

Appendices - Jane Stansfield - BMPF7010 Module 6

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Appendix 1

Resources for Ageing Voices

- The Complete Vocal Institute in Copenhagen offers courses designed to equip singers with practical tools for maintaining vocal health and adapting to the changes associated with ageing.
- The Estill Voice Method (1988) - A structured approach to vocal training that emphasizes scientific principles and vocal function, aiding in the development of sustainable vocal techniques.
- Joan Lader's integrated approach - A holistic methodology combining voice science, therapy, and performance training to support vocal longevity and adaptability.

Other valuable resources that present multidisciplinary perspectives on vocal health for ageing singers include:-

- Choral Pedagogy and the Older Singer by Brenda Smith and Robert T. Sataloff (2012) This provides practical exercises and strategies specifically tailored to the needs of older female choristers.
- The Vocal Athlete by Wendy D. LeBorgne and Marci Rosenberg (DATE) caters to both singers and voice professionals, merging clinical and pedagogical approaches to vocal health. This resource features a comprehensive exercise guide, vocal care strategies, and insights into the anatomical and physiological changes affecting the ageing voice.
- National Center for Voice and Speech (NCVS). The NCVS offers programs and workshops that integrate research from vocology, speech therapy, and vocal pedagogy, supplying practical guidance for maintaining vocal health throughout the lifespan.
- Singing Through Change: Women's Voices in Midlife, Menopause, and Beyond by Nancy Bos, Joanne Bozeman, and Cate Frazier-Neely (DATE). This addresses the vocal challenges that women face during midlife and beyond, offering evidence-based strategies and exercises developed by a multidisciplinary team of experts.

ReferencesSmith, B. Sataloff, R.T. (2012). Choral Pedagogy and the Older Singer. San Diego: PluralPublishing.

LeBorgne, W.D. Rosenberg, M. (2019). The Vocal Athlete (Second Edition). San Diego: Plural Publishing.

Bos, N., Bozeman, J. Frazier-Neely, C. (2020). *Singing Through Change: Women's Voices in Midlife, Menopause, and Beyond*. Washington, D.C.: StudioBos Media.

Estill, J. (1988). *Estill Voice Training System*. Available at: <https://www.estillvoice.com> (Accessed: 26 February 2025).

Joan Lader - Vocal Pedagogue. (n.d.) Available at: <https://vocalpedagogy.com/vocal-pedagogue/joan-lader/> (Accessed: 26 February 2025).

Complete Vocal Institute (CVI). (n.d.) Available at: <https://completevocalinstitute.com> (Accessed: 26 February 2025).

National Center for Voice and Speech (NCVS). (n.d.) Available at: <https://ncvs.org> (Accessed: 26 February 2025).

Appendix 2 - Podcasts and Further Resources

Age UK Shropshire Telford & Wrekin (n.d.) Singing groups for older adults. Available at: <https://www.ageuk.org.uk/shropshireandtelford/activities-and-events/singing-groups/> (Accessed: 24 February 2025).

This provides community singing groups for older adults, encouraging social interaction and vocal engagement.

Alzheimer's Society (n.d.) Singing for the Brain: Music for dementia support. Available at: <https://www.alzheimers.org.uk/get-support/your-dementia-support-services/singing-for-the-brain> (Accessed: 24 February 2025).

This programme is designed to give patients and carers of dementia patients support through singing, with the view of enhancing well-being through music.

Armonico Consort (n.d.) Choirs for Over 55s and Older People. Available at: <https://www.armonico.org.uk/over-55s-older-people/> (Accessed: 24 February 2025).

An organisation that runs choirs and singing sessions for older adults, focusing on social well-being and vocal health.

BackTable ENT (2023) Aging voice: The science & the art. Available at: <https://www.backtable.com/shows/ent/podcasts/211/aging-voice-the-science-the-art> (Accessed: 24 February 2025).

A podcast discussing vocal ageing, vocal fold activity, and voice therapy with medical professionals.

Bozeman, J.H., Austin, N. and Rowell, L. (2020) Singing Through Change: Women's Voices in Midlife, Menopause, and Beyond. San Diego: Inside View Press.

A book exploring the impact of menopause and ageing on the female singing voice, offering research-based insights and practical strategies.

Day, V. (n.d.) Living A Vocal Life. Available at: <https://open.spotify.com/show/2URvTiaahyvBylr9PUtHhB> (Accessed: 24 February 2025).

A podcast featuring interviews with professional singers, vocal coaches, and researchers on vocal longevity.

Forget-me-not Chorus (n.d.) Singing sessions for dementia care. Available at: <https://www.forgetmenotchorus.com/> (Accessed: 24 February 2025).

A UK charity providing singing sessions for people with dementia, their families, and caregivers. GALA Choruses (n.d.)

Practical Remedies for the Aging Female Voice. Available at: <https://galachoruses.org/resource/practical-remedies-for-the-aging-female-voice> (Accessed: 24 February 2025).

An article providing strategies and exercises for maintaining vocal health in ageing female singers.

Golden-Oldies (n.d.) Bringing older people together through singing. Available at: <https://www.golden-oldies.org.uk/> (Accessed: 24 February 2025).

A UK-based initiative using singing to combat loneliness among older adults.

Institute for Healthy Singing and Voice Research (n.d.) Festival Singers Institute for Healthy Singing. Available at: <https://www.festivalsingers.org/institute-for-healthy-singing> (Accessed: 24 February 2025).

This provides education, webinars, and workshops for maintaining a healthy singing voice aimed at all ages.

Musicians' Union (MU) (n.d.) Vocal health for musicians. Available at: <https://musiciansunion.org.uk/health-safety-wellbeing/health-and-safety/key-health-and-safety-issues/vocal-health> (Accessed: 24 February 2025).

Offers professional guidance on vocal health, including best practices for singers and performers.

Reddit Community (2024) Written Resources on Senior/Aging Voices, r/choralmusic. Available at: https://www.reddit.com/r/choralmusic/comments/1dcez5g/written_resources_on_senior_aging_voices (Accessed: 24 February 2025).

An online forum discussing vocal health, ageing voices, and singing techniques for older singers.

Services for Education (n.d.) Community Choirs for Over 55s. Available at: <https://www.sfecharity.co.uk/about-us/community-choirs/> (Accessed: 24 February 2025).

Hosts choirs for people aged 55+ to encourage social connections and vocal well-being.

Streicher, L. (2023) Hormones and the voice. Dr. Streicher's Inside Information: The Menopause Podcast. Available at: <https://podcasts.apple.com/us/podcast/hormones-and-the-voice/id1615785832?i=1000627799252> (Accessed: 24 February 2025).

A podcast episode discussing the effects of hormonal changes on the female voice.

The Visceral Voice (n.d.) The Visceral Voice Podcast. Available at: <https://www.thevisceralvoice.com/podcast> (Accessed: 24 February 2025).

Explores vocal health, bodywork techniques, and vocal longevity through expert interviews.

Vocal Freedom (n.d.) Vocal Freedom Podcast. Available at: <https://vocalfreedom.podbean.com/> (Accessed: 24 February 2025).

Covers vocal health and wellness for professional and amateur singers. Vocal Health Education (n.d.) Training courses for vocal health. Available at: <https://>

vocalhealth.co.uk/ (Accessed: 24 February 2025).

Provides evidence-based training for singers, teachers, and professionals on vocal health and rehabilitation.

Voillequé, M. (2023) The voice and aging. Available at: <https://www.mvmusik.com/cant-wait-to-hear-you-episode-31> (Accessed: 24 February 2025).

A podcast episode on how hormones, fitness, and mindset affect vocal ageing.

YouTube - Lifelong Singing: Aging Voice Webinar (n.d.) Aging Voice Webinar. Available at: <https://www.youtube.com/watch?v=1cvPuzixYeE> (Accessed: 24 February 2025).

A webinar featuring expert discussions on vocal ageing and longevity.

Evidence-based podcasts:-

The Visceral Voice (n.d.) The Visceral Voice Podcast. Available at: <https://www.thevisceralvoice.com/podcast> (Accessed: 24 February 2025).

Day, V. (n.d.) Living A Vocal Life. Available at: <https://open.spotify.com/show/2URvTiaahyvBylr9PUtHhB> (Accessed: 24 February 2025).

Vocal Freedom (n.d.) Vocal Freedom Podcast. Available at: <https://vocalfreedom.podbean.com/> (Accessed: 24 February 2025).

Other current relevant podcasts include:-

Voillequé, M. (2023) The voice and ageing. Available at: <https://www.mvmusik.com/cant-wait-to-hear-you-episode-31> (Accessed: 24 February 2025).

BackTable ENT (2023) Ageing voice: The science & the art. Available at: <https://www.backtable.com/shows/ent/podcasts/211/aging-voice-the-science-the-art> (Accessed: 24 February 2025).

Streicher, L. (2023) Hormones and the voice. Dr. Streicher's Inside Information: The Menopause Podcast. Available at: <https://podcasts.apple.com/us/podcast/hormones-and-the-voice/id1615785832?i=1000627799252> (Accessed: 24 February 2025). Brunssen, K. (2023) The evolving singing voice: Changes across the lifespan. Available at: <https://www.youtube.com/watch?v=CQEdATYqLKk> (Accessed: 24 February 2025).

Bozeman, J.H. (2023) Menopause and singing through change. Available at: <https://www.youtube.com/watch?v=CQEdATYqLKk>

Appendix 3

Doschers Method and Proposed Podcast

Barbara Doscher is a vocal pedagogue who developed a method that emphasises the functional unity of the singing voice. This concept asserts that all vocal registers—chest, middle/modal, and head—should be balanced and seamlessly coordinated to foster healthy and efficient singing. Her approach is outlined in the book, *The Functional Unity of the Singing Voice* (1994), which integrates vocal science, pedagogy, and practical exercises to enhance vocal technique.

By following Doscher's method, ageing singers can:

- Strengthen head voice function, counteracting the tendency to rely too much on the chest voice.
- Improve flexibility and range, allowing for a smoother transition between registers.
- Enhance vocal longevity, preventing fatigue and promoting sustainable vocal technique.

Core Principles of Doscher's Method

Balancing Vocal Registers

Doscher highlights the importance of blending chest, modal, and head registers to create a unified and flexible voice. This is particularly useful for singers who are experiencing problems with the *pessaggio*.

Efficient Breath Support and Management

She emphasises a balance between subglottal pressure (air pressure beneath the vocal folds) and laryngeal adjustments. This encourages proper breath management and prevents strain and fatigue, which is particularly useful for ageing singers whose breath control may weaken over time.

Engaging the Cricothyroid and Thyroarytenoid Muscles

Doscher's approach encourages the activation of both the cricothyroid (CT) muscle (which lengthens and thins the vocal folds for head voice production) and the thyroarytenoid (TA) muscle (which thickens and shortens the folds for lower pitches). This is useful for singers who are experiencing issues with accessing the head voice.

Postural and Resonance Alignment - She stresses the role of body alignment, jaw positioning, and vocal tract shaping to optimise resonance. These exercises help singers amplify their sound efficiently without unnecessary strain.

Exercises Inspired by Doscher's Method

Many modern voice exercises stem from Doscher's work. Some key examples include:

Sirening or Gliding Scales (on "ng" or lip trills)

Encourages smooth register transitions and cricothyroid engagement.

Descending Sighs (Head Voice Activation)

Helps ageing singers regain access to the upper range by activating the lighter coordination of the vocal folds.

"Ho-Ho-Ho" or Staccato Exercises

Encourages balance between breath pressure and vocal fold adduction (useful for maintaining clarity in the middle and lower range).

Vowel Modification for Resonance Tuning

Modifying vowels in higher pitches (e.g., modifying “ah” to “uh” or “ee” to “eh”) can optimise resonance and ease of vocal production. Evidence-Based

Exercise Name Purpose Supporting Research

Lip Trill Sirens Encourage smooth transitions between registers and enhance vocal flexibility. Titze (2001); Sundberg (1999)

Descending Sighs Strengthens head voice and prevents reliance on chest voice. Doscher (1994)

Staccato 'Ho-Ho-Ho' Improves breath control and supports efficient phonation. Thompson et al. (2019);

Vowel Modification Optimises resonance for easier high note production. Bozeman (2013)

Semi-Occluded Vocal Tract Exercises (SOVTEs) Reduce vocal fold tension and promote efficient airflow. Roy et al. (2017); Titze (2010)

Glissando Slides Expands range by engaging both the thyroarytenoid and cricothyroid muscles. Dawson et al. (2002)

Humming on Scales Encourages resonance balance and vocal efficiency. Sundberg (1987); titze (2011)

Yawn-Sigh Technique Relaxes the larynx and reduces tension in the vocal tract. Titze (1996);

outline for a podcast episode exploring Barbara Doscher's Method to educate listeners on the science behind vocal ageing and practical exercises they can implement to improve their range and flexibility.

Podcast Episode Outline: Unlocking Vocal Range with Doscher's Method

How ageing affects the female voice and what we can do to maintain vocal range and flexibility.
Introduction of Barbara Doscher and her Functional Unity of the Singing Voice method.

Understanding the Ageing Voice

What happens to the voice as we age?

Stiffening of the vocal folds and loss of elasticity.

Lowering of the larynx after menopause.

Reduction in cricothyroid engagement, making head voice harder to access.

Increased reliance on chest voice, leading to thicker vocal folds.

Why is maintaining range important for choral singers?

Symphonic choral repertoire often demands upper-range strength and flexibility.

Losing head voice access affects vocal blend and resonance in choirs.

What is Doscher's Method?

Key principles:

Balancing vocal registers (chest, modal, head).

Efficient breath support (coordinating airflow and vocal fold function).

Activating the cricothyroid muscle (essential for head voice production).

Resonance tuning (adjusting vowels for ease in higher pitches).

Why this method is helpful for ageing voices:

Helps prevent overuse of chest voice. Encourages smooth register transitions.

Keeps the entire voice functional, rather than allowing parts of the range to weaken.

Practical Doscher-Inspired Exercises (10-15 mins)

Listeners can follow along and try exercises previously detailed

Lip Trill Sirens (Register Connection & Cricothyroid Activation)

Glide from low to high and back down on a lip trill or an "ng" sound.

Why it works: Keeps folds thin and flexible, encourages smooth transitions.

Descending Sighs on "Oo" or "Ah" (Head Voice Activation)

Start in head voice and slide downward effortlessly.

Why it works: Helps maintain access to higher notes without pushing.

Ho-Ho-Ho Staccato (Breath Control & Vocal Fold Adduction)

Short, controlled "ho" sounds on different pitches.

Why it works: Strengthens connection between breath and phonation.

Vowel Modification in Higher Pitches (Resonance Tuning)

Instead of straining on "ee" or "ah," shift to "uh" or a slightly darker vowel.

Why it works: Reduces tension in the upper range.

V. Bringing It All Together: How to Incorporate These Exercises (5-7 mins)

Suggested daily practice routine

5-10 minutes warm-up: Lip trills, sirens.

10-15 minutes targeted exercises: Sighs, staccato drills, vowel modifications.

Application to repertoire: Try these techniques in a choral piece.

Encouraging consistency:

Small, daily practice sessions lead to long-term improvements.

Record your voice to track progress.

Listener Engagement & Conclusion (5 mins)

Encourage listener participation:

Ask listeners to try the exercises and share their experiences.

Invite them to send questions or voice recordings for future episodes.

Closing Thoughts:

Maintaining vocal range is possible at any age with the right approach.

Doscher's method is a proven way to improve vocal longevity and flexibility.

Tease the next episode (e.g., vocal health tips, and myths about ageing voices).

Call to Action:

Subscribe & follow for more episodes!

Download an accompanying exercise guide (if available).

Follow on social media for more vocal tips.

Appendix 4

Technique	Purpose
Resonance Optimization	Enhances natural amplification of the voice, leading to a fuller and more vibrant sound.
Articulatory Precision Drills	Improves clarity and accuracy of speech sounds, essential for intelligibility.
Lip Trill Slides	Encourages smooth transitions between registers and enhances vocal flexibility.
Vowel Modification Exercises	Optimizes resonance for easier high note production and balanced tone.
Tongue Twisters	Improves articulatory agility, precision, and diction clarity.
Semi-Occluded Vocal Tract Exercises (SOVTEs)	Reduces vocal fold tension and promotes efficient airflow.
Humming for Resonance	Encourages resonance balance and vocal efficiency.
Glissando Exercises	Expands range by engaging both the thyroarytenoid and cricothyroid muscles.
Yawn-Sigh Technique	Relaxes the larynx and reduces tension in the vocal tract.

Appendix 5 - Breath Support Exercises

Breath_Support_and_Stamina_Exercises

Exercise Name	Purpose	How to Perform
Diaphragmatic Breathing	Enhances deep breathing and control over airflow.	Breathe deeply into the lower abdomen, feeling the belly expand.
Sustained Breath Control	Improves endurance for sustained phrases.	Sustain a single note or hum for as long as possible.
Crescendo/Decrescendo Exercises	Develops dynamic control and breath efficiency.	Sing a note softly, gradually increasing and then decreasing volume.
Staccato Singing	Strengthens coordination between breath support and articulation.	Practice short, detached notes, focusing on quick inhalation.
Panting Exercises	Builds stamina by rapidly engaging and relaxing respiratory muscles.	Take quick, shallow breaths while making a consistent sound.
Humming	Engages the diaphragm and promotes steady airflow.	Hum a single note, focusing on consistent pressure in the facial mask area.

Appendix 6

Vocal Questionnaire

Dear Participant,

Thank you for participating in this research study, which aims to explore the vocal concerns of ageing amateur female symphonic choral singers. The information collected from this questionnaire will be used to create an evidence-based podcast addressing the challenges that you encounter as a singer.

Please answer all questions as honestly as possible. The questionnaire should take approximately 15-20 minutes to complete. All responses will be kept confidential and used solely for academic purposes. By completing the questionnaire, you are providing consent to participate in this study.

Section 1: Demographic Information

1. Age:

- 50-55 years
- 56-60 years
- 61-65 years
- 66-70 years
- 71-75 years
- 76 and above
-
- How long have you been singing in a symphonic choir?
- Less than 5 years
- 5-10 years
- 11-20 years
- 21-30 years
- 31-40 years
- More than 40 years.
-
- Voice Type:
- Soprano
- Mezzo-Soprano
- Alto

4. Do you have any formal vocal training?

- Yes
- No

5. Do you currently work with a vocal coach or take lessons?

- Yes
- No

Section 2: Vocal Health and Performance

6. How would you rate the overall health of your voice?

- Excellent
- Good
- Fair
- Poor

7. Have you noticed any changes in your vocal ability over the past five years?

- Yes
- No

8. If yes, please describe the changes you have experienced.9. 10. 11. How frequently do you experience vocal fatigue during or after rehearsals/performances?

- Never
- Rarely
- Sometimes
- Often
- Always

How would you rate your current vocal range compared to five years ago?

- No change
- Slightly reduced
- Moderately reduced
- Significantly reduced

Do you experience any of the following vocal challenges? (Select all that apply)◦ Loss of vocal range

- Difficulty with breath control
- Hoarseness after singing
- Vocal fatigue
- Trouble sustaining long phrases
- Difficulty maintaining pitch
- Loss of resonance or tone quality
- None of the above

12. Do you feel that changes in your voice have affected your performance in the

choir?

- Yes
- No

13. If yes, in what ways have these changes impacted your performance?

14. Do you have any underlying medical issues/chronic illness that may affect your vocal ability/performance?

YesNo

15. If yes, please give further details.

1

6. Are you currently taking any medication?

Yes

No

17. If yes, please give further details.

Section 3: Psychological and Emotional Impact

18. How has your confidence in your singing ability changed over the past five years?

- Improved
- No change
- Slightly decreased
- Moderately decreased
- Significantly decreased
-

◦ . ◦ Do you experience anxiety or concern about your vocal performance?

- Yes, frequently
- Yes, occasionally
- Rarely
- No
-

How does your participation in the choir impact your sense of community and belonging?

- Very positively
- Positively
- Neutral
- Negatively
- Very negatively

Have you ever considered leaving the choir due to vocal concerns?

- Yes
- No

If yes, what were the main reasons behind your consideration?

How supported do you feel by your conductor and fellow singers regarding your vocal concerns?

- Very supported
- Somewhat supported
- Neutral
- Not supported
- Not supported at all

Section 4: Vocal Care and Techniques

20. What strategies or techniques do you use to manage your vocal health?

(Select all that apply)

- Vocal warm-ups before rehearsal
- Hydration (drinking water)
- Breathing exercises
- Resting voice after rehearsals/performances
- Avoiding overuse of voice outside of choir
- Working with a vocal coach
- Taking vocal supplements or medications
- None of the above
- Other (Please specify): _____

21. Have you sought any professional advice for your vocal concerns?

- Yes
-

22. 23. 24. If yes, what kind of advice or treatment did you receive?

◦

Do you feel that there is enough information and support available to help ageing singers maintain vocal health?

- Yes
- No

◦

What type of resources would you find most helpful for maintaining vocal health as you age? (Select all that apply)

- Vocal technique workshops
- Regular vocal coaching sessions
- Online videos or tutorials

- Podcasts
 - Written guides or books
 - Group support sessions with fellow singers
 - Other (Please specify): _____
- Section 5: Podcast Development

25. Would you be interested in listening to a podcast focused on the vocal concerns of ageing singers?

- Yes
- No

26. What topics would you like a podcast on vocal health for ageing singers to cover? (Select all that apply)

- Managing vocal fatigue
- Vocal exercises to maintain range and breath control
- Strategies for overcoming performance anxiety
- Psychological and emotional support for ageing singers
- Advice from vocal health professionals
- Personal stories from other ageing singers
- Other (Please specify): _____

◦

27. 28. How frequently would you listen to such a podcast?

- Once a week
- Every two weeks
- Once a month
- Only as needed
- I wouldn't listen to it regularly

Do you have any additional suggestions for how a podcast could address your vocal concerns?

Thank you for completing this questionnaire. Your input is invaluable to this research and the development of the podcast.

Appendix 7

Questions for the Symphonic Chorus Vocal Coach

Crafting an evidence-based podcast on the impact of ageing on the female amateur symphonic choral singer.

1. Awareness of Vocal Changes in Singers

Singer Awareness:

In your experience, are most of your female amateur singers over 50 aware of the changes in their voices? How do they typically describe these changes?"

Does their perception of the vocal changes align with what you observe as a coach?

How do singers usually feel about these changes? Have you noticed common emotional or psychological responses like frustration or anxiety?

2. Observed Vocal Changes

Physical Changes:

What specific vocal changes do you commonly observe in female amateur singers over 50? For example, changes in range, tone, or stamina?

Do you see changes in female voices before the age of 50 - and if so, how does this typically present?

Common Challenges:What challenges do these singers face in maintaining their previous level of vocal performance?

3. Importance of Addressing Vocal Changes

Critical Issues:

Which aspects of vocal ageing are the most important to address to maintain vocal health and performance?

How do these changes affect their ability to blend and contribute in a symphonic choral setting?

4. Teaching Strategies

Lesson Focus: What techniques or exercises do you use to address the challenges of ageing voices? Do you find anything particularly effective for this group?

How do you adapt your teaching methods or expectations when working with ageing singers?

5. Prevention and Maintenance:

What advice or practices do you recommend to singers over 50 to maintain their vocal health and prolong their singing careers?

Educational Gaps

Do you feel there is enough information available to amateur singers about vocal ageing? What

resources do you think would be most helpful for them?

Podcast Utility Would a podcast series on vocal ageing be a useful resource for amateur singers?

If so, what

topics should it cover, and how should it be structured to resonate with them?"

Appendix 8

Questions for Choral Master

What vocal changes have you observed in your female singers over 50, and how do these changes affect their individual contributions to the chorus?

Have singers ever approached you about concerns regarding their vocal ageing? What are the most common issues raised?

Have you noticed any challenges with blending or maintaining balance in the choir due to ageing voices? How do you address this?

How do the vocal changes in ageing female choral singers impact your rehearsal techniques or expectations?

What kind of support do you feel is important to provide to ageing singers to help them manage changes in their voices?

Are there areas where you feel the singers' expectations of their vocal abilities conflict with the realities of ageing? How do you handle this?

What advice or practices do you recommend to help members of the chorus maintain their vocal health and confidence?

Do you feel that the presence of ageing voices enhances or challenges the overall sound of the chorus? How do you balance this?

In your opinion, how important is the chorus to the emotional and social well-being of your ageing singers?

Do you think there is a growing need for resources or training specifically addressing vocal ageing for amateur singers?

Do you think a podcast series on the ageing female voice would be beneficial for amateur choral singers? Why or why not?

What topics do you think would be most valuable for the singers in the chorus?

What format and frequency of episodes would make this podcast most useful?

Appendix 8

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What vocal changes have you observed in your female singers over 50, and how do these changes affect their individual contributions to the chorus?

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Do you think there is a growing need for resources or training specifically addressing vocal ageing for amateur singers?

Do you think a podcast series on the ageing female voice would be beneficial for amateur choral singers? Why or why not?

What topics do you think would be most valuable for the singers in the chorus?

What format and frequency of episodes would make this podcast most useful?

Appendix 9

25 questionnaires - <https://www.dropbox.com/home/Questionnaire%20Responses%20Appendix%209>

https://www.dropbox.com/scl/fo/xhlt660z81my4x68rkx5k/AJbb_Hx8UXtnwhP_ibK0dcl?rlkey=7g0bjwto56qc567epfnql867o&st=wlmfmq3w&dl=0

Appendix 10

Transcript of Recording- Focus Group 1

What do you consider the most important qualities of a choir singer or a choral singer?

"The ability not to hum. And the ability to remember that you in a choir and not being a soloist. To blend with the people who are around you and not sing over the top". "that's a good quality". "Yes - choral blend is important".

This came up in the Literature Review as an important quality.

"I would agree with the choral blend. I also think an ability to understand and know your part, so particularly if you're not in the harmony line to understand that you need to get down there low where the money is". Okay.

"When you're singing softly to think, can I hear myself rather than my neighbour? That's always one when they say sing softer and you think, all I can hear is you not myself, therefore, you are clearly singing too loud".

Lets get back to blend

"it's both at the loud end and the quiet" and, "if you think you're blending you're still too loud".

Okay, so, what do you most enjoy about being in an auditioned chorus?

"Prestige". "Yeah, the quality and the ability to get through the work quicker". Okay.

"Working with a quality orchestra and having a good repertoire."

"I would also add the quality of fellow musicianship. Many of whom have had professional or semi-professional training or experience, and elevating yourself amongst others to very high standards. Because you want to achieve the best that you can, particularly if you're chosen chorus is, you know, has a renowned tag of Scotlands finest chorus"

"Yes, singing as part of a chorus with professional musicians and conductors".

"Yeah, because I think if you if you speak to people and you tell them that you sing for the Royal Scottish National Orchestra, they're usually quite - well ooh. I even got that in Australia. They would say, are you? That's? That' good.

"So, I guess for me, it is about singing at a standard where you are not a professional musician, but you're kind of at the highest standard that you would be able to sing as an amateur musician, the highest standard of amateurs".

So, In terms of your voices, I'm obviously looking at producing a podcast to address the vocal concerns of singers aged 50 and above. I'm interested to find out if you've had any issues with your voices from sort of Perimenopause, menopause and above and if you have experienced any issues, what they would be, how they'd manifested, I guess, and what you've done to address those issues, if you've sought any professional help, if you sought, you know, singing lessons, example, that sort of thing?

"Well, I I see for me, personally, getting to my age and getting mature on set asthma. It's been a real blow because when my asthma is not great, my breath control is absolutely rubbish, and I hate that".

So, breath control was actually one of the things that came out of the Literature review. It was actually the main thing that came out the literature reviewed for 50 plus right through the age groups, and sustaining long phrases, and I think obviously with age Lung capacity vital capacity decreases, so that can be an issue,

"Well I certainly started going along to core sessions and pilates to try and train my pelvic floor for that". **"Did that help?"** "Yeah, definitely"

. And so what else do you do to address that - your inhalers as well? "Inhalers, pilates. Core classes at the gym, definitely made a huge difference".

"Well a weird thing that happened to me was because of COVID, there was a period of not singing at all, and I felt that when I went back, my voice was much stronger than it had ever been in its life, and I think the rest, because I was doing an awful lot of singing before you know, just weekly. So, maybe I wasn't looking after it and resting it enough. And having the rest I came back much stronger. and I'ts been, I mean for the first time in 20 years, I've gone from second alto to first alto.."

interestingly in a few of the questionnaires that came back, which surprised me as the age increased, ability had increased aswell. So, you know, I was expecting there to be a decline in people's voices, but actually there were quite a large percentage of women, whether that's through vocal training, through the support of, you know, lessons or whatever they're doing, like Pilates, but actually quite a few people that had said that their voices and ability had increased and the confidence of had increased.,

"I think confidence comes with age for sure. I think that as you get older, your voice drops I mean, I used to be, I was always a first soprano, but now Im a second. It's a slippery slope and I might come and join you in the altos".

. "But I I think that that should even if you you notice that with people, even if you listen to somebody like, what do you call her, the singer with Capercailey, Karen Mathieson? I mean, if you listen to her singing 20 years ago, she was like really high pitched. Now she's got a quite a deep mezzo voice".

"Im not sure whether that's true of altos as well, ot if it might be a soprano thing that you lose your very top register. I don't think I've lost range or in fact, breath control, but I definitely lost tone. some of my my higher roundabout, you know, like DEF kind of thing. It's quite harsh and despite anything I'm trying to do with it, I just go, that is not great, that's where I see the change".

So, yeah, that was another thing that came up was managing the break.

"I would agree"

"I would actually agree with what Sue said. . I'm not sure that my voice can get any lower unless I move to basses, but definitely on the higher register and UCT EF. it's not. I can still hear them. but it's not as clear and it is in the fore forced to drink and but the other thing that I've noticed is as others have mentioned the breathing. I was told, as I mentioned earlier yesterday, by a medic that the effects of radiotherapy have seriously affected my lung capacity and therefore breathing, which is a bit of a concern in terms of singing as far as the future's concern, because that ability to sustain breath. I don't know how much longer

If you were looking for advice on how to overcome that? Would you look down solely the medical route or what you look at things like singing lessons?

"Well, I do take occasional singing lessons, like Jude, I've been given an inhaler. I mean, I'd be open to looking at anything. I'm not sure what at this stage the medical profession are going to diagnose and don't want to go on a regime of drugs for it, and I'm not sure that there might be many available, but so yes, anything like breathing exercises, more singing lessons, or something like that. I would be open to. But I do have a concern that as the years go on, my ability to sustain breath is is gonna get worse not better".

"I saw this thing about Estill voice training. and it was, you know, blowing through a straw"

"What is that?

"Like semi-occluded vocal tract exercises."

I spoke to Polly about it and she said there are quite a few singing teachers who generally use kind of parts of that method. Some of the methods, yeah, made a huge difference, you know, with what you were doing one minute and then the next minute, just being able to control the breathing - circular breathing maybe"

I think the semi occluded vocal tract exercises are the exercises that they recommend for breathing issues and ageing in general,

so they're all, you know, sort of straw methods, where you would use cups and drop blow in a straw, and it, you know, opens up your throat, and so they have been there evidence phase practices to try and actually to deal with ageing.

"Going back to what you're saying, the issues that you're having are sort of a by product of ageing and not specifically the natural ageing processes of the voice, you know - chronic illnesses, and I think that's the issue it's very difficult as you get older to kind of pick that apart"..

So the purpose of my assignment is to address vocal concerns of the ageing singer and put it into a podcast. So what areas or topics would be of interest to you guys if you were going to listen to a podcast? What would be beneficial to you in terms of the ageing voice? And, you know, any issues that you have

"tips on breathing" "yes, tips on breathing", "yes, and breath control, and sustainability of phraseology".

"It's interesting because after I had my abdominoplasty, my breath control is much better because all my muscles have been stitched back into my pelvic floor again. so everything was stronger, that's what all need, you all need abdominoplasty. Because of having a twin pregnancy, everything was apart. Suddenly, it was all stitched together again, and the difference that made to my breath control was quite amazing. It was a big thing at the time.

"That goes back to your point about the core muscles."

“yes core strength - that why I do as much as I can to strengthen this now.”

What about advice from local health professionals, narratives, you know, stories, you know, of other singers and how, like you said, you've been to see the Maria film, the Maria Callas film, um, you know, stories that relate to problems with vocal ageing. Are they helpful, do you think?

“

Well, I found it very interesting. I mean, Maria Callas died when she was 53. all of us around this table are more than 53. but she was, I think, her last performance. She died in 77, I believe her last performance was 74. So, she had just turned 50, 51. And she was absolutely struggling, vocally. interestingly, some of that was attributed to prescribed drugs that were kind of draining, but it's very interesting, and yet others, like Elizabeth Svartscoff, were known to sing into their 80's professionally, Pavarotti went on to sing into his 70s”.

“They say with Callas that it was early trauma she had that destroyed her voice. And her rapid weight loss”” I don't know. It depends on what documentaries that you watch”.

“One of them certainly said that and that it was actually the early training she had when she was young that destroyed her voice, in particular the vibrato which was a level that you would expect to see in somebody their 50s. That meant she was an amazing singer when she was 30 or whatever it was her 20s, but her voice just deteriorated”.

“ I do remember Christopher saying like Triff and Elspeth, you know, said, because she was trained so well, so early in her life, she said, she will go on singing into her 90s. because it was just a very good, solid technique using breath control and using her diaphragm. And he said she'll go on forever and she did”.

“And equally there are others in the more popular music scene who go through loss of voice and crisis. either because they're belting it out and maybe not going through the same breath control technique or just overuse of the voice, night after night, after night, after night.

Well yes, Adele has had issues and Alicia Keys has been very well, known for having issues of the voice. I had an interview with Polly and she said she firmly believes that there is not an issue with vocal ageing at all, and actually she doesn't see it as an issue as long as you are trained correctly in the first instance. And if you have that training or proper use of your voice and breath support, then that should take you through your different challenges that you, you know, and actually there will be a nice lowering of your voice. But actually if you're using it correctly, then you shouldn't encounter any issues

“Well yes, but if you use it incorrectly, then perhaps that makes even worse”

“Yes, yes”

“ With people don't know. using microphones, they don't need to have proper control or support”

The questionnaires that came back from the older contingent in the ages 50 to 76 and plus from the kind of mid-60s onwards, the majority of people that had filled in the questionnaires had had formal training when they were young, and actually, they were the ones that had been singing for 40 years plus. So, actually, there's probably a correlation of how they've been taught to sing.

“And if you if you look at, you know, going to see Joseph or something like that, they couldn't if all the microphones just went dead. You wouldn't be able to hear them, they wouldnt be able to project. whereas if you go to Scottish opera, they're trained properly to project. I mean, its a very different technique but they can actually fill the Festival theatre or The Albert Hall. you know, they could do that without microphones. I mean, that is a real testament to what their training is and how they can project. And it's the same with actors, you know, if you've been trained through the

National Theatre or the RSC, these actors can project, if you go and see a television actor, you wouldn't hear them behind the 3rd row of the stalls"

I think I want to add in terms of what would be useful for a podcast

"It' would be interesting to see if there's any alternative therapy, therapist things that we don't know anything about, but like you know Jude says, pilates is helpful, that people might not necessarily think that that is good"

"Pilates is good for everything that everybody in the world should be doing Pilates two or three times a week. Core stability"

"The other thing I would see about a podcast is, I think it might be useful just as a sharing mechanism. so people can exchange their own experiences and maybe learn from others."

sorry we' 've not touched on that very much, so the sense of community and the chorus, which is, again, a huge thing. So as you see the age increasing in the chorus, you see from the questionnaires the importance of belonging in that chorus and it becomes "a family" flips from being, you know, a purpose of scratching your musical itch to actually them to a lifestyle and sense of belonging and that becomes very important and that came up in the questionnaires. So I think, you know, addressing that sense of belonging and how you keep your, you know, it becomes a very intertwined your voice and actually your lifestyle.

" when you leave it, I'm not touching any sense of subjects. But you know, if if you' been in a chorus for a long time and then you're no longer able to sing at the level required, presumably some kind of grief. You know, how how do you cope with the sense of grief?"

"that is, you know"

"We know that through Jenny who was in the chorus for years and then resigned because of her voice. and but she still comes to the concerts. We still meet up with her. We're still friends, but she does miss the sense of community. I know, from our conversations. and therefore, yeah, there is a great sense of community in society and true friendships both survive any breakages"

"you know, she came to come and sings, but she had what was it called disease, shograns disease, and her vocal cords dried up. so she physically couldnt sing, and the frustration that she had, she just couldn't bear coming to come and sing, you know, even if she was singing"

"I guess its that sense of loss"

"It was of it was a sense of anxiety and it was awful"

"Its about learning to deal with and coping mechanisms.

"And also recognising I suppose yourself, when youve come to the end which I think is difficult"

"that thats is particular with this chorus that people refuse to be at that stage".

"So, the other thing I was suggesting to Jane the other night it is when she was asking to do this. Sell copies of the results for chorus fundraising because they'would be interested in reading

"a great idea, and he has a great idea..

Sorry, just go back. one more thing. so the main things that came up in terms of what support you need from the chorus would be vocal workshops. and vocal health and

breathing exercises, I think podcast came in third. um, and then as the age progressed, the need for more written resources came back in.

But yeah, that's the chorus is Stephen, you know, the sporadic vocal health work, so that would seem to be the most important thing that was a wonderful list. and social events. social events. Right, thank youators. very kind.

Appendix 11

APPENDIX 11 - Focus Group 2

OK, ladies, thank you for coming. So the first thing I wanted to ask you about was, if you've had any changes to your voice, um from sort of perimenopause through menopause into latter years. Whether that is positive change or negative change, or if you've not had any change at all, um and if you have, how have you dealt with that?

J- aged 56

To be honest, I'm not sure. and I don't know whether some of that is because I think I feel like COVID the COVID years and not singing for a long time had an impact, but whether that's been doubly impacted by menopause. I don't like honestly know any more.

Have you noticed any changes in your voice?

J- I have either. I think that for me this is a really obvious one. It is both my lower register and upper register are more of a struggle to get to. But again, it's that thing of we didnt sing for a long time and is it that, but it definitely those areas, and I think I just also have a I feel like when I'm singing, I get like a catch in my voice that wasn't there before, or that sort of having cough or there being a slight connection.

Is that in certain parts of your voice, or is that more of a kind of dryness to your voice, do you think?

Probably a dryness, actually. that's yeah.

I mean, that does come with ageing, and, obviously, with the menopause, everything dries up

Oh, yes.

That was a big thing in the literature review, so thats interesting that that you noticed an impact. Has anybody else?

S - In terms of time, I'm not sure I can link it to the menopause, and I have certainly noticed a change in the range in the last few years. in a negative way, it is difficulty to reach some high notes, which I think I can't remember that I could reach before.

S- With regards to the lower register, uh I can still reach very low notes, but I don't have the same amount of power when I'm trying to go into the lower register uh, but then there's another factor taken into considerations as well, which might be a compensate for the past two three together, five years or so five, six years, although they still current interruption lockdown, I have excellent music teachers, voice teachers, and who have taught me very good technique. so I dont know if on the other hand, technique would compensate for the physical changes.

So why did you go to the music teacher in the first instance?

Was it to solve an issue with your voice? Or was it for auditions?

S- I had just come back and I from the Asia where I worked for a number of years - a man at church asked why I wanted music lessons and I said that it was because I wanted to join the **** chorus and I had heard that it was extremely difficult. And she looked at me as if it was a strange thing to want to do.

Yes- I knew what it consisted of and I wasn't sure I could do it all by myself.

What sort of things have you taken or are you learned from your lessons that you think have possibly helped?

S - Um, well, technique, breathing, . uh a I mean, I having singing for a long tonight, but the one kind of taught me how to sing I mean, how to read notes - fine, but how to I should used like. my core my diaphragm, you know. The best and then I think that's what I got out of music lessons as well. Confidence as well. A few years ago, i would have died at the idea of an audition. You know singing on my own infront of professionals.

So and do you still have lessons regularly?

Yes

Interestingly actually, in the questionnaires, um a lot of the older sort of 65 plus members that I had um sent back the questionnaires. The majority of them had formal training when they were younger, and I don't know if there's a correlation between, you know, learning to sing correctly. and I think all of those people have been in a chorus for 40 plus years, which was quite interesting. um and actually one of some of the feedback that came back in the last focus group was, um I don't do you remember Triff and Elspeth - and and um actually was Moira and she said she'll never forget Christopher was saying, you know, those two will sing for years and years and years because they've had such good training. you know, as youngsters. So I think that that's a big a big thing as well, because I I guess in this chorus you get a mix of people that have had, you know, vocal training from a very young age and you have people that have come to it, probably like myself, who played an instrument, but sang as a kind of hobby, um, so it's quite interesting to see, you know, I know when I joined, I didn't probably have a great technique. I don't know if I have a great technique, but, you know, I certainly have got a much greater understanding or how to use my voice now than I did when I joined, and actually I was the same one I joined the chorus, you know, for 25 years ago, I took lessons because I thought, you know, right, okay,

J - me too? Anne - me too

J- I felt I wouldnt get through the audition without it. And for the confidence.

And how about you?

Yeah, well, I think I fall in your latter group, um as it was a half son and I'tine who had lessons when. I wanna know moved to - 40 odd years ago so probably hard lessons. but there have been big gaps. and more recently the same singing teacher as Sonya. She is very very good, working on all manner of things. But I also kept singing always - two choirs as I've got older - a;ways **** Chorus but as the kids got bigger. ***** Chorus, - Im still there but its getting a bit tiring with travelling now.

And the thing that is that probably is well as if you are singing continually, you are exercising your voice. So I think with all of us, we are using our voice quite a lot and you know, if you're using it correctly, then that should, you know, you are exercising it, you know, I think Polly said, you know, use it or lose it,

yes, I think as far as by range is definitely still ok. and I can still get dark, because the and nothing is my last word on my singing teacher. I always try and keep singing mezzo things, you know, so I didn't get stuck down there, you know, I continue to do that. continue to try and sing medium voice not low voice.

Yeah, that's probably the benefit of having lessons and I think particularly as a second alto because quite often, although of late we've been singing quite high stuff, but as second alto, you can get stuck.

Anne - remember the Berlioz - I mean, that was, I would love to have gone up to the 2nd soprano line time because the way it was written and the way we had done it it was the the altos sang the second soprano line. That was it, it was just a my piece. and to sing with the tenors - it was awful.

So in terms of just going back to the most kind of prominent things that arise when you look at the academic literature in terms of aging voices, one is decreased vocal range, which would be touched upon a little bit. The other one is, you know, reduced lung capacity and reduced breathing, at other with breath control has been an issue for any of you at all.

S- Its always been an issue for me, but I think yeah,

A — yes and also technique and knowing the music.

Yes, once you know something you relax into it - although I breathe all over the place - I've always been like that as far as I can remember.

Sonya - Yes, one of my beautiful singing teachers told me that when you are stressed, breathing is one of the first thing that goes. what happens. Yes.

Uh-huh. But so it's not been a significant issue for any of you in terms of breath control.

J - no, no I don't really think so,

A - for me its really just general, getting a bit fatigued, getting a bit tired.

S- No, I think breathing is an issue for me if its a long rehearsal - when I'm not very familiar with the piece Worrying about the next note, the next next word, if it's in Hebrew. how do you pronounce? And then and that's when they're things are already up to the one in place.

Yeah, I guess so it comes with familiarization and phraseology, yes, and I guess that's up to the choral master, to help you phrase it correctly as well as.

Yeah. um okay. so in terms of a a podcast, um, what sort of content would you like to see and a in a podcast, what would be helpful or not helpful in terms of things you like to see the as a singer, as an ageing choral singer?

S - You may want to offer advice yeah

I mean, in terms of um syllable content, you know, I know looking at sort of personal narratives, that would be something that, you know, I don't think that would be of interest to you, you know, other aging singers. um, their kind of life stories, you know, their issues, you know, um experts, you know, local health experts, you know, choral master, choral singing teachers and then, you know, the main thing that came back to the questionnaires was, vocal exercises, you know, people were keen to get vocal exercises for specific challenges, so that was another thing that the most the most important thing that came back and was the the breath control. I think, you know, if you look at the podcast as a medium and um as a sort of educational tool, I think it would just by mixing all of them. um

J - I think it's always really if I think about some of the podcasts that I listen to, some are kind of health related or age related or both. Some of the more interesting ones are listening to other

people's stories, not just somebody saying, try this try the next thing, is somebody saying here's my story, here's what happened, the issues I had, how I overcame them

Yes it's more interesting. I always listen to the diary of a CEO and I love that, and it is quite often inspirational where, you know, they might take bits of it away..

okay, anything else you can think of that would be useful?

I found going to be occasional workshop when something becomes available workshop. I went to the workshop by the Sixteen. I was very good. And such good advice not just singing the music but all sorts.

A - Do you remember Wilma McDougal - she would come and talk to us about theory etc, when Tim was with us and she used to come and and she was very good, you know, talked it. demonstrate and she was very good. I mean, there are excellent people at the Conservatoire that could come from there..

A - So, I mean, it's nice having polly, but it's quite nice to hear others as well

In terms of community, that was the other thing that came up a lot, so, um I think as people age in the chorus, and have obviously been there for a long time, the community is very much part of their life. um is that important to you in, you know, how would you feel I guess? if you were no longer in the chorus because you weren't able to sing?

S- I would miss it so much. it so not..

A - Yes.

J- Yes

A - I just hope that it's not at an audition. when I feel I can't do it. I hope someone will be honest with me and, tell me, yes.

J - yeah, I'm the same. I hope I've got the self awareness to say enough is enough. I have to see I would miss it, and I would miss it, but I wouldn't feel that my arm had been cut off or anything. And I don't know for some people, because I've been here for a ten years. I would understand but I would definitely miss it, but I would still come to the concerts, go for coffee, and I think I would probably then see where else could I sing.

S - And where there are no auditions.

We are singing at the highest standard that we can -

A- Yes you would miss that

Yes you know, you do that for the prestige, I guess.

Yes there is something really nice about saying that you sing for the RSNO

A, absolutely. Yes. Performing with professional musicians

I'm just going back to COVID very quickly. um did you notice any changes you mentioned it was a struggle after COVID. you know, I don't know if you ladies felt?

A -well you know I just felt I decided I was going to sing as much as possible, so joined all sorts of online choirs.

I mean, I spent most of my time in 5 o'clock in the evening in rehearsal. It was good and because I was learning music as well. I did sing a lot, so you, you know, and singing when you're just singing to yourself, it's not much fun really. and they tried recording and that was it so awful. I participated in a few of the recordings, but they were just ghastly, but um anyway. that was a bit soul destroying.. Yeah, it was interesting because one of the girls was said that after she had rested her voice, she was singing so much before that after she rested her voice was, she did

none of that. didn't sing throughout the whole period, came back and she said her voice was fantastic.. It was the best it's been years and years.

She said she couldn't really attribute it to anything other than she had rest, which is obviously another thing that comes up, you know, in terms of trying to manage the health that your voice is to rest appropriately as well, you know, as look after look after yourself and physical exercise, I think that's key if you're in good physical health..

S - Yoga is really good I think

It always amazes me that some of the member of the chorus are really quite old but they still manage to stand on the platform and you know, sing very well, so it just yeah, it's interesting.

Okay, is there anything to add in terms of podcast content, you can think of?

J- I just think of anything that could be anything specifically aimed at the older voice, and how you can help yourself to stay in the best possible condition. would be amazing because the yes so much out there for just your average Joe.

A - Now, there was some stuff about that on, you know, during the pandemic, you know, I listed loads of stuff and there certainly was. I think it was the stay at home choir.

J- that stuff on rehabilitation.

A - yeah. There were so many.

So, sort of alternative therapies as well, that was the other thing that came up, you know, exploring different alternative methods, you know, so I think a couple of the girls have done pilates and a noticed, um, you know, positive effects in their core, you know, by strengthening the core their breathing had got better -

S - absolutely...

S- because you need a lot more than just singing, there so many other parts of the body. it takes a lot of stamina.,

J - I go to the gym a couple of times a week. I'm not going to run a marathon anytime soon but my core strength is a lot better than it used to be. I'm sure that that I mean, It must help with singing as well.

A - I used to I when I was 20 years younger. I don't go to the gym. Now. You' just joined haven't you. But I do yoga. it's a gentle yoga, since we moved West. ,I've been going to this yoga. so obviously, I was there this afternoon and you know, she just does concentrate a lot on the core, but it is gentle, stretching and, you know, and the breathing and everything and so I think it really is healthy,

And meditative practices as well.

A- exactly

J - - yes yes

A - yes, all of these things.

And again obviously postural alignment is a big issue with singing, if your posture is out of alignment it can cause issues, and then you had you know, you can have all sorts of issues, gripping with your throat.

A - yess all these these things.

Thanks everyone.

Appendix 12

Vocal Coach Transcript

Vocal Coach- I think people do lose their confidence as they get older, but also like with any muscles or tissues that you're dealing with, if you don't use it, you lose it. And if you're and it's like an athlete, if you're a singer in the profession, then you'll be training regularly all the time, so there's more chance of your voice keeping going for a longer period of time and keeping fresh. So really, um but when you're dealing with people, um, who it's a hobby for them, or um they're they' dont necessarily have the time if they're working as well, to put in more exercise time, more practice time. than they would have done normally because they're older and need to build that in more.

Jane - actually that came back in the in some of their feedback where actually some of them had said that their voice is better now because they are practising more because they are forced to practice more and therefore the muscle is better than it was years ago. And I think that was where it's slightly niche for this project because I had looked at it at, you know, for the symphonic choral singerl. So a lot of the studies are for professionals; they're either for professional voice or, like you said, the amateur voice, you know, the community choir, so it's a little bit different.

It's a kind of it's a niche and actually quite a lot of the people that came back had had a had had formal training of the people that had actually, so it was a kind of funny demographic in a way, isn't it?

VC - it's really interesting. I mean, it doesn't matter what age in the pupils that have had and certainly here, of this demographic age group. If we start working, there will be improvement. If you work on your voice, there will be improvement. which is quite encouraging, really. And obviously, typically, for women, the elasticity as well; for all ageing voices, the elasticity does lessen. So, um, the more you can do small chunks of exercise to build that flexibility up again.

Jane - So what sort of exercises do you recommend them for people for that sort of thing

VC- Well, I think the main thing is always the connection into the body, first and foremost posture, because also posture is a big thing. And as you get older people sag and slump and it's feeling that postural alignment and feeling anchored into the body always is really important. And feeling that, as you were saying with breathing before, you still need to feel the breath. Men don't feel it in the back as much as women, but the breath in the whole body rather than too high and clavicular and breathing is not beneficial. Um but I think if they can really feel the connection into the body, feeling the abdominal muscles, the transverse abdominal, feeling that the body is engaging so I would do clean on- set exercises for every voice to begin with. uh if it if particularly um to create a clarity in the tone because um you know, if you're blowing the breath forward, you're not going to get that anchor or leaning into the body or to the mechanism. and the tonal quality will be more breathy. and the muscles in the throat need to be open and energised and again, we everything becomes closed and droopy if you like, and so it's that sense of feeling, that energy,

Jane - it is just really from support and breath control, I guess, - yes

VC- the exercises on these sheets I've given to everybody.

The first one is a clean onset, and it's not just a clean it's not just no breath in the tone, but it's the coordination of producing that note within the coordinated muscles of body, so that the whole mechanism is anchored because what I think people do find is they get older, they compensate by gripping with muscles in the throat rather than using the body. And then it gets tight and then they start gripping and talking and they get stuck. in a particular range rather than, you know, humming, doing the lip bubble, the the rolled r. all the voiced constants. and varying in a range hi, oh, hi. People say to me, oh, I can't go high in my voice.' then they'll see someone I' hi. That's good, you just you know, um, it's there

Jane - It's just finding coordination

VC - yes coordination and not thinking and being aware of what note you're singing sometimes, because that psychological thing comes in.

Jane - yes having perfect pitch - That's not a good thing to have.

So, going back then, just I'll quickly run through these questions with you. So, I think the first one I said is in your experience, uh, are most of the female amateur singers over 50 aware of the changes in their voices that you deal with in lessons. how do they typically describe these changes? And I guess what are the changes that you see and do they occur before the age of 50? I mean, I know its difficult as you dont know the of the ages exactly of people.

VC - Well, I think everybody's an individual, and that's what makes it so interesting, isn't it? Every voice is different and every voice is influenced by the personality, the emotions of the person and the psyche of the person. and what gives that person that individual colour. But yes, I would say the biggest thing that people notice as they progress in age is where they feel the passagio happening.

Jane - That cam up a few times about managing the break

VC - I don't like using the word break because nothing's broken. T

Jane- That is true. nothing is that was the words that came back from the chorus members, not mine, but yes, nothing is broken. I like that.

VC -Nothing is broken. It's a question of negotiating where, um where you need to adjust and using, um the vowel shapes, the singing vowel shapes, and the coordination into the body without gripping in the throat to compensate. helps that. so it could actually even for some people, just thinking of that a semitone earlier can make all the difference. And never, ever, ever, some people feel like with older voices, they feel they lose the strength in the bottom of their voices on the mental part of their voices. So they take the weight up, the temptation is to take the heavy texture up to make it louder, which is never a healthy thing approach in singing and you always want to bring that upper quality down.

Jane - So sometimes in the altos because you're you look quite often you're not singing a lot and you're head voice and you do end up shunting into a place where you probably shouldn't because it's just not in the repetoire sometimes, you know,when we are singing a lot of low stuff I'm saying.

VC - Well, I mean this the lower head the lower head quality resonance should always be present even into the chest register.

And again, you've got another passagio down there. Everyone thinks the passagio is just at the top of my halfways, but you you at the you've got it at the bottom going in from the lower middle and where you tend to forget about that. Yeah, and into the chest.

So um I'm not when you do take the chest voice too high, um you create weakness in the lower middle and it becomes even less strong. So again, the clean onset exercises are really beneficial to be able to do in lower head resonance and in chest register for round the middle CD sharp D. But there should be the option to do it in both or a blended version.

Jane - And do you see a lot of decreased vocal range?

VC - To begin with? Yes, uh-huh. to begin with until they realise what they're doing and then

working on it and making them aware of the sensations that they haven't helped for a while, it can be retrieved. More importantly than the range, it's the comfortable testatura singing in a choir, um depending on the natural sitting position of voice, if you like. people who were in sopranos second sopranos, particularly perhaps if at one time they they felt quite happy singing then sitting around f, f sharp, then even if that lowers a tone, then that becomes, their passagio lowers, then

that becomes uncomfortable to be sitting a lot of the time up in that testatura and. so that's when you start considering, well, first sopranos to second sopranos or second sopranos to first altos.

Jane- second altos to where? They have a lady tenor in the XXXX Chours now

VC - Oh, really? There you go. she's quite interesting..

Jane - so okay, I tried to identify what is required of a choral singer. what what are the qualities?

What what are the qualities that you would seek in a choral singer?

What do you think is the most important thing for them to have as a choral singer?

Polly - I don't think there's any distinction between a soloist or a choral singer in terms of approach to how they sing. There's one healthy way to sing and everyone I would advocate would do that ideally, and obviously, if you're in a choral setting, then you have to be more aware of blending and listening more to the people around you. um but I wouldn't say the actual approach of how you sing shouldn't be any different. I mean, I teach everyone what I do myself.

Jane - Yes, yes. Those are helpful to extend longevity.

VC - Absolutely. and the reason I'm saying that if you if you don't use it, you lose it, because

Pat, my singing teacher, Pat McMahon she's 82 now she?

Jane - I used to see her years and years and years ago. about 25 years ago.,

VC - and my my teacher at the northern - Neil Howard. He sang into his 80s. Pats voice is still beautiful and when I was practising the Verdi, she was singing the soprano, although she she said she had retired from doing the Verdi.. She was singing the soprano line with half. beautiful. and so and she's she's using her voice every day. and she's she's working on the concepts of how you produce your voice and as long as it's free and the throat is open and it's connected into the body, there shouldn't be any reason why it shouldn't. and you're building, if you do again, you go move on from the clean on set exercises to them building the legato in the voice because they are the foundation of legato and your voice. And then if you do slow legato exercises in the voice, then that builds the stamina and then you build on doing all of that in a flexible, faster fashion to build in a flexibility in the voice.

But it's all based from that foundation

Jane - what about the emotional impact. any changes that you've observed. Have you noticed any psychological responses, like frustration or anxiety from people.

do the changes vary significantly between the voice types? sopranos, altos?

VC- just across the board again, it comes back to health and singing, I guess. Yeah, across the good. definitely. I would say.

And some I think the worst thing that choral singers do or well, any singers professional soloists as well. is but choral singers tend to try and listen to themselves, which is the worst thing to do because you're trying to process everything that you're singing rather than feeling the sensation and physicalising it, and and you know, and feeling what the resonances are feeling what the shapes are you're creating rather than listening listening to yourself because once you've sung it it's too late, to do anything about it.

Jane - It is true. It's very true.

And I guess it is a bit different just so I think I think for me, probably it's a bit different to solo singing and that comes around when it's your audition is because you have to do something you have to stand up and sing as the solo singer, you shouldn't be singing any differently, but I think it's sort of kind of blending in your you're blending in the chorus whereas you know, you you know, and I don't know sometimes that can be difficult for people as well, I guess, if they've got kind of stand out voices or, you know, if they are up ahead of the start to have issues, and I think not can sometimes become a bit of an issue. Well, it kind of a choral setting because, you know,

you you become a bit blocked, I think.

VC- Yeah, and they get it can cause constriction because they don't want to sing out too much. but there's a way to sing quietly without constricting in the throat.

And the emotional impact, um, yeah, I mean, I think well, if you think about teenagers going through puberty and then as you get older, you can see a boys voices changing. Their emotions are intertwined the whole time on the journey, and because the voice is an organic instrument, it's part of intrinsically of what we feel, what we think, what we imagine, um a lot of imagery is used in teaching singing because some people respond to that more, but emotionally also because if people are stressed about it, the first place it's gonna get tight as you diaphragm, I mean you want that, elasticity and flexibility.

Jane - we did a workshop once. With Jenervora Williams. and she had been teaching abused women and one of them had completely lost her voice. I, she told us some incredible stories, really, just stuff that you would never imagine that can have such an impact on your voice, and thats as you said, it's the connection of you as a whole, isn't it?

VC- Absolutely, and and and on the flip side of that music and singing is so beneficial for the people with trauma . because it helps to release all of that.

So, um yes, I think emotions have a huge impact - I mean colour, you know, you know, if you're singing something you happily or something that's sad, it colors the tone that you sing. um, I mean, it's extraordinary instrument and and how it's intrinsically linked to everything we say and do .

Jane So you think with with the correct the correct training, and the people should be able to signal into the the dotage I guess. I mean I guess, you know, with this is what obviously people are are living longer now and you know, with medical advancements and stuff, you know, the reality is that people are gonna be in past menopause for a lot more than they probably would have done, you know, a few years ago and that actually, because it is such a a social thing and I think on the, um on the questionnaire feedbacks, um, you know, when I asked how important it is in the social life, not those, but, but, you know, everybody came back apart from about 2 and said that it was very important.

So there was I think there's a cross over point in the chorus where it becomes a community thing rather than it's fulfilling the musical side, but is also very much part of their lifestyle, you know, and and their lives can change, so much whilst they're in and they're relying on that for, you know, sociability. so I think it that becomes important to keep their voices going for that, because if they're not only just maintaining their music, is it is maining their mental health.

So for the for the podcast, you know, I was looking at mental health issues and, you know, ageing.

a lot of people also came back and said that they weren't aware of particular changes and what might happen as they age and their voice.

Polly - when COVID happened, what everyone missed was that unity as a body of one, if you like, singing and it's very much there is that visceral feeling when you sing with somebody and you're engaging with you feel part of some you belong to something. And that was very much lost, particularly for people who lived on their own. and what was interesting after COVID , because everyone was in the same boat, everyone who thought I'm not as good as so so I can't do what they're everyone was on it.

It was a great leveller.

Jane - Yes, it was actually.

VC - because we were all back to square one. Now if you think of where we were when we came back then to what we're are now. what's absolutely, and what's been made that difference, exercising, energising, taking care of our voices, working, and you can definitely hear a difference in people that go away and practice or people that have started lessons or, you know, the impact that has on their voice and the regularity of that. Like going to the gym's

Jane - little and often I guess. Polly - Little and often. Absolutely... like the community aspect is is huge. I think.

Jane - And I guess, you know what? also what I took from the questionnaires is obviously everybody that I'm asking is still in the chorus, so you know, they have good voices because they're still there. Have there been many obviously there were a few that went, you know, start through age related, changes to voices, or I guess it's a mixture of things, but I I haven't I've been

able to capture that,

VC- obviously, because I mean, obviously, there's are other extenuating health issues that can affect the voice.

I mean, a lot of women perhaps who goes through menopause may have to have um hysterectomies or abdominal situations or so there's a recovery with that. you know, that comes with. I mean it doesn't mean that it can't recover. I just think that that period of time has to be allowed for and still rehabilitated. And if at all of that happens at a time when somebody's aging and not able to work on their voice and they you can get stuck in a rut

Jane - and that's where it was difficult to unpick sometimes the naturally ageing process with chronic illness and other things, something that that is tricky, but, you know, actually it would be quite interesting to know across the board, how many just leave because they just but again, again, it's probably back to training then, isn't it?

Because if you if you can't fix it, as you say with regular practice, then maybe it is a medical issue that hasn't been seen or something like, I don't know,

VC - Or its impacting on how they're able to do the practice.

Jane - of course. it quite often astoundss me, some of the people, some of the men that are, you know, great ages and they are all the stage. and then they start to sing and this is fantastic, they're still managed to do that.

VC - so I think it's um you just you just need to be make sure that you'll maintain you don't want wobbles or big vibratos coming through the sections, you don't want you know, bluster. So, you know, people are keeping their voices healthy and exercise and they're keeping their body reasonably well as they can. Then there's no reason I don't think why, not. unless they musicianship is such that they cant keep up with what we're doing, then there's no reason for not.

Jane - So, what about of practices do you recommend? Well, I think we've covered that, haven't we?

VC - Just clean on - sets, regular breathing,, the column.legato singing , keeping healthy, eating healthy, um keeping well. I mean I when I hydration, I I recommend pilates and yoga to anybody. and so much of what that instills in someone informs what we do as singers, our lives so much stuff. And when you want to listen to yourself as a singer, and tape yourself, record yourself and listen back to the recording and always practice in front of the mirror.

Because that releases any tension in the jaw, you're mindful of the tongue position, not retracting and it takes out that psychological process because when you think about the jaw and the tongue without looking in the mirror, that causes tension. Yeah, gripping.

Jane - I takes a few years just seem like that, if you not had any intervention for that to become a whole muscle memory in itself, doesn't it?

VC - Yeah,

Jane - do you think there is enough information out there for amateur singers on vocal ageing? And what resources do you think would be most helpful to them? Or have never thought about it.

VC - I think learning about the voice, its great, I love learning about I think I never stopped asking questions about it and learning about it. um and it's progress so much. Absolutely. I'm not aware that of an age situation being a problem.. I just think it's a ca a case of adjustment as we all do from childhood right through puberty, changing voices over the time. So, I mean, at what point does an ageing voice become a problem., becasue its ageing right from the start?

Jane - if I'm looking at a podcast, it's any particular areas that you think, um would resonate with that demographic, any particular things that you think should be on it?

VC- I think, you know, um there's a lot of us me included when somethings not working, we want a reason, don't we?

The things are working. And um but I think it it always comes back to well, there's a simple reason for it not, let's line up what you're posture like, what you're breathing like what's the. Yeah, it is like a tick list. and um maybe you are going through menopause and there are obviously medical things that happen. but there doesn't uh we are please god we are getting older. but that doesn't mean you can't work on your range and that doesn't mean it can't improve at whatever level you're at, it doesn't mean it can't improve.

Jane - It just needs to be worked on at at a time period. and yeah.

VC - and consistently'. maintenance all the time.

Jane . I think it that came out of the questionnaires. What people wanted to the most was regular vocal coaching, regular group local coaching, and as they got older, um, looking for peer group support as well. It was interesting at that came in mid-60s because I tried to kind of I did it as a hole in the a, you know, narrowed it down to different age groups of stuff and you can see where the flip and then just being purely musical into community happens and then, you know, um so that was interesting, but it was really vocal exercise that people wanted the most.

VC - And I think, you know, people do lose confidence in their 60's perhaps, because there maybe don't feel they can sing the repertoire that they used to It's it's just different to get.. rather than thinking, I can't do that anymore. What doors are opening for you to do now and look at it, that you wouldn't have done before, you know? Okay.

Jane - So you have a podcast that might be coming your way on vocal exercises and breathing techniques.

VC - I love stuff like this Anytime.

Appendix 12

Questionnaire answers from Chorus Master

-

Choral Master

Thanks for getting your Masters questionnaire sent on to me. All very interesting!

If you don't mind me saying, however, I found the overall tone/implication of the document and its suggestion of the fate of over 50s a little on the negative side! ("real vocal concerns of this demographic"- are there indeed real vocal concerns??)

However, here are my thoughts on your various questions:

What vocal changes have you observed in your female singers over 50, and how do these changes affect

their individual contributions to the chorus?

I think it would be fair to say that the older voices lose a little of the extreme end of their range (Soprano high

note for example) and occasionally an uncontrollable vibrato might appear, but on the other hand if one looks after one's voice it's still perfectly serviceable well beyond '50s

Have singers ever approached you about concerns regarding their vocal ageing? What are the most common issues raised?
Other than the issues mentioned above- not being able to reach some high notes- no

Have you noticed any challenges with blending or maintaining balance in the choir due to ageing voices?
How do you address this?
not really, no. There isn't a discernible dropoff in volume from a singer, merely the lack of flexibility as mentioned. I can't recall difficulties in 'balancing' singers due to their age

How do the vocal changes in ageing female choral singers impact your rehearsal techniques or expectations?
No change in my rehearsal technique, I don't believe; I'm perhaps a little more cautious with my expectations as to whether the technique still exists to be able to sing this or that phrase

What kind of support do you feel is important to provide to ageing singers to help them manage changes in their voices?

There's the emotional support element- some older singers might feel very aware of their lack of ability (whether this is true or not!) and need reassurance that they're not, in fact, doomed. From a singing perspective I believe encouraging singers to maintain their singing, with lessons as appropriate is vital; it's a muscle, it needs to be used.

Are there areas where you feel the singers' expectations of their vocal abilities conflict with the realities of ageing? How do you handle this?

Yes I would say so. There is often a case where a singer thinks they are more able than they actually are, and in the case of the Chorus my job occasionally requires me to point out that the voice is no longer up to the demands that the work of the Chorus places upon it, which can

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sometimes be something as simple as stamina or lack of it (not usually a very pleasant conversation!)

What advice or practices do you recommend to help members of the chorus maintain their vocal health and confidence?

As mentioned above, in the same way as young men's voices change but this doesn't mean the end of their singing career- they should gently sing through it- so with an ageing voice there's no reason why they can't or indeed should continue to sing; occasional lessons might also be of benefit. There's a difference here between an individual singer who just wants to sing (nothing wrong with this at all) and a singer in something such as the this Chorus which does require a certain level of ability; one's physical/technical ability might sadly fall below this level but not necessarily due to the singer becoming older

Do you feel that the presence of ageing voices enhances or challenges the overall sound of the chorus?

How do you balance this?

I would be more conscious/aware over the sound of an ageing high soprano or indeed high tenor and its impact on the overall choral sound- not so much 'challenging' as having the potential to affect the colour.

Lower pitched older voices, on the contrary, tend to add a lovely warmth to the sound which is much in keeping with the character of the different sections. In your opinion, how important is the chorus to the emotional and social well-being of your ageing singers?

Well you'll kind of need to ask them! However, I would imagine that the sense of community, striving together towards a common goal and the camaraderie of the big social group who perform some high-level music is highly important; though not just to 'ageing singers' but to all the members of the chorus.

Do you think there is a growing need for resources or training specifically addressing vocal ageing for amateur singers?

No

Do you think a podcast series on the ageing female voice would be beneficial for amateur choral singers?

Why or why not?

I would imagine discussing the topic in general might be of interest, such is the nature and idiom of the podcast. However, it would need to be presented as a general discussion with both positives and negatives: while they are admittedly pro singers, I'm sure Placido Domingo & Kiri te Kanawa etc are aware that their voices have aged and changed, but Domingo sounded pretty good to me when I heard him in La Scala, Milan a few years ago!!

What topics do you think would be most valuable for the singers in the chorus?

Perhaps how to maintain the flexibility in the voice, and learning how to use it without over singing

What format and frequency of episodes would make this podcast most useful?

Hm not sure. I would imagine just an occasional feature??

Appendix 14 - Ethics Form

PG2 / E1 FORM

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS

This form is to be completed by the student within **SIX** months for full-time students and **TWELVE** months

for part time students, after the commencement of the research degree or following progression to Part

Two of your course.

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

This document is also available in Welsh.

RESEARCH STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to

pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form

(and receive the outcome) via systems explained to you by the supervisor/module leader.

In order for research to result in benefit and minimise risk of harm, it must be conducted ethically. A

researcher may not be covered by the University's insurance if ethical approval has not been

obtained prior to commencement.

The University follows the OECD Frascati manual definition of **research activity**: "creative work undertaken

on a systematic basis in order to increase the stock of knowledge, including knowledge of man, culture and

society, and the use of this stock of knowledge to devise new applications". As such this covers activities

undertaken by members of staff, postgraduate research students, and both taught postgraduate and

undergraduate students working on dissertations/projects.

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

Ethical approval is not required for routine audits, performance reviews, quality assurance studies, testing

within normal educational requirements, and literary or artistic criticism.

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

This form must be completed and approved prior to undertaking any research activity.

Please see

Checklist for details of process for different categories of application.

SECTION A: About You (Principal Researcher)

1 Full Name: Jane Stansfield

2 Tick all boxes that apply: Member of staff: ☐ Honorary research fellow: ☐

Undergraduate Student ☐ Taught Postgraduate

Student ☐ Postgraduate Research

Student ☐

3 Institute/Academic Discipline/

Centre:

4 Campus:

5 E-mail address:

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6 Contact Telephone Number:

For students:

7 Student Number:

8 Programme of Study:

9 Director of Studies/Supervisor:

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 ☐

Institute Research Committee ☐

Other (write in) ☐

SECTION C: Internal and External Ethical Guidance Materials

Please list the core ethical guidance documents that have been referred to during the completion of

this form (including any discipline-specific codes of research ethics, location-specific codes of research ethics, and also any specific ethical guidance relating to the proposed methodology).

Please tick to confirm that your research proposal adheres to these codes and guidelines. You may add rows to this table if needed.

1 **UWTSD Research Ethics & Integrity Code of Practice** ☐

2 **UWTSD Research Data Management Policy** ☐

3 *[List any other relevant documents here]* ☐

SECTION D: External Collaborative Research Activity

If there are external collaborators then you should gain consent from the contact persons to share their

personal data with the university. If there are no external collaborators then leave this section blank and

continue to section E.

1 Institution

2 Contact person name

3 Contact person e-mail address

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PG2 Ethical Approval Form **PG2 / E1 FORM**

4 Is your research externally funded? **YES** ☐ **NO** ☐

5 Are you in receipt of a KESS scholarship? **YES** ☐ **NO** ☐

Voluntary 6 Are you specifically employed to undertake this research in either a

7 Employed paid or voluntary capacity?

YES ☐ **NO** ☐

YES ☐ **NO** ☐

8 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** ☐

9 Has permission to undertake the
research has been provided by the
partner organisation?

(If YES attach copy)

If NO the application
cannot continue

YES ☐ **NO** ☐

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

10 Does this organisation have its own ethics approval system? **YES** ☐ **NO** ☐

If Yes, please attach a copy of any final approval (or interim approval) from the organisation (this may be a copy of an email if appropriate).

SECTION E: Details of Research Activity

1 Indicative title:

2 Proposed start date: Proposed end date:

Introduction to the Research (maximum 300 words per section)

Ensure that you write for a Non-Specialist Audience when outlining your response to the points below:

- *Purpose of Research Activity*
- *Proposed Research Question*
- *Aims of Research Activity*
- *Objectives of Research Activity*

Demonstrate, briefly, how **Existing Research** 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.*

Purpose of Research Activity

3

(this box should expand as you type)

Research Question

4

(this box should expand as you type)

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Aims of Research Activity

5

(this box should expand as you type)

Objectives of Research Activity

6

(this box should expand as you type)

Proposed methods (maximum 600 words)

Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.

7

(this box should expand as you type)

Location of research activity

Identify all locations where research activity will take place.

8

(this box should expand as you type)

Research activity outside of the UK

If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural

and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.

9

(this box should expand as you type)

10

Use of documentation not in the public domain: Are any documents **NOT** publicly available?

NO ☐

YES ☐

If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with the current data protection law of the country

in question and that of England and Wales.

11

(this box should expand as you type)

Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015? YES NO

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12 A prosperous Wales ☐ ☐

13 A resilient Wales ☐ ☐

14 A healthier Wales ☐ ☐

15 A more equal Wales ☐ ☐

16 A Wales of cohesive communities ☐ ☐

17 A Wales of vibrant culture and thriving Welsh language ☐ ☐

18 A globally responsible Wales ☐ ☐

19 If YES to any of the above, please give details:

(this box should expand as you type)

SECTION F: Scope of Research Activity

Will the research activity include: YES NO

1 Use of a questionnaire or similar research instrument? ☐ ☐

2 Use of interviews? ☐ ☐

3 Use of focus groups? ☐ ☐

4 Use of participant diaries? ☐ ☐

5 Use of video or audio recording? ☐ ☐

6 Use of computer-generated log files? ☐ ☐

7 Participant observation with their knowledge? ☐ ☐

8 Participant observation without their knowledge? ☐ ☐

9 Access to personal or confidential information without the participants' specific consent? ☐ ☐

10 Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive? ☐ ☐

11 Performance of any acts which may cause embarrassment or affect self-esteem? ☐ ☐

12 Investigation of participants involved in illegal activities? ☐ ☐

13 Use of procedures that involve deception? ☐ ☐

14 Administration of any substance, agent or placebo? ☐ ☐

15 Working with live vertebrate animals? ☐ ☐

16 Procedures that may have a negative impact on the environment? ☐ ☐

17 Other primary data collection methods. Please indicate the type of data collection method(s) below.

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Details of any other primary data collection method:

☐ ☐

(this box should expand as you type)

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

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

SECTION G: Intended Participants

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

Who are the intended participants:

YES NO

1 Students or staff at the University? ☐ ☐

2 Adults (over the age of 18 and competent to give consent)? ☐ ☐

3 Vulnerable adults? ☐ ☐

4 Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required) ☐ ☐

5 Prisoners? ☐ ☐

6 Young offenders? ☐ ☐

7 Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper? ☐ ☐

8 People engaged in illegal activities? ☐ ☐

9

Others. Please indicate the participants below, and specifically any group who may be unable to give consent.

Details of any other participant groups:

☐ ☐

(this box should expand as you type)

Participant numbers and source

Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?

10

How many participants are expected?

(this box should expand as you type)

11 Who will the participants be?

(this box should expand as you type)

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12 How will you identify the participants?

(this box should expand as you type)

Information for participants: YES NO N/A

13 Will you describe the main research procedures to participants in advance, so that they are informed about what to expect? ☐ ☐ ☐

14 Will you tell participants that their participation is voluntary? ☐ ☐ ☐

15 Will you obtain written consent for participation? ☐ ☐ ☐

16 Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)? ☐ ☐ ☐

17 If the research is observational, will you ask participants for their consent to being observed? ☐ ☐ ☐

18 Will you tell participants that they may withdraw from the research at any time and for any reason? ☐ ☐ ☐

19 With questionnaires, will you give participants the option of omitting questions they do not want to answer? ☐ ☐ ☐

20 Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs? ☐ ☐ ☐

21 Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken? ☐ ☐ ☐

22 If NO to any of above questions, please give an explanation

(this box should expand as you type)

Information for participants: YES NO N/A

24 Will participants be paid? ☐ ☐ ☐

25 Is specialist electrical or other equipment to be used with participants? ☐ ☐ ☐

26 Are there any financial or other interests to the investigator or

University arising from this study? ☐ ☐ ☐

27 Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims? ☐ ☐ ☐

28 If YES to any question, please provide full details

(this box should expand as you type)

SECTION H: Anticipated Risks

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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.

Yes ☐

1 Full risk assessment completed and appended?

No ☐

2

Risks to participants

For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm,

transfer of personal data, sensitive organisational information

Risk to participants:

How you will mitigate the risk to participants:

(this box should expand as you type)

(this box should expand as you type)

3

If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug

use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline

numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project,

it

may need to be disclosed to the proper authorities

(this box should expand as you type)

4

Risks to the investigator

For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest

Risk to the investigator:

How you will mitigate the risk to the investigator:

(this box should expand as you type)

(this box should expand as you type)

5 University/institutional risks

For example: adverse publicity, financial loss, data protection

Risk to the University:

How you will mitigate the risk to the University:

(this box should expand as you type)

(this box should expand as you type)

6 Environmental risks

For example: accidental spillage of pollutants, damage to local ecosystems

Risk to the environment:

How you will mitigate the risk to environment:

(this box should expand as you type)

(this box should expand as you type)

Disclosure and Barring Service

If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.

YES NO N/A

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7 Does your research require you to hold a current DBS Certificate? ☐ ☐ ☐

8

If YES, please give the certificate number. If the certificate number is not available please write "Pending"; in this case any ethical approval will be subject to providing the appropriate certificate number.

SECTION I: Feedback, Consent and Confidentiality

1 Feedback

What de-briefing and feedback will be provided to participants, how will this be done and when?

(this box should expand as you type)

2 Informed consent

Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.

(this box should expand as you type)

3 Confidentiality / Anonymity

Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.

(this box should expand as you type)

SECTION J: Data Protection and Storage

Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?

YES NO

"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

1

a name, an identification number, location data, an online identifier or to one or

☐ ☐

more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.

If YES, provide a description of the data and explain why this data needs to be collected:

2

(this box should expand as you type)

Does it involve special category data (as defined by the GDPR)? **YES NO**

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3

"Special category data" means sensitive personal data consisting of information as to the data subjects' –

(a) racial or ethnic origin,

(b) political opinions,

(c) religious beliefs or other beliefs of a similar nature,

(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),

(e) physical or mental health or condition,

(f) sexual life,

(g) genetics,

(h) biometric data (as used for ID purposes),

☐ ☐

If YES, provide a description of the special category data and explain why this data needs to be collected:

4

(this box should expand as you type)

Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?

YES NO

5 Manual files (i.e. in paper form)? ☐ ☐

6 University computers? ☐ ☐

7 Private company computers? ☐ ☐

8 Home or other personal computers? ☐ ☐

9 Laptop computers/ CDs/ Portable disk-drives/ memory sticks? ☐ ☐

10 "Cloud" storage or websites? ☐ ☐

11 Other – specify: ☐ ☐

12

For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:

(this box should expand as you type)

Data Protection

Will the research activity involve any of the following activities: **YES NO**

13 Electronic transfer of data in any form? ☒ ☐

14 Sharing of data with others at the University outside of the immediate research team? ☐ ☐

15 Sharing of data with other organisations? ☐ ☐

16 Export of data outside the UK or importing of data from outside the UK? ☐ ☐

17 Use of personal addresses, postcodes, faxes, emails or telephone numbers? ☐ ☐

18 Publication of data that might allow identification of individuals? ☐ ☐

19 Use of data management system? ☐ ☐

20 Data archiving? ☐ ☐

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21

If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):

(this box should expand as you type)

22 List all who will have access to the data generated by the research activity:

(this box should expand as you type)

23 List who will have control of, and act as custodian(s) for, data generated by the research activity:

(this box should expand as you type)

24

Give details of data storage arrangements, including security measures in place to protect the data,

where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.

(this box should expand as you type)

25 Please indicate if your data will be stored in the UWTSD Research Data Repository (see <https://researchdata.uwtsd.ac.uk/>). If so please explain. *(Most relevant to academic staff)*

(this box should expand as you type)

26 Confirm that you have read the UWTSD guidance on data management (see <https://www.uwtsd.ac.uk/library/research-data-management/>) **YES** ☐

27 Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding **YES** ☐

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SECTION K: Declaration

The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants.

In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: <https://www.uwtsd.ac.uk/research/research-ethics/>

Date:

1 Signature of applicant:

For STUDENT Submissions:

2 Director of Studies/

Supervisor:

Date:

3 Signature:

For STAFF Submissions:

4 Academic Director/ Assistant

Dean:

Date:

5 Signature:

Checklist: Please complete the checklist below to ensure that you have completed the form according to

the guidelines and attached any required documentation:

- ☐ I have read the guidance notes supplied before completing the form.
- ☐ I have completed **ALL RELEVANT** sections of the form in full.
- ☐ I confirm that the research activity has received approval in principle
- ☐ I have attached a copy of final/interim approval from external organisation (**where appropriate**)
- ☐ I have attached a full risk assessment (where appropriate) **ONLY TICK IF YOU HAVE**

ATTACHED

A FULL RISK ASSESSMENT

- ☐ I understand that it is my responsibility to ensure that the above named research activity will meet

the University's Research Ethics and Integrity Code of Practice.

☐

I understand that before commencing data collection all documents aimed at respondents (including information sheets, consent forms, questionnaires, interview schedules etc.) must be confirmed by the DoS/Supervisor, module tutor or Academic Director.

RESEARCH STUDENTS ONLY

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

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RESEARCH STAFF ONLY

All communications relating to this application during its processing must be in writing and emailed to

pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name.

STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES should submit this form

(and receive the outcome) via systems explained to you by the supervisor/module leader.

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PG2 Ethical Approval Form

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS

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

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

This document is also available in Welsh.

RESEARCH STAFF ONLY

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

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

1	Full Name:	Jane Stansfield			
2	Tick all boxes that apply:	Member of staff:	☐	Honorary research fellow:	☐
	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student

3	Institute/Academic Discipline/Centre:	Institute of Management and Health
4	Campus:	Carmarthen
5	E-mail address:	Jane.stansfield1@gmail.com
6	Contact Telephone Number:	07540497876
For students:		
7	Student Number:	1911459
8	Programme of Study:	MA in Professional Practice (Voice Pedagogy)
9	Director of Studies/ Supervisor:	Louise Emanuel/Debbie Winter

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

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

SECTION D: External Collaborative Research Activity

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

1	Institution					
2	Contact person name					
3	Contact person e-mail address					
4	Is your research externally funded?	YES	☐	NO	☐	
5	Are you in receipt of a KESS scholarship?	YES	☐	NO	☐	
6	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	YES	☐	NO	☐
7		Employed	YES	☐	NO	☐
8	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)?	If YES then the permission question below does not need to be answered.	YES	☐	NO	☐
9	Has permission to undertake the research has been provided by the partner organisation?	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	☐

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

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

SECTION E: Details of Research Activity

1	Indicative title:	Crafting an evidence-based podcast to address the real, vocal concerns of aging amateur symphonic choral singers		
2	Proposed start date:	7-7-24	Proposed end date:	December 2024
	Introduction to the Research (maximum 300 words per section) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below: • <i>Purpose of Research Activity</i> • <i>Proposed Research Question</i> • <i>Aims of Research Activity</i> • <i>Objectives of Research Activity</i> Demonstrate, briefly, how <u>Existing Research</u> has informed the proposed activity and explain • <i>What the research activity will add to the body of knowledge</i> • <i>How it addresses an area of importance.</i>			
3	Purpose of Research Activity The purpose of this project is to deepen my knowledge of age-related vocal change in the amateur symphonic choral singer in order to develop a series of podcast episodes to improve information flow and increase awareness of possible vocal implications that may arise in this demographic. (this box should expand as you type)			
4	Research Question Are ageing amateur female symphonic choral singers fully aware of age-related vocal changes that may impact vocal ability and health, and is information flow surrounding age related vocal change for the amateur symphonic choral singer adequate to ensure them to seek appropriate methods of intervention to maintain career longevity? (this box should expand as you type)			

5	Aims of Research Activity To deepen my understanding of the vocal requirements of the amateur female symphonic choral singer. To deepen my knowledge base on the main areas of vocal change that may impact the ageing female amateur symphonic choral singer. To ascertain whether women are aware of these changes and the impact that they may have on vocal ability and vocal health. To gain an understanding of the number of women who are affected by age-related vocal change, and determine which areas of change are most problematic, considering both physical and psychological changes. To ascertain whether these singers are able to readily access information on the most appropriate forms of intervention. To gain an understanding of which topics regarding age-related changes these women need further information on to begin a potential syllabus and structure for a podcast series. (this box should expand as you type)
6	Objectives of Research Activity To gain an understanding of the areas of vocal change that ageing female choral singers find most problematic if these issues have impacted their place in the organisation that they are involved in, and to ascertain whether they feel adequately informed of these potential changes. I will then use this information to map out potential content for a podcast series to raise awareness on possible age-related change in the female amateur symphonic choral singer. (this box should expand as you type)
	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that may be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.
7	I will use a mixed- methods approach combining questionnaires, focus groups, semi-structured interviews, and a literature review on the impact of ageing on the female symphonic choral singer. The study will follow a thematic approach. focus groups and semi -structured interviews will be recorded and transcribed. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.

8	The research will be conducted online over zoom, via email and in the Greenroom of the Royal Scottish National Orchestra prior to rehearsal. written consent has been granted by the Royal Scottish National Orchestra to hold the focus groups and interviews on their premises. (this box should expand as you type)
	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.
9	N/A (this box should expand as you type)

10	Use of documentation not in the public domain: Are any documents NOT publicly available?	NO ☒	YES ☐
11	If Yes, please provide details here of how you will gain access to specific documentation that is not in the public domain and that this is in accordance with the current data protection law of the country in question and that of England and Wales. (this box should expand as you type)		

	Does your research relate to one or more of the seven aims of the Well-being of Future Generations (Wales) Act 2015?	YES	NO
12	A prosperous Wales	☐	☒
13	A resilient Wales	☐	☒
14	A healthier Wales	☐	☒
15	A more equal Wales	☐	☒
16	A Wales of cohesive communities	☐	☒
17	A Wales of vibrant culture and thriving Welsh language	☐	☒
18	A globally responsible Wales	☐	☒
19	If YES to any of the above, please give details: (this box should expand as you type)		

SECTION F: Scope of Research Activity

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

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

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

SECTION G: Intended Participants

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

Who are the intended participants:	YES	NO

1	Students or staff at the University?	☐	☒
2	Adults (over the age of 18 and competent to give consent)?	☒	☐
3	Vulnerable adults?	☐	☒
4	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
5	Prisoners?	☐	☒
6	Young offenders?	☐	☒
7	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
8	People engaged in illegal activities?	☐	☒
9	Others. Please indicate the participants below, and specifically any group who may be unable to give consent.		
	Details of any other participant groups: (this box should expand as you type)	☐	☐

	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
10	How many participants are expected?	I expect approximately 30-40 participants (this box should expand as you type)
11	Who will the participants be?	These will be older female members of the Royal Scottish National Orchestra Chorus. the ages will be split into 3 groups for comparison purposes with a lower age range of 45 years. 45-54 years, 55-64years, 65- 75+ years (this box should expand as you type)
12	How will you identify the participants?	I am a member of this chorus. These women are therefore know to me and will be chosen according to age and suitability for the study. (this box should expand as you type)

	Information for participants:	YES	NO	N/A
13	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
14	Will you tell participants that their participation is voluntary?	☒	☐	☐

15	Will you obtain written consent for participation?	☒	☐	☐
16	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
17	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
18	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
19	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
20	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
21	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
22	If NO to any of above questions, please give an explanation			
	<i>(this box should expand as you type)</i>			

	Information for participants:	YES	NO	N/A
24	Will participants be paid?	☐	☒	☐
25	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
28	If YES to any question, please provide full details			
	I will use a Mac computer with USB microphone to conduct focus groups and interviews via zoom. <i>(this box should expand as you type)</i>			

SECTION H: Anticipated Risks

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

2	Risks to participants For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information	
	Risk to participants: I will record the focus group and interviews, therefore there maybe some disclosure of personal data. Ageing and mortality is a sensitive subject matter which may cause emotional distress to the participants involved. <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to participants:</i> I will store data on my personal computer which is password projected. I will collate a list of resources and hotlines to provide access to immediate support if necessary, building a rapport with participants before addressing sensitive topics. I will offer breaks where necessary, and shift topics if distress becomes evident. I will follow up with participants after the event to check on well - being if necessary. <i>(this box should expand as you type)</i>
3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities	
	<i>(this box should expand as you type)</i>	
4	Risks to the investigator For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest	
	Risk to the investigator: Psychological distress that may arise from discussing ageing and mortality. As participants will be members of the Royal Scottish National Orchestra , some answers may pose a possible risk of disrepute to the organisation. <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to the investigator:</i> The University offers a counselling service that may offer a way of reducing individual psychological harm. Institutional names will therefore be removed for anonymity. <i>(this box should expand as you type)</i>
5	University/institutional risks For example: adverse publicity, financial loss, data protection	

	Risk to the University: Data protection <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to the University:</i> I will store data on my personal computer which is password protected. All data will be destroyed at the end of research. <i>(this box should expand as you type)</i>
6	Environmental risks For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: N/A <i>(this box should expand as you type)</i>	<i>How you will mitigate the risk to environment:</i> N/A <i>(this box should expand as you type)</i>

Disclosure and Barring Service				
	If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants.	YES	NO	N/A
7	Does your research require you to hold a current DBS Certificate?	☐	☒	☐
8	If YES, please give the certificate number. If the certificate number is not available please write "Pending"; in this case any ethical approval will be subject to providing the appropriate certificate number.			

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when?
	I will provide a contact email address for participants who are interested in a copy of the final report. <i>(this box should expand as you type)</i>
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 inform all participants prior to gaining formal consent via email as to the nature of their involvement and what information I am seeking to obtain. A formal consent form will be emailed to signed. <i>(this box should expand as you type)</i>
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 provide a code of each participant which will be securely stored on my MAC. I will not name participants or the Organisation. (this box should expand as you type)
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SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 “GDPR” and the Data Protection Act 2018 “DPA”)?	YES	NO
1	“Personal data” means any information relating to an identified or identifiable natural person (‘data subject’). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.	X ☐	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	Names and emails will be collected and signed consent forms. Audio/visual recordings and transcriptions will also be stored. (this box should expand as you type)		
	Does it involve special category data (as defined by the GDPR)?	YES	NO
3	“Special category data” means sensitive personal data consisting of information as to the data subjects’ – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes),	☐	X ☐
	If YES, provide a description of the special category data and explain why this data needs to be collected:		
4	(this box should expand as you type)		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	YES	NO
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒
7	Private company computers?	☐	☒
8	Home or other personal computers?	☒	☐

9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
10	"Cloud" storage or websites?	☒	☐
11	Other – specify:	☐	☒
12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:		
	All 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 this list will be kept securely in the password protected folder. <i>(this box should expand as you type)</i>		

Data Protection			
	Will the research activity involve any of the following activities:	YES	NO
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☐	☒
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☐	☒
20	Data archiving?	☐	☒
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		
	All data will be encrypted and kept in password protected 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. <i>(this box should expand as you type)</i>		
22	List all who will have access to the data generated by the research activity:		
	Myself, The Principal Researcher and my supervisor, Sophie Scott. <i>(this box should expand as you type)</i>		

23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Myself, The Principal Researcher <i>(this box should expand as you type)</i>		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage on the Company's Office 364 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 <i>(this box should expand as you type)</i>		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i>		
	N/A <i>(this box should expand as you type)</i>		
26	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☒
27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☒

SECTION K: Declaration

	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
1	Signature of applicant:	Jane Stansfield	Date: 19.6.24

For STUDENT Submissions:

2	Director of Studies/ Supervisor:	Laura James	Date: 29.7.24
3	Signature:	<i>Laura James</i>	

For STAFF Submissions:

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

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

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

RESEARCH STUDENTS ONLY

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

RESEARCH STAFF ONLY

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

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