions about your rights as a research participant, or wish to obtain information, ask questions, or discuss any concerns about this study with someone other than me, you may talk to UB's IRB Administrator at irb@bridgeport.edu.

Signature of research participant .....

Date: 9/12/23

Signature of researcher..... I believe the participant is giving informed consent to participate in this study. Date: 9/12/23

Permission to Take Part in a Human Research Study

The purpose of this research project is to determine whether a brief mindfulness exercise, done near the beginning of a lesson, will enhance a student's comfort and learning. This is a research project being conducted by Emilie Roberts Hannon at the University of Bridgeport. You are invited to participate in this research project because you are a student studying voice.

Your participation in this research study is voluntary. You may choose not to participate. If you decide to participate in this research survey, you may withdraw at any time. If you decide not to participate in this study or if you withdraw from participating at any time, you will not be penalized.

The first part of the study will consist of five private voice lessons. The first lesson will be without the mindfulness exercise, then two lessons with the exercise, then two lessons where you will choose whether include the exercise or not. If you participate, I will be making note of what I have observed in each class. The lessons will be the same whether you choose to participate in the study or not. There will not be different lessons for participants.

The other procedure involves filling out two online surveys via Survey Monkey. One survey will be given after the first lesson and consists of four questions, and other survey will be given after the last lesson and consist of seven questions. They should each take from five to twenty-five minutes, depending on how much you choose to write. Your responses will be confidential, and I will not collect identifying information such as your name, email address or IP address. You will not be identified to me. The survey questions will be about how you felt in your lessons and your reactions to the exercise.

I will do my best to keep your information confidential. All data is stored in a password protected electronic format. To help protect your confidentiality, the surveys will not contain information that will personally identify you. The results of this study will be used for scholarly purposes only and may be shared with University of Bridgeport representatives.

If you have any questions about the research study, please contact me: Emilie Roberts Hannon - ehannon@bridgeport.edu (203) 984-3320

This research has been reviewed according to University of Bridgeport IRB procedures for research involving human subjects. If you have questions about your rights as a research participant, or wish to obtain information, ask questions, or discuss any concerns about this study with someone other than me, you may talk to UB's IRB Administrator at irb@bridgeport.edu.

Signature of research participant

Date: 9-15-23

Signature of researcher..... I believe the participant is giving informed consent to participate in this study. Date: 9-15-23