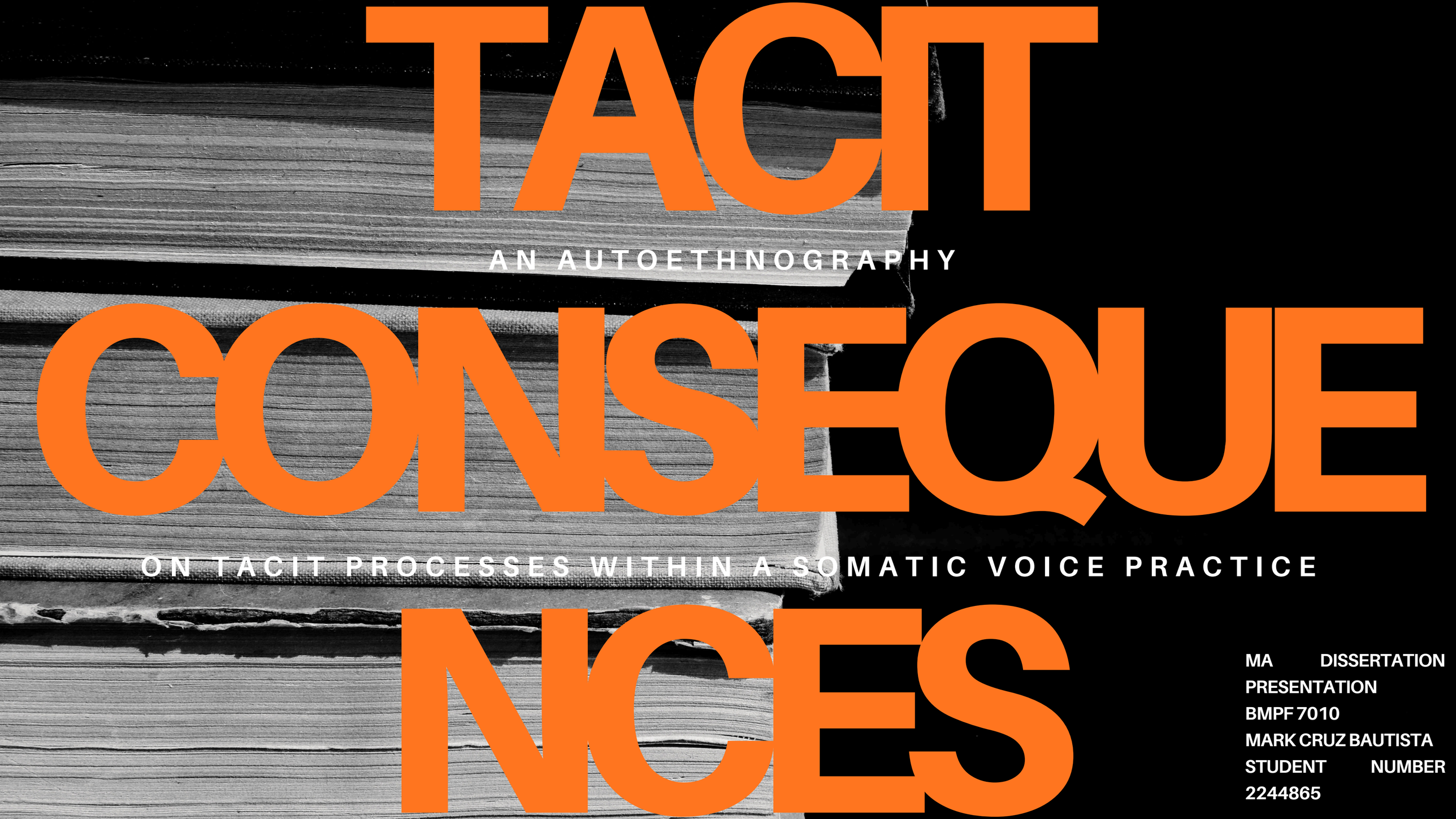
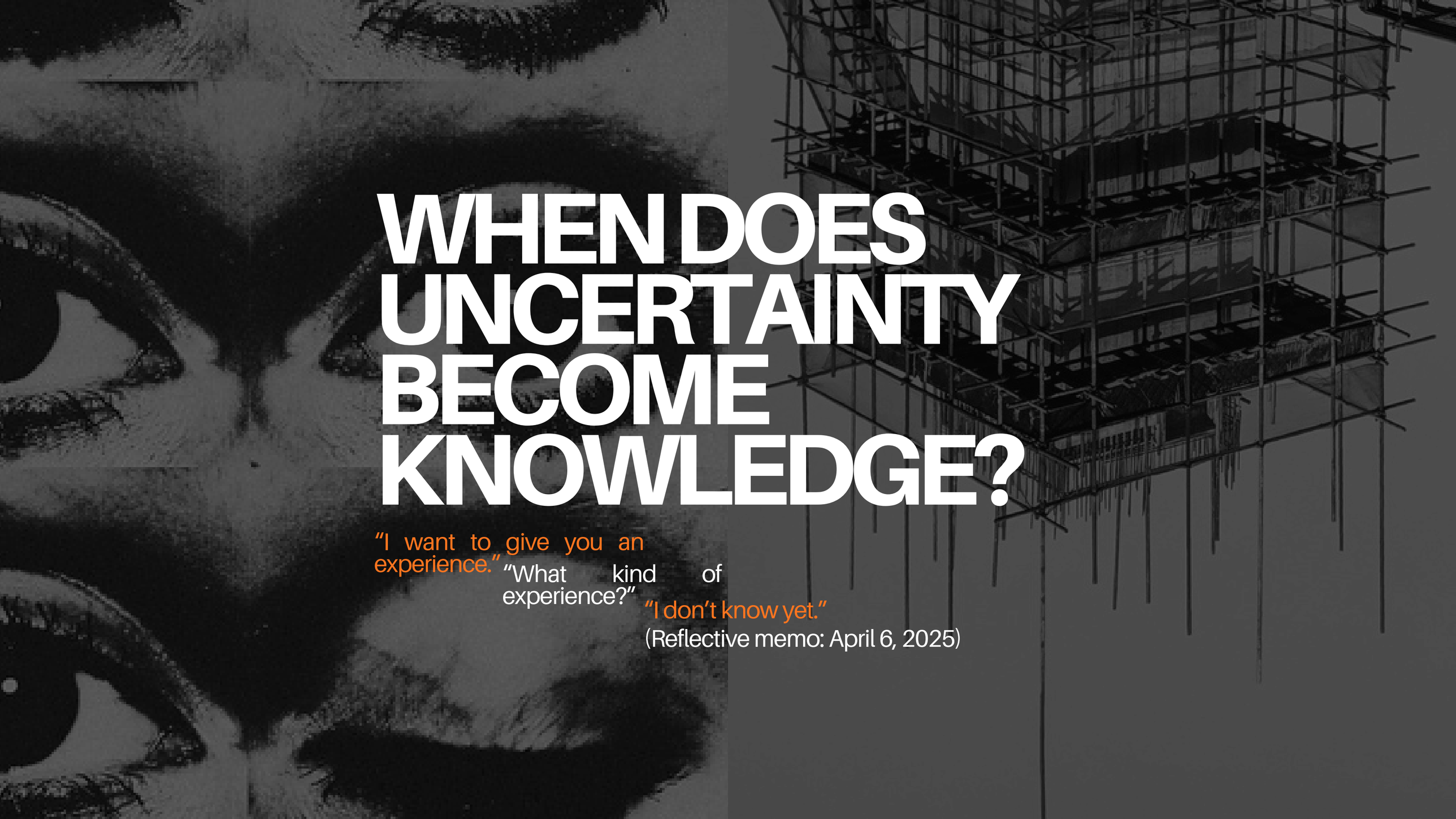


TACIT CONSEQUENCES

AN AUTOETHNOGRAPHY

ON TACIT PROCESSES WITHIN A SOMATIC VOICE PRACTICE

MA DISSERTATION PRESENTATION
BMPF 7010
MARK CRUZ BAUTISTA
STUDENT NUMBER
2244865



WHEN DOES UNCERTAINTY BECOME KNOWLEDGE?

"I want to give you an experience."

"What kind of experience?"

"I don't know yet."

(Reflective memo: April 6, 2025)

EVIDENCE BASED VOICE PEDAGOGY

(RAGAN, 2018)

WHAT IS OUR EPISTEMOLOGY WITHIN OUR FIELD?

PRACTITIONERS PROVIDE PROBLEMS FOR THE ACADEMY TO SOLVE (SCHÖN, 2017)

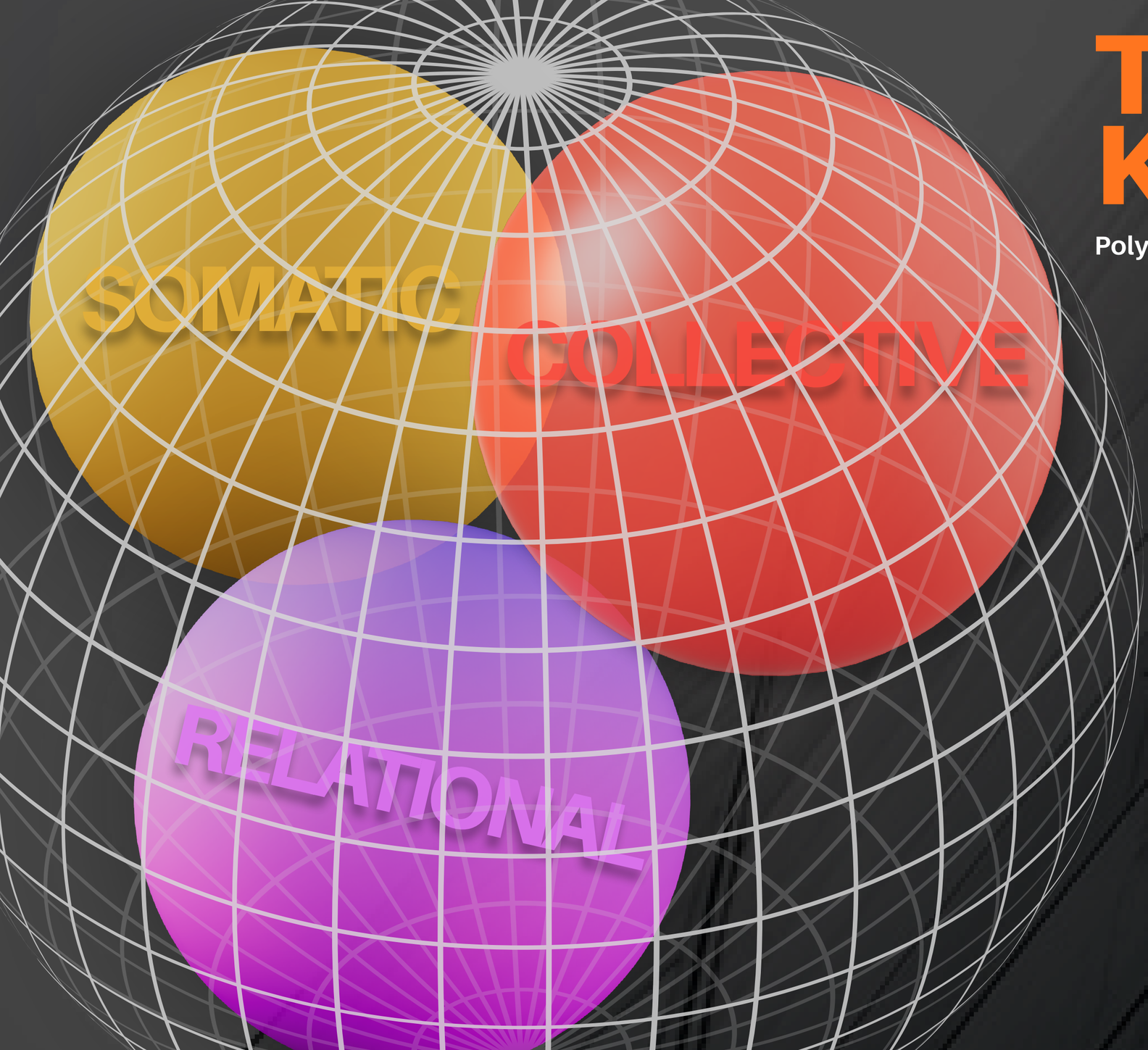
QUESTIONING THE KNOWLEDGE HIERARCHY AND PIPELINE

PILLARS OF EBVP:
1) VOICE RESEARCH
2) PRACTITIONER EXPERIENCE
3) STUDENT EXPERIENCE



“WE CAN KNOW MORE THAN WE CAN ARTICULATE”

Polyani (1966)

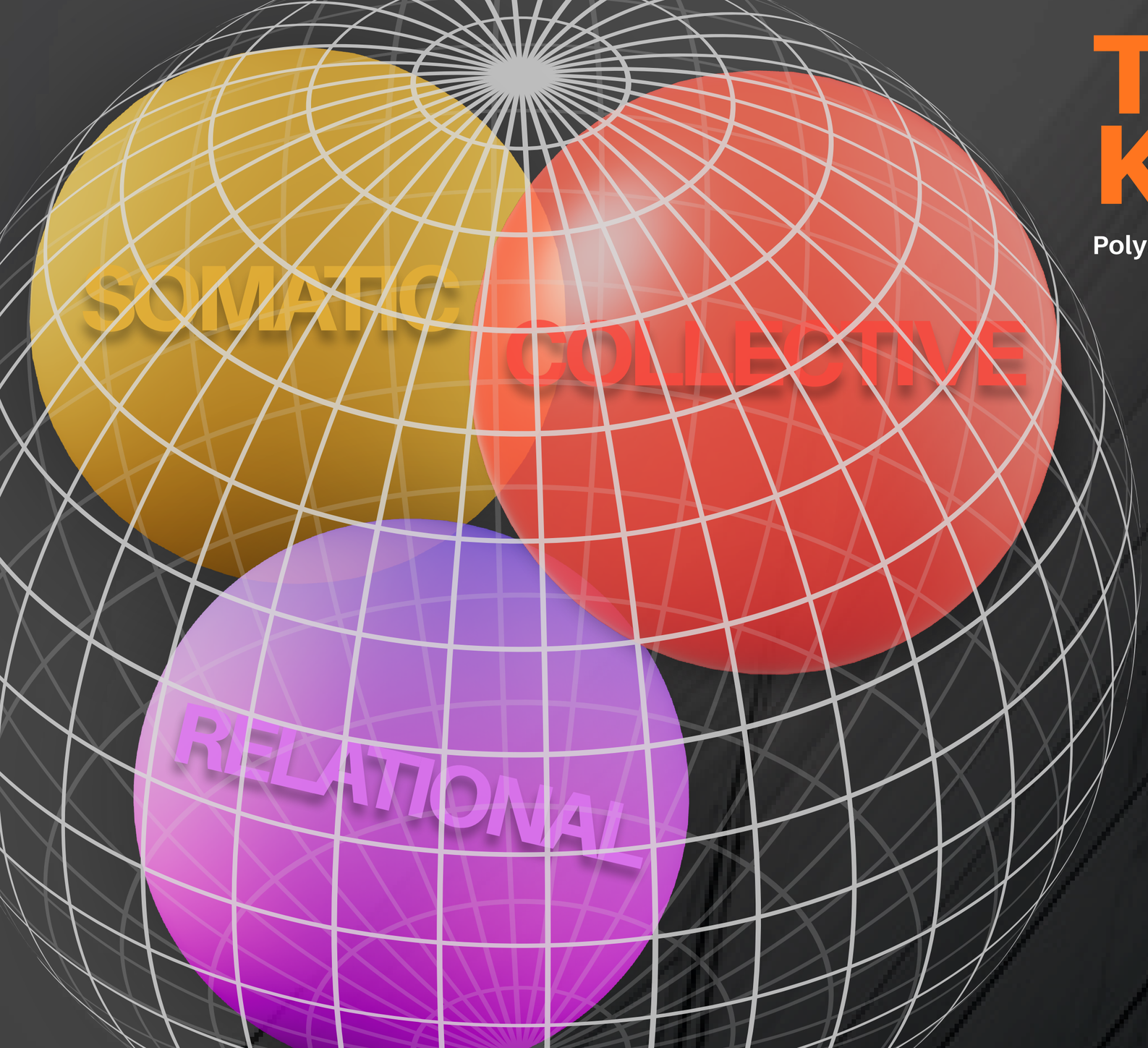


TACIT KNOWLEDGE

Polyani (1966)

3 Types of Technical Tacit Knowledge

Collins (2010); Spatz (2016)



TACIT KNOWLEDGE

Polyani (1966)

Key Insight: these distinctions help specify what aspects of tacitness are being examined. In this study, tacit practitioner processes refer to the partially conscious activities through which embodied vocal knowledge is noticed, interpreted, adjusted, tested, and communicated.

RATIONALE & AIMS

RATIONALE:

SOMATICS & THE SUBJECTIVE EXPERIENCE > SITE OF INQUIRY >PRACTICE **AS** RESEARCH

AIMS:

PROVIDE TANGIBLE AND RIGOROUS INSIGHTS FROM MY EMBODIED PRACTICE, BY TRANSFORMING TACIT-SOMATIC KNOWLEGE INTO PEDAGOGICAL KNOWLEDGE THAT CAN BE SHARED, CRITIQUED AND FURTHER DEVELOPED

RESEARCH QUESTION

WHAT DOES AN AUTOETHNOGRAPHIC STUDY INTO MY OWN PRACTICE AS A SOMATIC VOICE PRACTITIONER REVEAL ABOUT HOW TACIT PRACTITIONER-KNOWLEDGE IS GENERATED AND SUSTAINED?

PRACTITIONER AS SITE OF INQUIRY

Conceptual Framework

Practice as a collection of techniques stored within the body (Spatz, 2016)

The body as sedimented and intertwined across the physical cognitive, cultural, social, psychological, and affective dimensions (Merleau-Ponty, 2014; Rodrigues, 2023)

Bridging personal and professional experiences to cultural and societal contexts (Anderson, 2006)

PRACTITIONER -RESEARCH WARRANTS

MORE AUTOETHNOGRAPHY

EVIDENCE BASED VOICE PEDAGOGY

DEMYSTIFYING THE TACIT

SITUATING THE PRACTITIONER AS THE SITE OF INQUIRY

AUTOETHNOGRAPHY IN VOICE PEDAGOGY

LITERATURE REVIEW & METHODOLOGICAL ARGUMENT

SITUATING & ORIENTING THE TACIT

literature review > research edges > centering the practitioner

WHY AUTOETHNOGRAPHY?

Somatic Voice Practice is Cultrually Situated
Fetokaki (2023); Eidsheim (2019)

THE BODY IS SITUATED AND BOTH INDIVIDUAL AND COLLECTIVE KNOWLEDGE ARE NOT NEUTRAL

Critically Engaging with the Intersectionality of Practice
Guidi (2026)

EXPOSING AND CHALLENGING COLLECTIVE AND RELATIONAL TACITITY

Somatic Practice Begins with the Subjective Experience
Gilman (2014); Mingle (2018)

PRACTITIONER EMBODIMENT COMES BEFORE TRANSMISSION

The Double Hermeneutic and Systematic Reflexivity
Beattie (2024)

WRITING ABOUT EXPERIENCE, WRITING ABOUT DATA & WRITING AS DATA

AUTOETHNOGRAPHY IN VOICE PEDAGOGY

PROBLEM:	LIMITED AND FRAGMENTED BODY OF LITERATURE/PRIMARILY LOCATED IN TERTIARY FIELDS
AREAS OF STUDY:	IDENTITY AND POWER (JENSSEN, 2021), ARTISTIC PROCESS (ASZODI, 2017), AND PRACTITIONER KNOWLEDGE (FLOCK, 2020; HOLMES, (2016)
LIMINAL SPACES (SPRY, 2011)	TACIT EXPERIENCE BECOMING EXPLICIT THROUGH AUTOETHNOGRAPHY
CENTRAL TASKS:	INTERPRETATION OF EXPERIENCE AND ENGAGING WITH POSITIONALITY

METHODOLOGY

Embodied Practice Research
Spatz (2016)

MATERIAL EPISTEMOLOGY & TECHNIQUE AS KNOWLEDGE

Interpretivist-Constructionism & Phenomenology of Perception
Merleau-Ponty (2014); Johannes L. (2020)

BODY AS THE ORIGIN OF PERCEPTION & THE EPISTEMOLOGY OF WESTERN SOMATICS (HANNA, 2004)

Analytic Autoethnography
Anderson (2006)

EXPLICITLY LINKING THEORY TO PRACTICE & SYSTEMATIC SELF-INQUIRY

Layered Accounts & Crystallisation
Beattie (2024); Ellingson (2009)

CONSTRUCTING A PRISMATIC AND RESONANT UNDERSTANDING OF PRACTICE

DATA COLLECTION



PRIMARY DATA SOURCES (LAYER 1):

REFLECTIVE JOURNALS, REFLECTIVE MEMOS (PRE-INQUIRY), THEORETICAL MEMOS (PRE-INQUIRY), WRITTEN CORRESPONDENCE (E.G.: COLLEAGUES, STUDENTS, TUTORS, CLIENTS)

TEXT SPINNING (ADAMS, JONES AND ELLIS, 2015):

PRIMARY DATA SOURCES PROVIDE THE STARTING POINT TO TRIGGER AN ITERATIVE-REFLEXIVE PROCESS THAT RECALL MEMORY AND EMBODIED EXPERIENCE, TO CREATE A SINGULAR EPISODIC NARRATIVE

RETROSPECTIVE DATA + PROSPECTIVE DATA (LAYER 2):

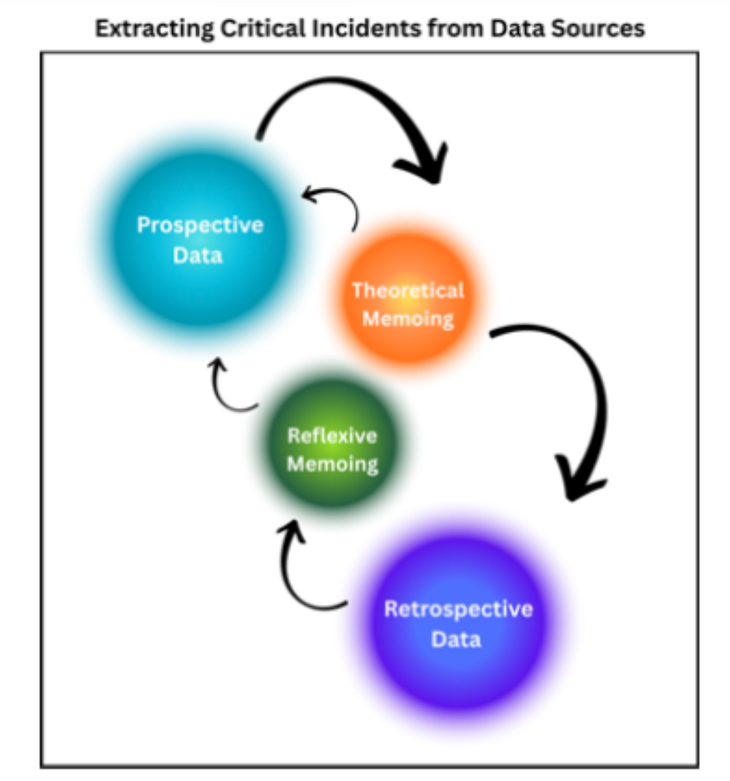
TWO LAYERS OF DATA WERE PRODUCED AND WOVEN TOGETHER TO CRYSTALISE FINDINGS (ELLINGSON, 2009)

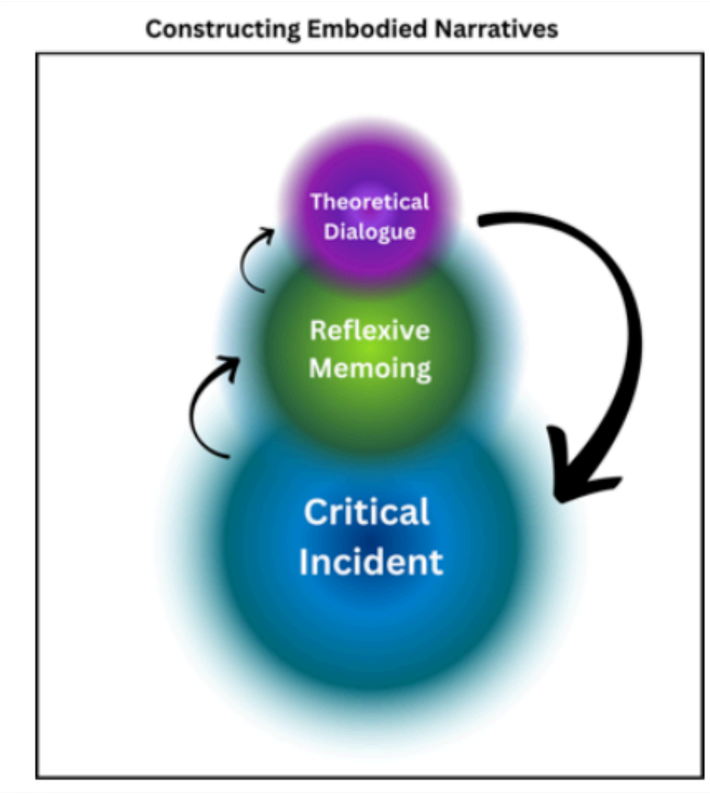
REFLEXIVE MEMOS WERE PRODUCED DURING THE STUDY TO RECORD PROCESS AND MAINTAIN RIGOR

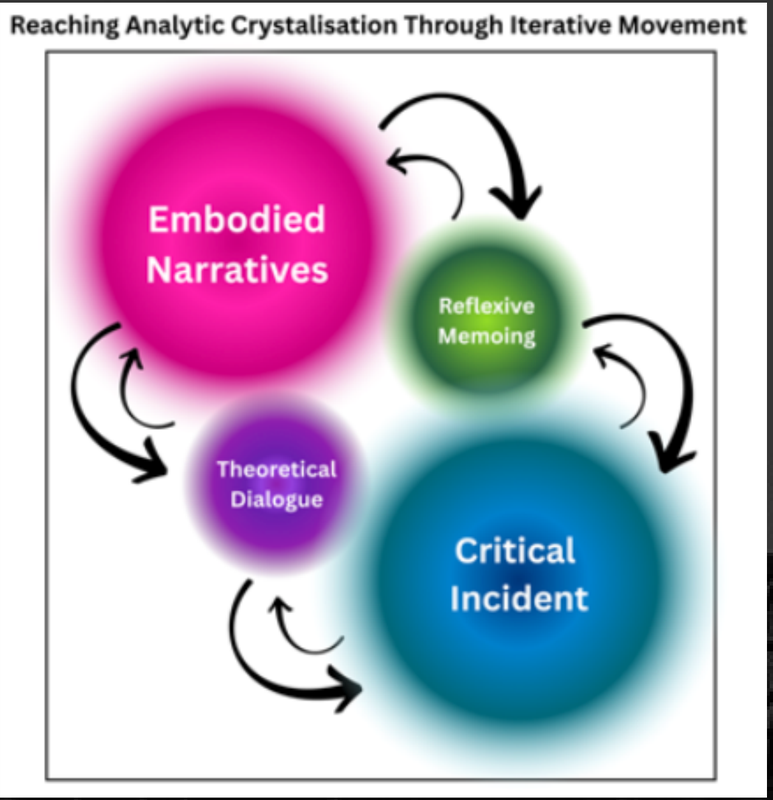
NARRATIVE CONSTRUCTION/ANALYSIS

RETROSPECTIVE MEMOS WERE ANALYSED THEMATICALLY TO FIND CRITICAL INCIDENCES (ADAMS, JONES AND ELLIS, 2015)

OPEN THEORETICAL CODING BASED ON PACE (2012)







NARRATIVE CONSTRUCTION /ANALYSIS

OPEN THEORETICAL CODING BASED ON PACE (2012)

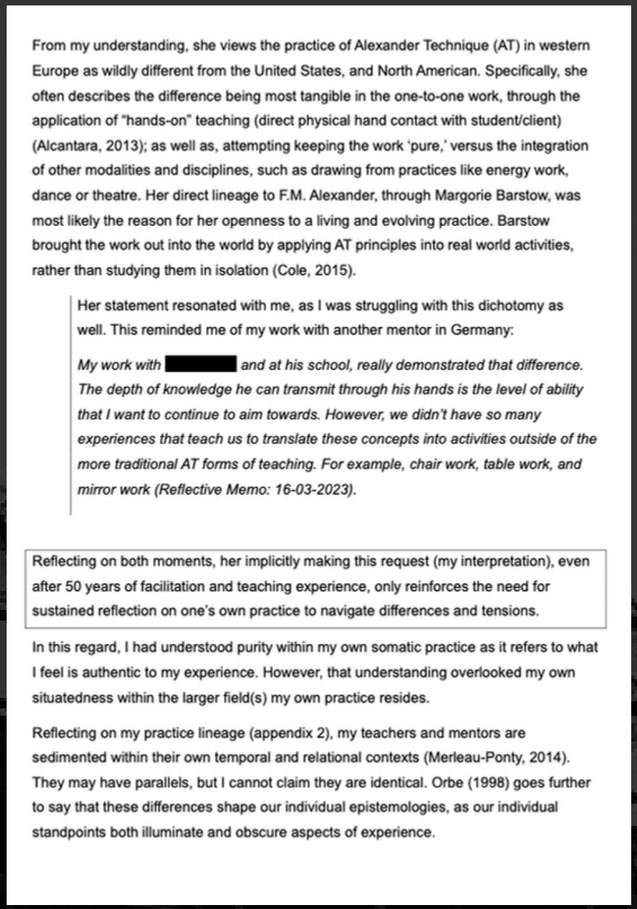
RETROSPECTIVE MEMOS WERE ANALYSED THEMATICALLY TO FIND CRITICAL INCIDENCES (ADAMS, JONES AND ELLIS, 2015)

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

NARRATIVE CONSTRUCTION/ANALYSIS

LAYERED ACCOUNTS DEMONSTRATED THE RESONANCE BETWEEN PERSONAL EXPERIENCE, THEORY, AND CULTURAL/PROFESSIONAL SIGNIFICANCE (BEATTIE, 2024)

THREE LAYERS: CONSTRUCTED NARRATIVE, THEORETICAL DISCOURSE, AND REFLECTIVE (PROSPECTIVE) MEMOS, ELEVATING PERSONAL REFLECTION INTO SYSTEMATIC INQUIRY INTO SUBJECTIVE EXPERIENCE (ADAMS, JONES AND ELLIS, 2015).



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

> Her statement resonated with me, as I was struggling with this dichotomy as well. This reminded me of my work with another mentor in Germany:
>
> *My work with* [redacted] *and at his school, really demonstrated that difference. The depth of knowledge he can transmit through his hands is the level of ability that I want to continue to aim towards. However, we didn't have so many experiences that teach us to translate these concepts into activities outside of the more traditional AT forms of teaching. For example, chair work, table work, and mirror work (Reflective Memo: 16-03-2023).*

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

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

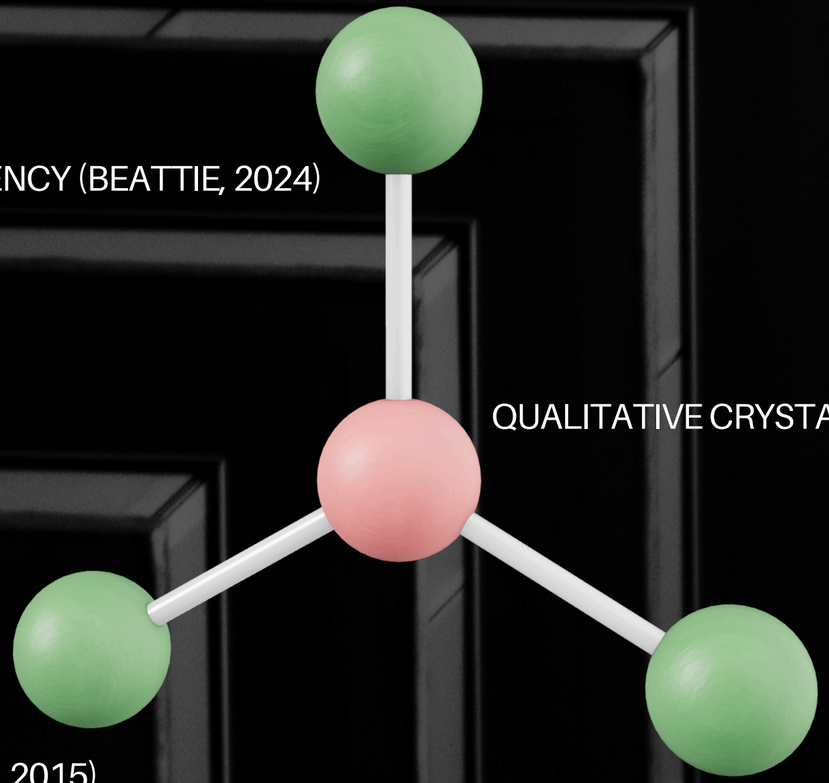
Reflecting on my practice lineage (appendix 2), my teachers and mentors are sedimented within their own temporal and relational contexts (Merleau-Ponty, 2014). They may have parallels, but I cannot claim they are identical. Orbe (1998) goes further to say that these differences shape our individual epistemologies,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

ETHICS AND RIGOR

THIS PROJECT WAS APPROVED BY THE UWTSD ETHICS BOARD

PERSONAL DISCLOSURE:	PERSONAL DISCLOSURE OF PRIVATE INFORMATION WAS CONSIDERED CAREFULLY WITH GUIDANCE FROM MY MODULE LEAD
CONFIDENTIALITY:	PERSONS MENTIONED IN THIS STUDY ARE THROUGH THE LENS OF MY OWN EXPERIENCE, AND WERE NOT PARTICIPANTS. ANY IDENTIFIYING MARKERS WERE ANONYMISED.
REFLEXIVITY AND RIGOR:	REFLEXIVITY IS BUILT-IN TO THE METHOD BECAUSE SYSTEMATIC REFLECTIVE AND REFLEXIVE WRITING ITSELF IS A PROCESSES OF ANALYSIS (BEATTIE, 2024)
INSIDER RESEARCH:	INSIDER STATUS AFFORDS ACCESS TO TACIT PRACTITIONER EXPERIENCE, THAT ARE DIFFICULT FOR OUTSIDE PARTICIPANTS TO TRANSMIT (AGUILAR, TORRES AND MACIAS, 2025)
CRYSTALLISATION AND RIGOR MARKERS:	GENERALISABILITY WAS NOT THE AIM > CRYSTALLISATION AS RIGOR MARKERS (ELLINGSON, 2009) > PRODUCE "A CONVINCING ACCOUNT OF HOW MULTIDIMENSIONAL RESEARCH ELEMENTS CONNECT TO ONE ANOTHER" (BEATTIE, 2024; P. 78)

METHODOLOGICAL DESIGN SUPPORTING RIGOR



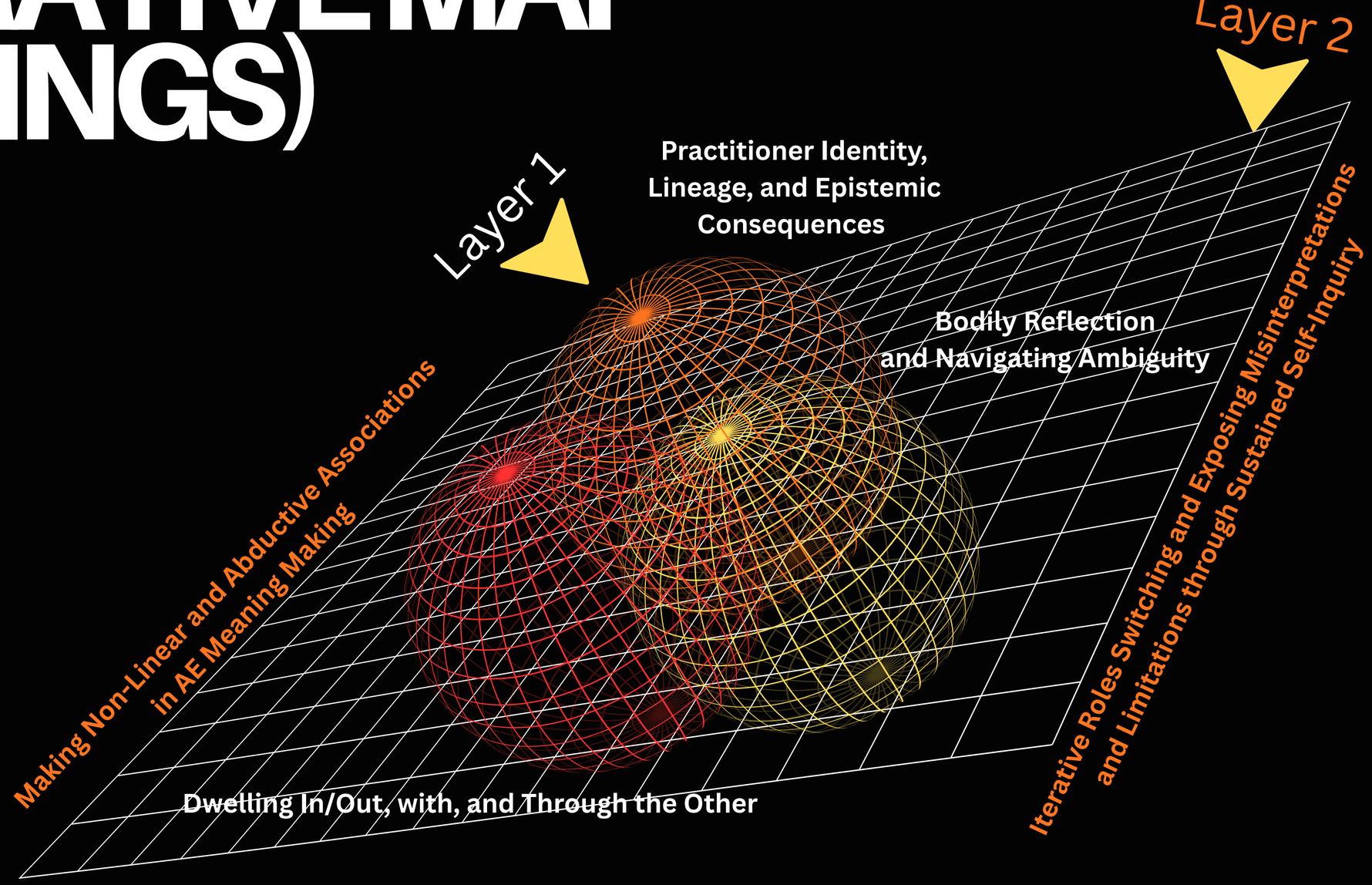
AUTOETHNOGRAPHIC COGENCY (BEATTIE, 2024)

QUALITATIVE CRYSTALLISATION (ELLINGSON, 2009)

RESONANCE (ADAMS, ELLIS AND JONES, 2015)

THEORETICAL PLAUSIBILITY (ANDERSON, 2006)

NARRATIVE MAP (FINDINGS)





EPISODE 1:

Practitioner Identity, Lineage, and Epistemic Consequences

PRACTITIONER LINEAGE AND COLLECTIVE TACITNESS

Practice does not exist within a vaccum

European AT vs. North American AT Practice

Marjorie Barstow > Robyn Avalon > Me

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

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

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

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

PRACTITIONER LINEAGE AND COLLECTIVE TACITNESS

Practice does not exist within a vaccum

Commitments to practitioner epistemologies (collective tacitness) obscure limitations to their practice.

AE facilitated in making this collective tacitness visible.

Provided more nuanced considerations for reflective practice.

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

> There was a silent communication between us, as she reminded me to allow the ground to support my being upright, rather than trying to hold myself together. In that moment, I thought to myself how much my experience of ease within my body has shifted. She was trying to show me her experience or ease and organization in herself. I began to ask myself what she was going to teach that day, and she noticed I fell out of the moment, so we moved on to something else.
>
> *"Maybe it's not something new, but a reminder of something we've always had" (Reflective Memo: 06-04-2024).*



EPISODE 2:

Bodily Reflection and Navigating Ambiguity



THE VALUE OF AMBIGUITY

Focusing on Process rather than Outcome

When does explanation prevent discovery?

Experiencing ambiguity through different roles

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

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

What Foultier (2022) reveals in this reflection is a careful negotiation that takes place in real time, between providing experience and explanation, that is multimodal and relational. Front-loading theory by explaining the granular details of the vocal mechanism impeded her real time perceptual understanding of the task during her attempt. Fredricksson (2024) argues that this is due to a misalignment with a potentially faulty sensory awareness echoed by Hanna (2004) and Alexander (2019), together with a conceptual explanation (given by me) that contradicted her felt experience. Consequently, she was unable to reorganize the vocal task in real time. Taking the exploratory approach first allowed perceptual and embodied understanding to develop, that made conceptual understanding useful.

PROCESS-BASED LEARNING IS SOMATIC LEARNING

Sustained ambiguity as pedagogical tool for both practitioner and student

Misalignment of Sensory Experience
Fredericksson (2024)

Disrupting Habitual Expectations
Foultier (2022)

Retrospectively, I have reconstructed the process I experienced as:

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



EPISODE 3:

Dwelling In/Out, with, and Through the Other

STABILITY THROUGH COLLECTIVE INSTABILITY

Dwelling within around, and through, Self > Other > Environment
(Polyani, 1966)

Concept of You/Me
(Avalon, 2025)

Mirroring
Shared Weight
Relational Attention
(Rae, 2011)

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

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

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

39

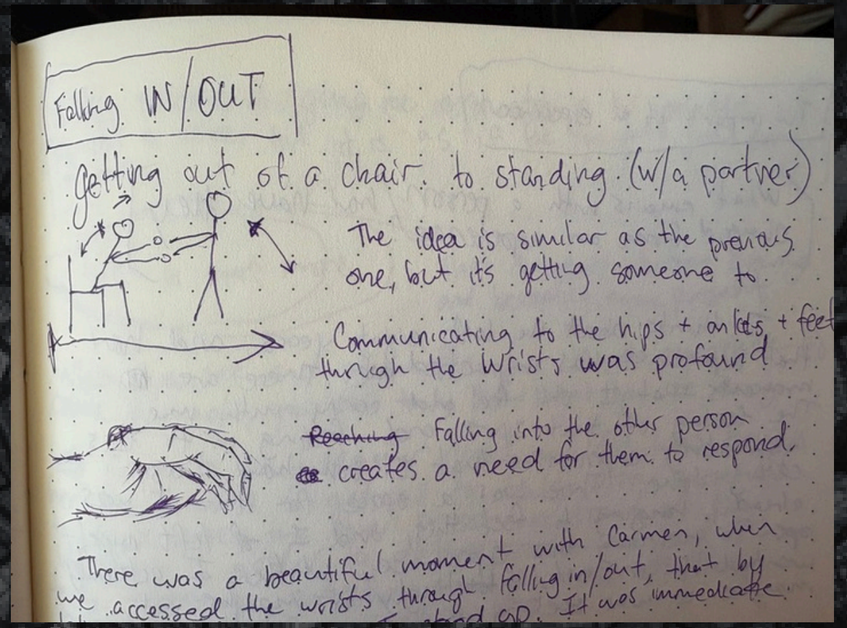
This draws parallels to Contact improvisation (CI), a somatically oriented contemporary dance practice, may provide interpretive clarity in this moment. Deans and Pini (2022) consider interkinesthetic agency a marker of expertise in CI, and draws some parallels to negotiating my teacher's concept of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

STABILITY THROUGH COLLECTIVE INSTABILITY

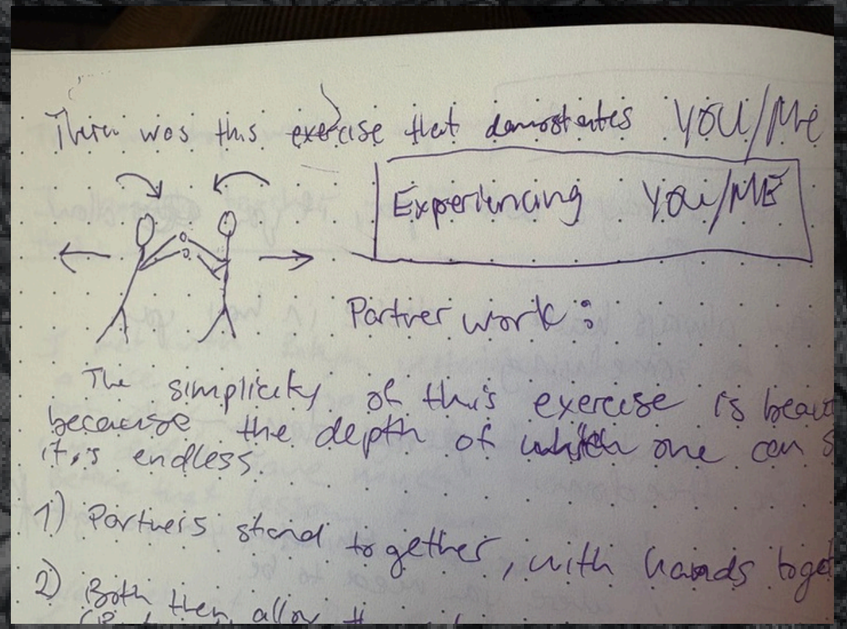
Dwelling within around, and through, Self > Other > Environment
(Polyani, 1966)

Concept of You/Me
(Avalon, 2025)

Mirroring
Shared Weight
Relational Attention
(Rae, 2011)



Workshop notes with AT Teacher in Berlin - April 6th, 2025



LAYER 2: GENERATIVE PROCESSES

ITERATIVE ROLE-SWITCHING AND EXPOSING MISINTERPRETATIONS AND LIMITATIONS THROUGH SUSTAINED SELF-INQUIRY

ABDUCTIVE AND NON-LINEAR REASONING WITHIN AE MEANING MAKING

ITERATIVE ROLE-SWITCHING AND EXPOSING MISINTERPRETATIONS AND LIMITATIONS THROUGH SUSTAINED SELF-INQUIRY

Metacognitive Reflection

Parable of the Blind Men and the Elephant



By Illustrator unknown - From Martha Adelaide Holton & Charles Madison Curry, Holton-Curry readers, Rand McNally & Co. (Chicago), p. 108., Public Domain, https://commons.wikimedia.org/w/index.php?curid=4581243

ITERATIVE ROLE-SWITCHING AND EXPOSING MISINTERPRETATIONS AND LIMITATIONS THROUGH SUSTAINED SELF-INQUIRY

Connecting Layer 1 to Layer 2

Positionality as an Analytic Lens & Challenging Insider-Outsider Dichotomy
(Dwyer and Buckle, 2009)

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

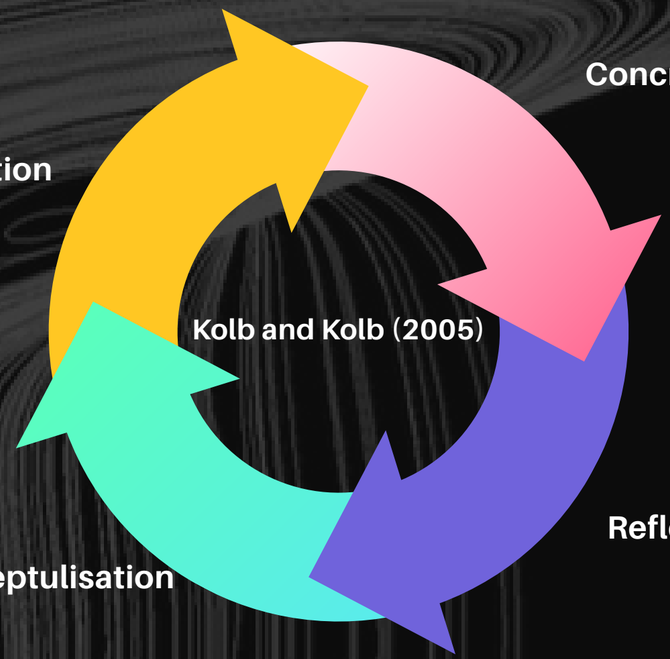
> I remember [redacted] put her hands on my shoulder for the first time in that masterclass, and it immediately felt like her presence is traveling through me. It felt electric, warm, and expansive. She asked me how I was feeling, and asked me "do you always do that?" I didn't know what she was talking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

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

EXTENDING KOLB'S CYCLE

Reflective practice does not exist within a vaccum

What happens within each step of the Kolb's cycle?

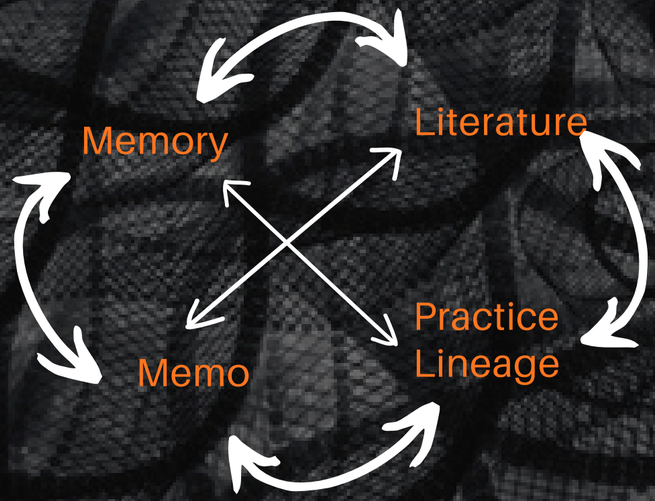


Retrospectively, I have reconstructed the process I experienced as:

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

MAKING NON-LINEAR AND ABDUCTIVE ASSOCIATIONS IN AE MEANING MAKING

Connecting Layer 1 to Layer 2



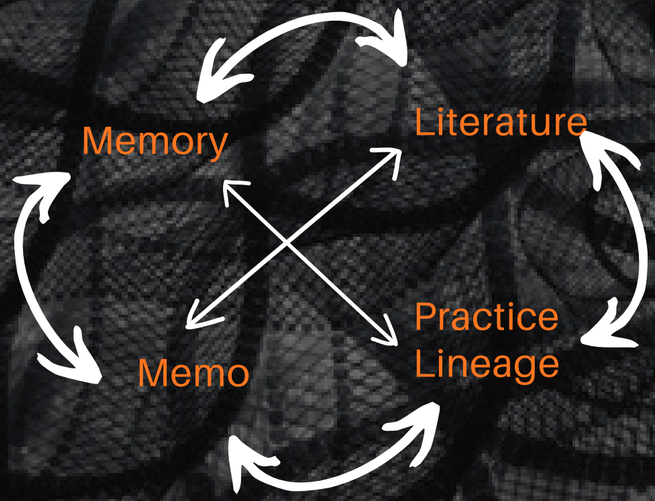
uncover and understand parts of her experience that may have remained tacit. Similarly, my reflexive memo on July 21st, 2026, shows a recursive role-switching process that generated an understanding of my practice through sustained self-inquiry, as I was reflecting on and reassessing my methodology for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

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

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

MAKING NON-LINEAR AND ABDUCTIVE ASSOCIATIONS IN AE MEANING MAKING

Connecting Layer 1 to Layer 2



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

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

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

39

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

MAKING NON-LINEAR AND ABDUCTIVE ASSOCIATIONS IN AE MEANING MAKING

Connecting Layer 1 to Layer 2

Positionality as an Analytic Lens & Challenging Insider-Outsider Dichotomy
(Dwyer and Buckle, 2009)

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

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

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

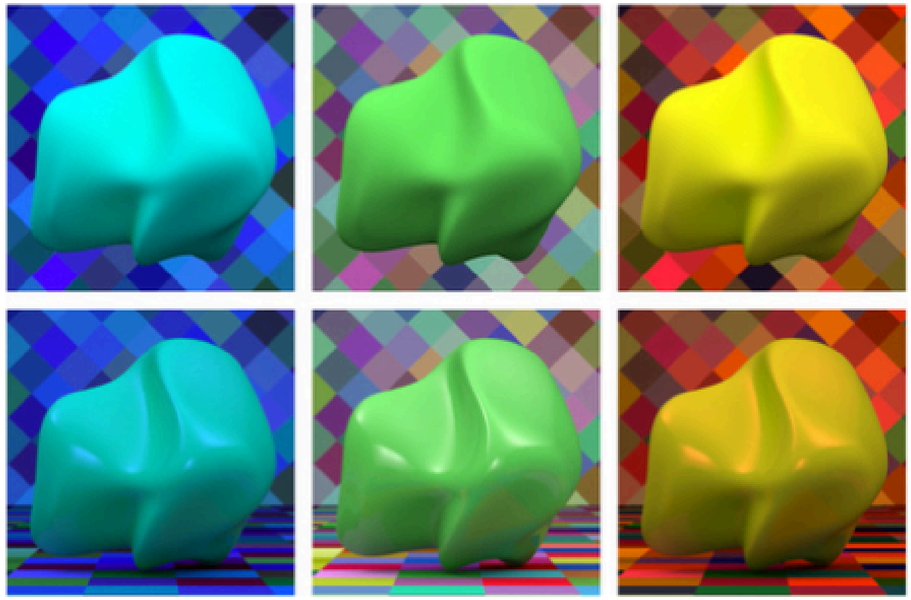
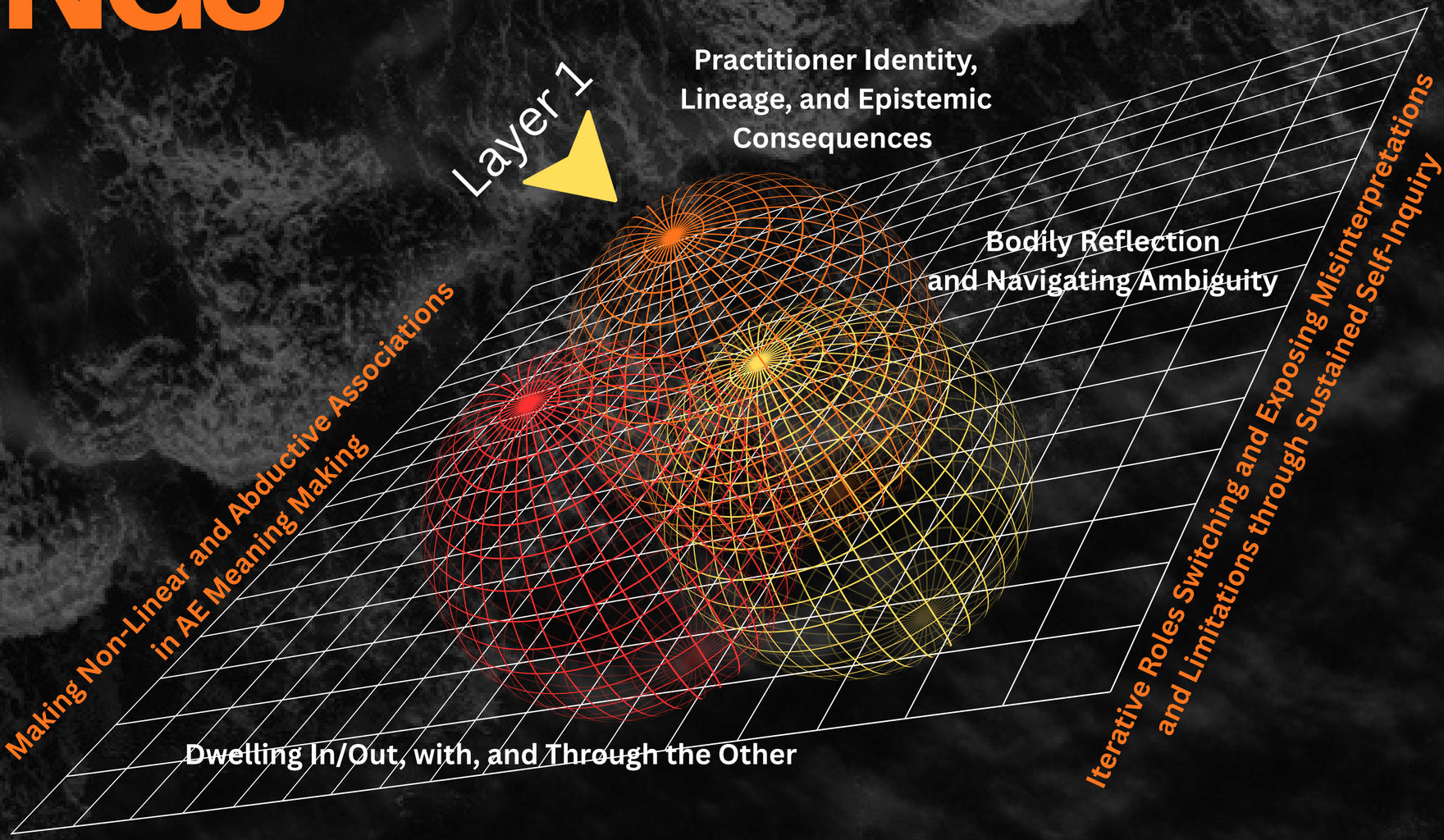
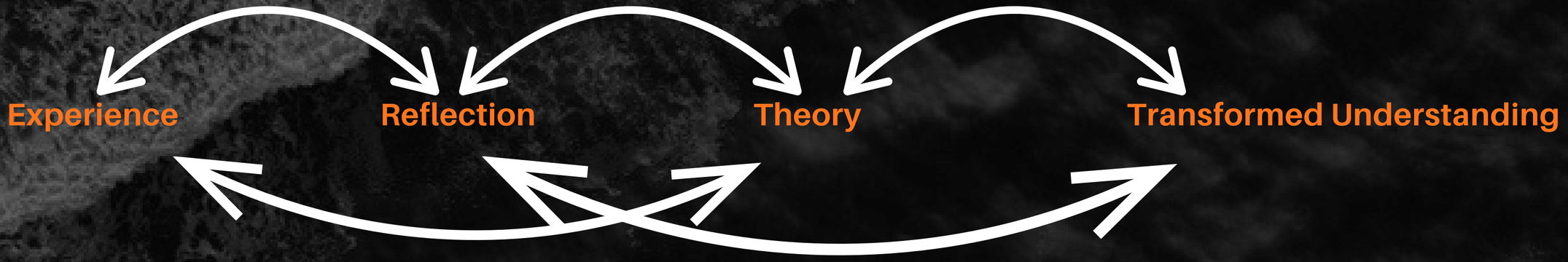


Figure 8: Changes in Colour Perception based on Environment (Todd, 2024). In reference to the reflexive memo above, this figure aims to illustrate the shift in the experience of phenomenon, when interpreting experience through different roles and domains of knowledge.

CRYSTALLISING FINDINGS



CONTINUE TO DISCOVER HOW YOU KNOW WITHIN YOUR PRACTICE



THANK YOU!

REFERENCES

Adams, T.E., Jones, S. and Ellis, C. (2015) *Autoethnography: Understanding qualitative research*. Oxford ; New York Oxford University Press.

Aguilar, J., Torres, G.M. and Macias, A.J. (2025) 'Insider research: Reflexivity, responsibility, and community-informed approaches', *Contemporary Educational Psychology*, 80, pp. 102345–102345. Available at: https://doi.org/10.1016/j.cedpsych.2025.102345.

Anderson, L. (2006) 'Analytic autoethnography', *Journal of Contemporary Ethnography*, 35(4), pp. 373–395. Available at: https://doi.org/10.1177/0891241605280449.

Avalon, R. (2025). Personal Interview - *Contemporary Alexander School*. Berlin, Germany. 18 May.

Aszodi, J. (2017) 'Got Lost: Embodied Vocal Performance at the Junction of Autoethnography and Practice-Based Research', Creative Selves / Creative Cultures . Palgrave Macmillan.

Beattie, L. (2024) *Autoethnography for beginners: a step-by-step guide*. Dr. Liana Beattie.

Collins, H. (2010) Tacit and explicit knowledge. University of Chicago Press.

Dwyer, S.C. and Buckle, J.L. (2009) 'The space between: On being an insider-outsider in qualitative research', International Journal of Qualitative Methods, 8(1), pp. 54–63. Available at: https://doi.org/https://doi.org/10.1177/160940690900800105.

REFERENCES

Eidsheim, N.S. (2019) The Race of Sound : Listening, Timbre, and Vocality in African American Music. Duke University Press.

Ellingson, L. (2009) Engaging Crystallization in Qualitative Research. SAGE Publications, Inc. Available at: https://doi.org/10.4135/9781412991476.

Fetokaki, S. (2023) ‘Whiteness, interpellation, and embodied technique in western classical vocal pedagogy’, Music Education Research, 25(3), pp. 319–329. Available at: https://doi.org/10.1080/14613808.2023.2222288.

Flock, L. (2020) ‘Freedom of the Singing Voice: An Exploration of the Mind-Body Connection, Performance Anxiety and Confidence through Methods of Fitzmaurice Voicework, Organic Intelligence, and Ziva Meditation’, Voice and Speech Review, 15(1),

Foultier, A.P. (2022) ‘Letting the body find its way: Skills, expertise, and bodily reflection’, Phenomenology and the Cognitive Sciences, 22(4), pp. 799–820. Available at: https://doi.org/10.1007/s11097-022-09838-2.

Fredricksson, K. (2024) ‘Difficult on purpose: embodied learning in the Feldenkrais method® and beyond’, Paragraph, 47(1), pp. 74–89. Available at: https://doi.org/10.3366/para.2024.0452.

Gilman, M. (2014) Body and voice : somatic re-education. Plural Publishing Inc.

REFERENCES

Guidi, L. (2026) ‘Language as embodied practice’, in A. Bazzoni and F. Buongiorno (eds) Performing embodiment: choreographies of affect, language, and social norms, pp. 15–48.

Holmes, S. (2016) ‘Autoethnography and voicework’, Voice and Speech Review, 10(2– 3), pp. 190–202. Available at: https://doi.org/10.1080/23268263.2016.1337552.

Jenssen, R.H. (2021) ‘Facing the Soprano: Uncovering a Feminist Performative “I” Through Autoethnography’, in E. Angelo, J. Knigge, M. Saether, and W. Waagen (eds) Higher Education as Context for Music Pedagogy Research. Cappelen Damm Forskning. Available at: https://doi.org/10.23865/noasp.119.

Johannes L, van der W. (2020) ‘Interpretivism-Constructivism as a research method in the humanities and social sciences – more to it than meets the eye’, International Journal of Philosophy and Theology, 8(1), pp. 59–68. Available at: https://doi.org/10.15640/ijpt.v8n1a5.

Johnson, R. (2011) Knowing in our bones. LAP Lambert Academic Publishing.

Kolb, A.Y. and Kolb, D.A. (2005) ‘Learning styles and learning spaces: Enhancing experiential learning in higher education’, Academy of Management Learning & Education, 4(2), pp. 193–212.

Merleau-Ponty, M. (2014) Phenomenology of perception. Routledge.

Mingle, A. (2018) Applications of somatic education principles to voice pedagogy, rucore.libraries.rutgers.edu. Available at: https://rucore.libraries.rutgers.edu/rutgers- lib/57293/ (Accessed: 2 July 2023).

REFERENCES

Pace, S. (2012) ‘Writing the self into research: Using grounded theory analytic strategies in autoethnography’, *TEXT: Journal of Writing and Writing Courses*, 16(13). Available at: https://doi.org/10.52086/001c.31147.

Polanyi, M. (1966) The Tacit Dimension. The University Of Chicago Press.

Ragan, K. (2018) ‘Defining evidence-based voice pedagogy: a new framework’, Journal of Singing, 75(2), pp. 157–164.

Spatz, B. (2015) What a body can do : Technique as knowledge, practice as research. Routledge, Taylor & Francis Group.