Catherine Whitehall - Student number: 1921123

University of Wales Trinity Saint David - Voice Study Centre

BMPF7010 – Work Based Learning Project (EXTENDED)

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Appendix A. Ethics form

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

PG2 / E1 FORM

APPLICATION FOR ETHICAL APPROVAL

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

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

4	Institute/Academic Discipline/Centre:	WAPPAR
5	Campus:	Carmarthen
6	E-mail address:	catherinevictoriamusic@live.com
7	Contact Telephone Number:	07915092574
	For students:	
8	Student Number:	1921123
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)
10	Director of Studies/ Supervisor:	Debbie Winter/ Julie Crossman

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

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

SECTION D: External Collaborative Research Activity

1	Does the research activity involve collaborators outside of the University?		**YES**	☐	**NO**	☒
2	If Yes, please provide the name of the external organisation and name and contact details for the main contact person and confirmation this person has consented to their personal data being shared.as part of this collaboration.					
3	Institution					
4	Contact person name					
5	Contact person e-mail address					
6	Has this individual consented to sharing their details on this form?		**YES**	☐	**NO**	☐
7	Are you in receipt of a KESS scholarship?		**YES**	☐	**NO**	☐
8	Is your research externally funded		**YES**	☐	**NO**	☐
9	Are you specifically employed to	Voluntary	**YES**	☐	**NO**	☐

10	undertake this research in either a paid or voluntary capacity?	Employed	**YES**	☐	**NO**	☐
11	Is the research being undertaken within an existing UWTSD Athrofa Professional Learning Partnership (APLP)	If YES then the permission question below does not need to be answered.	**YES**	☐	**NO**	☐
12	Permission to undertake the research has been provided by the partner organisation	(If YES attach copy) If NO the application cannot continue	**YES**	☐	**NO**	☐

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

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

SECTION E: Details of Research Activity

1	Indicative title:	Vocal health practice in the musical theatre rehearsal studio for students in tertiary training.		
2	Proposed start date:	16/01/24	Proposed end date:	02/09/2024
3	**Introduction to the Research (maximum 300 words)** **Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below:** • *Purpose of Research Activity* • *Proposed Research Question* • *Aims of Research Activity* • *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain • *What the research activity will add to the body of knowledge* • *How it addresses an area of importance.*			
4	**Purpose of Research Activity** Existing research suggests that vocal demands for musical theatre students can increase the potential for voice problems. Therefore, this research activity aims to create a working document created from the examination of effective rehearsal processes within MT training, with a view to making recommendations to those involved in the rehearsal process in order to avoid vocal loading and ensure vocal safety within the process; achieving best practice within the rehearsal studio.			
5	**Research Question** Can a working document be developed to work towards best vocal practice in the rehearsal process for musical theatre students in tertiary training?			

6	**Aims of Research Activity** 1. To gain a broader understanding of the rehearsal process in musical theatre training within tertiary education. 2. Identify a range of recommendations for those involved in the rehearsal process which can be used to maintain vocal health and safety. 3. Identify other potential areas of research to consider in the future within a tertiary education setting.
7	**Objectives of Research Activity** 1. Determine aspects of the rehearsal process which may be detrimental to vocal health and safety. 2. Expand understanding of vocal loading. 3. Analyse participant feedback with regards to the rehearsal process. 4. Explore elements of best practice which maybe applicable in the rehearsal process to safeguard vocal health.
8	**Proposed methods (maximum 600 words)** Provide a brief summary of all the later 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, additional ethical approval for those methods will be

9	A mixed methods approach will be used. Literature review: I will examine previous studies of vocal loading amongst musical theatre students and performers within the rehearsal process and training. Related topics will also include literature discussing rehearsal processes, vocal health, acoustics and current expectations within the musical theatre industry. Survey: An initial survey will be carried out using an online survey generator to target participants. This will be an anonymous survey for students studying musical theatre in tertiary education settings to address the rehearsal process experience. Journal: Participants will be asked to journal their rehearsal process verbally by recording their experience on a suitable device such as a mobile phone. If participants do not have a mobile phone or other device for recording, or if participants do not feel confident documenting their journal verbally, the option for written feedback will be offered. I will then transcribe the recordings and/or text (possibly through AI) in order to be analysed. Interviews: Interviews with participants will be video/audio recorded via Zoom, FaceTime or Skype subject to participant consent. Interviews will take place before, during and after the rehearsal process. There will be a self-perception assessment of voice (using a suitable rating scale) conducted at each interview. Possible rating scales to be decided include: SVHI (Singing Voice Handicap Index), the CAPE-V (Consensus Auditory Perceptual Evaluation - Voice) (These are both nominal scales) and/or the DRSP-MTA (Dysphonia Risk Screening Protocol for Musical Theatre Actors). Data from the survey, participant journals and interviews will be analysed, transcribed and coded to discover similarities/differences within the rehearsal process with links to vocal health.

10	**Location of research activity** Identify all locations where research activity will take place.
11	Country: UK. Online via social media to seek participants. Interviews via platforms such as Zoom, Facetime, or Skype conducted from my home studio or home office.
12	**Research activity outside of the UK** If research activity will take place overseas, you are responsible for ensuring that local ethica
13	**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.

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

SECTION F: Scope of Research Activity

1	**Will the research activity include:**	**YES**	**NO**
2	Use of a questionnaire or similar research instrument?	☒	☐
3	Use of interviews?	☒	☐
4	Use of diaries?	☒	☐
5	Participant observation with their knowledge?	☒	☐
6	Participant observation without their knowledge?	☐	☒
7	Use of video or audio recording?	☒	☐
8	Access to personal or confidential information without the participants' specific consent?	☐	☒
9	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒

10	Performance of any acts which may cause embarrassment or affect self-	☐	☒
11	Investigation of participants involved in illegal activities?	☐	☒
12	Use of procedures that involve deception?	☐	☒
13	Administration of any substance, agent or placebo?	☐	☒
14	Working with live vertebrate animals?	☐	☒
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.	☐	☒
16	Details of any other primary data collection method:		

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

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

SECTION G: Intended Participants

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

12	**Participant numbers and source** Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	Approximately, ten participants are expected to complete the survey. A maximum of eight participants are expected to complete the interviews.
14	Who will the participants be?	Students in full time musical theatre training within tertiary education settings.

15	How will you identify the participants?	Invitation via social media platforms highlighting the topic of the research. If they respond to the invitation, further information will then be sent to them in order to explain what is involved in the project.

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

28	**Information for participants:**	**YES**	**NO**	**N/A**
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with	☒	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the	☐	☒	☐
33	If YES to any question, please provide full details			
34	The use of recording will be used to record interviews via a platform such as Zoom. This will be video/audio recorded where consent is given. Participants will also use a recording device (such as a phone or other suitable recording equipment) to document their experience via a voice journal. *(this box should expand as you type)*			

SECTION H: Anticipated Risks

1	**Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them.** If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.		
2	**Full risk assessment completed and appended?**	**Yes**	☐

7	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to University: There is a risk that I could breach university codes of practice. The risk to the University will be of data protection. *(this box should expand as you type)*	*How will you mitigate the Risk to University:* I will conduct myself in a professional manner. This will be mitigated by all data being coded to ensure anonymity and securely stored in my computer which has a password and is only accessed by myself. All data will be destroyed at the end of the

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

SECTION I: Feedback, Consent and Confidentiality

1	**Feedback** What de-briefing and feedback will be provided to participants, how will this be done and
	Participants will receive my email address and they will be able to contact me for further details or results of the final report.
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
	All potential participants will be informed of the details and purpose of the project. If they wish to participate they will then receive the consent forms which will be signed digitally.
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.
	All participants, including institutions where they receive training will remain anonymous. I will use a code for each participant, the key to which will be stored in a password secured file on my computer. *(this box should expand as you type)*

SECTION J: Data Protection and Storage

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

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
	"Personal data" *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or*	☒	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	Personal data that will be collected include the names of participants which will be made anonymous, email addresses for correspondence, phone numbers if needed for FaceTime interview, social media names for initial invitation correspondence, and the signed consent forms.		
3	Does it involve special category data (as defined by the GDPR)?	**YES**	**NO**
	"Special category data" *means sensitive personal data consisting of information as to the data subjects' –* *(a) racial or ethnic origin,* *(b) political opinions,* *(c) religious beliefs or other beliefs of a similar nature,* *(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),* *(e) physical or mental health or condition,* *(f) sexual life,* *(g) genetics,*	☐	☒
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	NA *(this box should expand as you type)*		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	**YES**	**NO**
6	Manual files (i.e. in paper form)?	☐	☒
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☒	☐
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	"Cloud" storage or websites?	☒	☐
12	Other – specify:	☐	☒
13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		

	All data will be kept in password protected computer storage on my personal MAC laptop which will not be shared. Audio/visual data will be transcribed and would be shown to participants to check accuracy of reporting. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. *(this box should expand as you type)*		
14	**All Data Storage**		
15	Will the research activity involve any of the following activities:	**YES**	**NO**
16	Electronic transfer of data in any form?	☒	☐
17	Sharing of data with others at the University?	☒	☐
18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☐	☒
20	Use of personal addresses, postcodes, faxes, emails or telephone	☒	☐
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
23	Data archiving?	☐	☒
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	All data will be encrypted and kept in password protected personal MAC laptop 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. *(this box should expand as you type)*		
25	List all who will have access to the data generated by the research activity:		
	The principal researcher. *(this box should expand as you type)*		
26	List who will have control of, and act as custodian(s) for, data generated by the research		

	The principal researcher. *(this box should expand as you type)*		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage on my personal MAC laptop 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. *(this box should expand as you type)*		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	NA *(this box should expand as you type)*		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	**YES**	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	**YES**	☒
		NO	☐

SECTION K: Declaration

31	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-		
	Signature of applicant:	C WHITEHALL	**Date:** 29/11/23

For STUDENT Submissions:

32	Director of Studies/ Supervisor:	Laura James	**Date: 15.1.24**
33	Signature:	Laura James	

For STAFF Submissions:

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

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

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

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

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

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

Application Process

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

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

Appendix B. Permission letter



Catherine Whitehall
5 Gardner Road
Formby
Liverpool
L37 8DD

catherinevictoriamusic@live.com

29/11/23

Dear UWTSD,

RE: Can a working document be developed to work towards best vocal practice in the rehearsal process for musical theatre performers in training?

I confirm that I approve of the research proposed (see above) to be carried out by Catherine Whitehall, of Catherine Victoria Voiceworks, via remote means of survey distribution and interview via video conferencing platforms between January 2024 and August 2024.

Kind Regards,

Catherine Whitehall

Appendix C. Five major characteristics of the Delphi method (Loo, 2002, p.763)

Basically, the Delphi method has five major characteristics:

(1) The sample consists of a "panel" of carefully selected experts representing a broad spectrum of opinion on the topic or issue being examined.

(2) Participants are usually anonymous.

(3) The "moderator" (i.e. researcher) constructs a series of structured questionnaires and feedback reports for the panel over the course of the Delphi.

(4) It is an iterative process often involving three to four iterations or "rounds" of questionnaires and feedback reports.

(5) There is an output typically in form of a research report with the Delphi results, the forecasts, policy and program options with their strengths and weaknesses, recommendations to senior management and, possibly, action plans for developing and implementing the policies and programs.

Appendix D. Survey advert 1



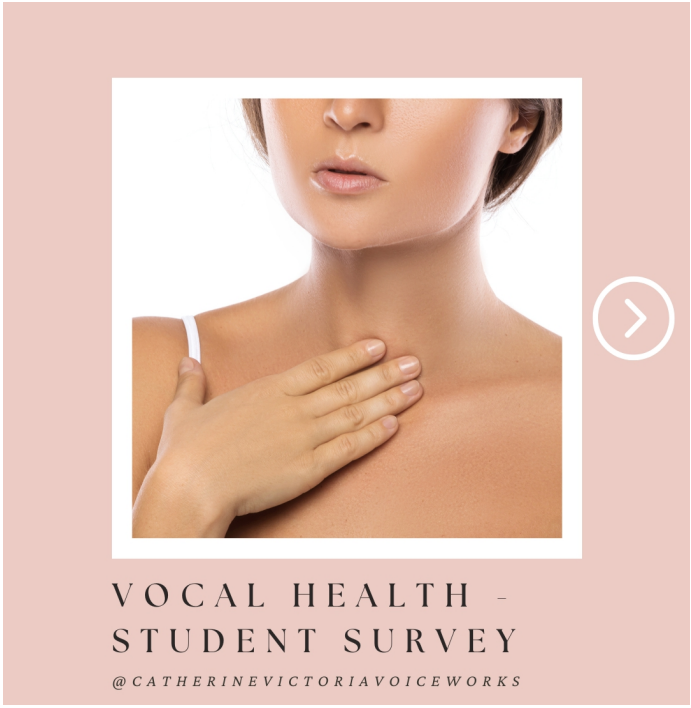
‼️MUSICAL THEATRE STUDENTS‼️

You are needed to take in vocal health research!!! If you are aged 18-25 years and studying MT in full time education, I want to hear from YOU! 👩‍🦰👩‍🦱👩🏾‍🦱
Simply send me a message with your interest and I'll be in touch in the next couple of days!!! 😁
Open to anyone in the UK studying at any institution! 💃🏻🏌🏻‍♂️🎭
Please SHARE this post and spread the word🙏
#musicaltheatrestudents #mtstudents #mtcourses #musicaltheatre #vocalhealth

#vocalhealtheducation #vocalhealthforsingers

Appendix E. Survey advert 2









MT STUDENTS GET INVOLVED!

Swipe right for more information…the link to take part is in the bio and/or the QR code is on this post (final pic)! The QR code can be saved by hitting the 3 dots at side of post - a QR code option will appear! ? ≥ The survey will take just 5-10 mins and can be completed

on your phone!! ? ý Be part of vocal health research specifically focused on MT students!

Option to take part in further interviews if you want more involvement in this research

SHARE AWAY with your fellow MT friends!

Thanks for your support!

#musicaltheatre #musicaltheatrestudent #stageschool #dramaschool #singing #showrehearsals #vocalhealth #vocalhealthresearch #mtstudents #mtuniversity #musicaltheatrecourse

Appendix F. Interview advert



┐┐┐ MT STUDENTS YOU ARE NEEDED for THE NEXT LEVEL ┐┐┐ PLEASE SHARE ┐┐┐ I am looking for a small number of MT students aged 18-25 to take part in a short online interview process to discuss vocal health in the rehearsal process!! This not the same as the survey (see link in bio) and you do not have to have completed the survey to get involved!! This is starting with the next 7 days and if you are interested please get in touch asap to be considered for selection!! DM me or send an email to 1921123@student.uwtsd.ac.uk

#vocalhealthresearch #vocalhealth #mtstudents #musicaltheatre #musicaltheatrestudent #singinglessons #vocalwarmup #vocalcooldown #vocalhydration #voiceuse

Appendix G. Evaluation of Ability to Sing Easily – EASE, (Phyland et al., 2014a)

Bayside VOICE Centre
Optimise your voice

Consulting from Redlands SPECIALIST CENTRE

Bayside Business Pk, Weippin St, Cleveland. Ph:319 35436

Name: _____ Date: ___/___/___

Evaluation of Ability to Sing Easily – EASE

This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
These are statements many people have used to describe their singing voice or ability to sing.
Please circle the response that best describes your singing voice today.

1 = Not at all
2 = Mildly
3 = Moderately
4 = Extremely

Today	Severity of problem			
My voice is husky	1	2	3	4
My voice is dry/ scratchy				
My voice crack and breaks				
My throat muscles are feeling over-worked				
MY voice is breathy				
My singing voice feels good ***				
The onsets of my notes are delayed or breathy				
My voice feels strained				
I am worried about my voice				
I am having difficulty with my breath for long phrases				
My top notes are breathy				
My voice sounds rich and resonant ***				
My voice is cutting out on some notes				
I am having difficulty singing softly				
My voice is tired				
I am having difficulty changing registers				
I am having difficulty with my high notes				
Singing feels like hard work				
I am having difficulty projecting my voice				
I am concerned about my voice				
My voice feels ready for performance if required***^				
I am having difficulty sustaining long notes				
Total:				

Measuring Vocal Function in Professional Music Theatre Singers: Construct Validation of the Evaluation of the Ability to Sing Easily (EASE). Debra J. Phyland, Julie F. Pallant, Susan L. Thibeault, Michael S. Benniger, Neil Vallance, Julian A. Smith. Folia Phoniatrica et Logopaedica, Vol 66, 100-108, 2014.

Appendix H. Survey questions

I confirm that I am a student aged 18 - 25 studying musical theatre in full time education in the UK.

1. When performing in students shows, what singing demands does your part normally entail?
a) Solo singing
b) Solo singing and ensemble singing
c) Ensemble singing
d) No singing
e) Other - please explain further
f) I have never performed in a student show

2. Is a vocal warm up part of your show preparation?
a) Always
b) Most of the time
c) About half of the time
d) Sometimes
e) Never

3. Is your vocal warm up rehearsal led or do you warm up in your own time?
a) Rehearsal led
b) In my own time - please give a brief description of your own vocal warm up routine
c) Both
d) Other – please explain further

4. When combining singing with movement/dancing, how difficult is it to maintain your usual vocal sound/quality?
a) Extremely difficult - please explain further
b) Somewhat difficult - please explain further
c) Neither easy nor difficult - please explain further
d) Somewhat easy - please explain further

e) Extremely easy - please explain further

5. How much knowledge do you have about managing the combination of singing and dancing/movement?

a) Not knowledgeable at all

b) Slightly knowledgeable

c) Moderately knowledgeable

d) Very knowledgeable

e) Extremely knowledgeable

6. How likely are you to stay hydrated during student show rehearsals?

a) Extremely likely

b) Somewhat likely

c) Neither likely nor unlikely

d) Somewhat unlikely

e) Extremely unlikely

7. Do you receive allocated time to reduce voice use during rehearsals?

a) Rarely

b) Sometimes

c) Most of the time

d) Other- please explain further

8. How much do you use your voice during a rehearsal break?

a) None at all

b) A little

c) A moderate amount

d) A lot

e) A great deal

f) Other - please explain further

9. Is a vocal cool down part of your end of rehearsal process?

a) Never

b) Sometimes
c) About half the time
d) Most of the time
e) Always

10. Is your vocal cool down rehearsal led or do you cool down in your own time?
a) Rehearsal led
b) In my own time - please give a brief description of your own vocal cool down routine
c) Both
d) Other - please explain further

11. Do you notice a difference in the quality of your voice at the end of a rehearsal? Please describe the changes in your own words.
a) Definitely yes
b) Probably yes
c) Might or might not
d) Probably not
e) Definitely not

12. At what stage of the rehearsal process (from first rehearsal to final run through) do you use microphones?
a) We use microphones in all rehearsals
b) Part way through the rehearsal process
c) Towards the end of the rehearsal process
d) During technical run through only
e) Other - please explain further

13. During rehearsal, if microphones are not used, can you hear your own singing voice over the music?
a) I can always hear myself clearly
b) Sometimes I struggle to hear my voice
c) I always struggle to hear my voice
d) Other- please explain further

14. When using microphones, do you notice any difference in the way that you use your voice?

a) No

b) Yes - please explain further

15. Has the use of costume in dress rehearsal impacted your voice?

a) No

b) Yes - please explain further

16. During the rehearsal process, how often do you feel vocally tired?

a) Never

b) Sometimes

c) About half the time

d) Most of the time

e) Always

17. Have you ever continued to sing during rehearsals when you are aware you may have a vocal health issue?

a) No

b) Yes - please explain further

18. If you had a concern about your voice before, during or after a rehearsal, how likely would you be to report it to the rehearsal director?

a) Extremely unlikely - please explain further

b) Somewhat unlikely - please explain further

c) Neither likely nor unlikely - please explain further

d) Somewhat likely - please explain further

e) Extremely likely - please explain further

19. How long is a typical show rehearsal that you are required to attend?

a) Up to 1 hour

b) Up to 2 hours

c) Up to 3 hours

d) Up to 4 hours

e) Up to 5 hours

f) Up to 6 hours

g) Other - please explain further

20. Thinking about your lifestyle outside of show rehearsals, is there anything that you think may contribute to poor vocal health?

a) No

b) Yes - please explain further

21. Are you currently suffering with any vocal problems that have been officially diagnosed?

a) Yes – please specify the vocal diagnosis if you happy to share this information

b) No

c) Rather not say

22. How would you rate your knowledge on vocal health for singers?

a) Not knowledgeable at all

b) Slightly knowledgeable

c) Moderately knowledgeable

d) Very knowledgeable

e) Extremely knowledgeable

23. Finally, is there anything you would like to add that is related to vocal health in the musical theatre rehearsal process? Or, do you have any suggestions to encourage/expand upon vocal health education in musical theatre training?

a) Yes - please expand here

b) No

If you feel that any topics you have discussed have left you worried about your vocal health, please raise your concerns with your Head of Voice/Singing, or your GP.

I would be grateful if you were willing to take part in an interview process to talk more

about your musical theatre student rehearsal experience. Please contact me with your interest at 1191123@student.uwtsd.ac.uk and I will send you further information

Appendix I. Interview 1 questions (early stage of rehearsal process)

GENERAL:

What year of study are you in?

ESSENTIAL:

1. Describe your current rehearsal timetable
   Prompts:
   How many days/hours/breaks?

2. Have you learned or familiarised yourself with the songs prior to rehearsals beginning?
   Prompts:
   How come?
   Tell me more...

3. What is currently involved in your early stage rehearsals?
   Prompts:
   Warm ups/cool downs?
   Are songs performed as part of the script or practised in other classes?

4. How demanding is your vocal part in this show?

5. What additional help do you receive for your vocal part outside of the full cast rehearsal?

6. How are you currently preparing for show rehearsals?
   Prompts:
   How hydrated do you feel?
   Warm ups?

Memorisation of script/songs?

7. How does your voice feel during the rehearsals at present?
   Prompts:
   Voice quality
   Additional vocal training?
   How are the volume levels of music compared to your vocals?
   How are you coping with the vocal demands?

8. How are you finding the combination of singing and dancing at present?
   Prompts:
   How come?
   Tell me more...

9. Describe the rehearsal space compared to your final performance space?

10. Are you currently aware of any differences you may encounter in the final performance space? (floor – posture)
    Prompts: Tell me more...

11. How does your voice feel after the rehearsals?

12. How do you recover from the rehearsal session?

13. How do you feel about the costume/costumes you will wear in this show and its affect on your vocals?

14. How do you feel about the use of microphones at this stage of the rehearsal process?
    Follow up if NOT USING...how would you feel if you could use them?

15. What knowledge of vocal health do you believe you are you using at this stage of the rehearsal process?

16. *IF TIME and you think there is more to say* – Is there anything you would like to add about this early stage of stage of rehearsals and your vocal health?

17. If you are happy to share this information, do you have any vocal diagnoses at present? Please say “I'd rather not say” if you wish to skip this question.

Thank you very much for your time today. Could we now schedule in a second interview date, mid rehearsal process at a time convenient for you?

Appendix J. Interview 2 questions (middle stage of rehearsal process)

1. Has your rehearsal schedule changed since our first interview? If so, please could you describe your current rehearsal timetable?
   Prompts:
   How many days/hours/breaks?

2. How are you getting on with learning your vocal parts for the show?
   Prompts:
   How come?
   Tell me more...

3. What is currently involved in your mid-stage rehearsals compared with the early stage rehearsals?
   Prompts:
   Warm ups/cool downs?
   Are songs performed as part of the script or practised in other classes?

4. How demanding are you now finding your vocal part in this show at this middle stage of the rehearsal process?

5. (Soloists) What additional help are you currently receiving for your vocal part outside of the full cast rehearsal?

6. How are you currently preparing for show rehearsals?
   Prompts:
   How hydrated do you feel?
   Warm ups?
   Memorisation of script/songs?

7. How does your voice feel during the rehearsals at present?
   Prompts:
   Voice quality
   Additional vocal training?

How are the volume levels of music compared to your vocals?
How are you coping with the vocal demands?

8. How are you finding the combination of singing and dancing at present?
   Prompts:
   How come?
   Tell me more...

9. Describe your current rehearsal space compared to your final performance space – has it changed since our first interview?

10. Are you currently aware of any differences you may encounter in the final performance space? (floor – posture)
    Prompts: Tell me more...

11. How does your voice feel after the rehearsals?

12. How are you currently recovering from the rehearsal session?

13. Are there any changes about how you feel about the costumes you will wear in this show and its affect on your vocals?
    Prompt if not mentioned: Have you started to rehearse in any costumes yet?

14. How do you feel about the use of microphones at this middle stage of the rehearsal process?
    Follow up if NOT USING...how would you feel if you could use them?

15. What knowledge of vocal health do you believe you are you using at this middle stage of the rehearsal process?

16. IF TIME – Is there anything you would like to add about this middle stage of stage of rehearsals and your vocal health?

17. Do you have any vocal diagnoses at present? Please say “I'd rather not say” if you

wish to skip this question.

Thank you very much for your time today. Could we now schedule in a final interview date, at the end of your rehearsal process at a time convenient for you?

Appendix K. Interview 3 questions (end stage of rehearsal process)

1. How many shows did you perform in total?
   Prompts: Tell me more...

2. What was involved in the show day rehearsal/s?
   Prompts:
   Warm ups/cool downs?

3. How demanding did you find performing your vocal part in the show?

4. Did you receive any additional help for you vocal part during show day/week?
   Prompt: How?

5. How did you prepare for rehearsals during show week?
   Prompts:
   How hydrated do you feel?
   Warm ups?

6. How did your voice feel during the show/shows?
   Prompts:
   Voice quality

7. How did you finding the combination of singing and dancing during the show?
   Prompts:
   How come?
   Tell me more...

8. How was the final performance space compared to your rehearsal space?
   Prompt: Did you encounter any differences in the final performance space?

9. How did your voice feel after the show/shows?

10. How did you recover from the show/shows?

11. How did you feel about the costumes and their affect on your vocal performance?

12. How do you feel about the use of microphones during the show?
    Prompt: At what point did you start using mics?

13. What knowledge of vocal health do you believe you used during the show?

14. How do you feel the rehearsal process prepared you for the final show/shows?
    Prompts:
    What do you feel was needed?
    Is there anything you would have liked to have been done differently?
    Tell me more...

15. IF TIME – Is there anything you would like to add about the end stage of the rehearsal process leading into the show?

16. Please say “I'd rather not say” if you wish to skip this final question. Do you have any vocal diagnoses at present?

Thank you very much for taking part in this interview process.

Appendix L. Survey consent forms







About the researcher:
My name is Catherine Whitehall. I am an experienced singing teacher currently studying an MA in Professional Practice (Voice Pedagogy) with the Voice Study Centre and University of Wales Trinity Saint David. This survey will contribute towards my final dissertation.

Contact information: You can contact me via email at 1191123@student.uwtsd.ac.uk, or my supervisor Claire Thomas at claire@voicestudycentre.com, should you have any questions in relation to this survey.

About the project:
Project Title: Vocal health practice in the musical theatre rehearsal studio for students in tertiary training.

Overview: The project aims to understand the current musical theatre student experience of using their voice during the student show rehearsal process, with a view to creating a working document towards best vocal practice.

Survey information:

There are 24 questions in this survey and it should take between 5 - 10 minutes to complete. The survey is open until March 22nd 2024.

Ethics: This research project has passed ethical approval by the University of Wales Trinity Saint David's Ethics Committee.

Data collection: All data collected will be protected. All data will be encrypted and kept in password protected cloud storage on a personal MAC laptop 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.



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





I understand that by pressing 'submit' I am agreeing to the conditions below, to take part in this survey, and give consent for my responses to be used in a final written dissertation.

Participant consent to take part in research

I voluntarily agree to participate in this research study.

I understand that even if I agree to participate now, I can withdraw at any time.

I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.

I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.

I understand that participation involves completing a survey that asks questions about vocal health during the student rehearsal process.

It may also ask personal questions about your own vocal health which you can choose not to answer. I understand that I will not benefit directly from participating in this research.

I understand that all information I provide for this study will be treated confidentially.

I understand that in any report on the results of this research my identity will remain anonymous. This will be done by disguising any details of the survey which may reveal my identity or the identity of people I may speak about.

I understand that disguised extracts from my survey may be quoted in a final dissertation.

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

I understand that survey data will not be shared, and will be retained in a password protected computer storage on a laptop, until results are written up in a final report. Any USB sticks used to store or transfer data will be password protected.

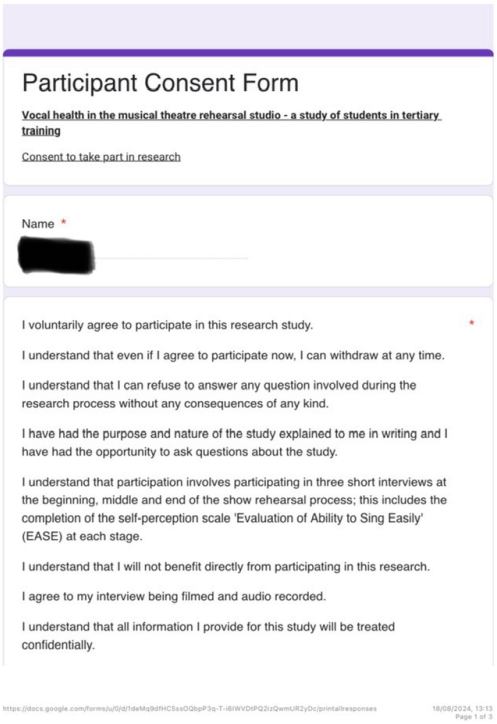
I understand that a transcript of the answers given in this survey, in which all identifying information has been removed, will be retained until until 1st September 2027 and then destroyed.

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

I understand that by pressing 'submit' I am agreeing to the conditions above, to take part in this survey, and give consent for my responses to be used in a final written dissertation.

I understand that I am free to contact any of the people involved in the research to seek further clarification and information using the following email addresses: Researcher: Catherine Whitehall, 1921123@ student.uwtsd.ac.uk. Academic supervisor: Claire Thomas, claire@voicestudycentre.com.

Appendix M. Interview Consent Form – Participant 1



Participant Consent Form

Vocal health in the musical theatre rehearsal studio - a study of students in tertiary training

Consent to take part in research

Name *

[redacted]

I voluntarily agree to participate in this research study. *

I understand that even if I agree to participate now, I can withdraw at any time.

I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.

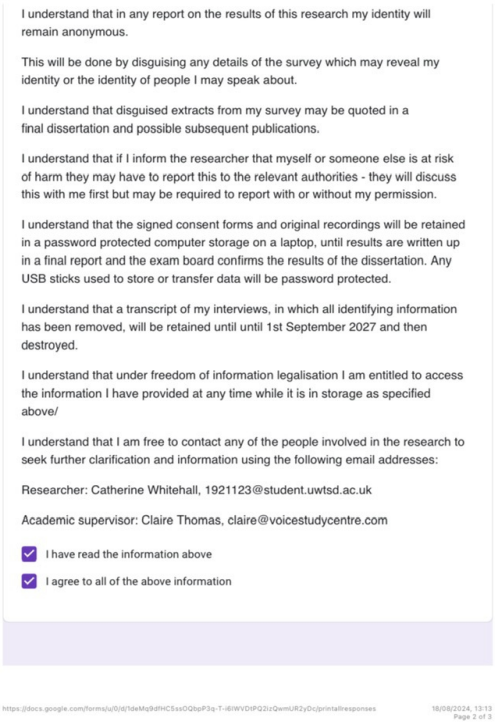
I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.

I understand that participation involves participating in three short interviews at the beginning, middle and end of the show rehearsal process; this includes the completion of the self-perception scale 'Evaluation of Ability to Sing Easily' (EASE) at each stage.

I understand that I will not benefit directly from participating in this research.

I agree to my interview being filmed and audio recorded.

I understand that all information I provide for this study will be treated confidentially.



I understand that in any report on the results of this research my identity will remain anonymous.

This will be done by disguising any details of the survey which may reveal my identity or the identity of people I may speak about.

I understand that disguised extracts from my survey may be quoted in a final dissertation and possible subsequent publications.

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

I understand that the signed consent forms and original recordings will be retained in a password protected computer storage on a laptop, until results are written up in a final report and the exam board confirms the results of the dissertation. Any USB sticks used to store or transfer data will be password protected.

I understand that a transcript of my interviews, in which all identifying information has been removed, will be retained until until 1st September 2027 and then destroyed.

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

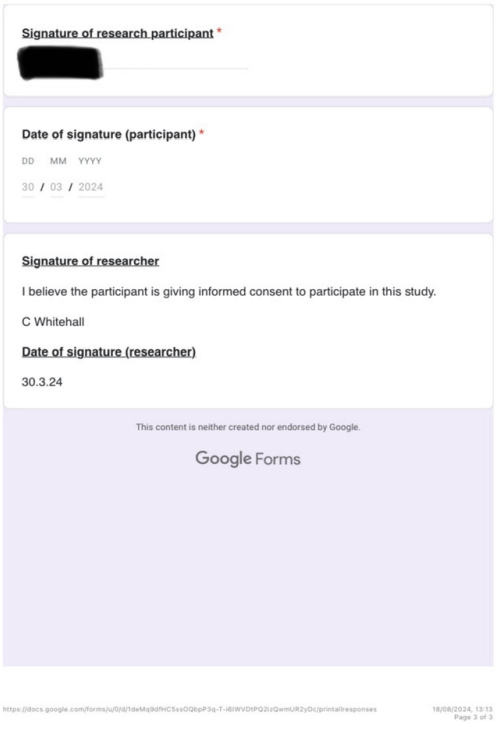
I understand that I am free to contact any of the people involved in the research to seek further clarification and information using the following email addresses:

Researcher: Catherine Whitehall, 1921123@student.uwtsd.ac.uk

Academic supervisor: Claire Thomas, claire@voicestudycentre.com

☑ I have read the information above

☑ I agree to all of the above information



Signature of research participant *

[redacted]

Date of signature (participant) *

DD MM YYYY

30 / 03 / 2024

Signature of researcher

I believe the participant is giving informed consent to participate in this study.

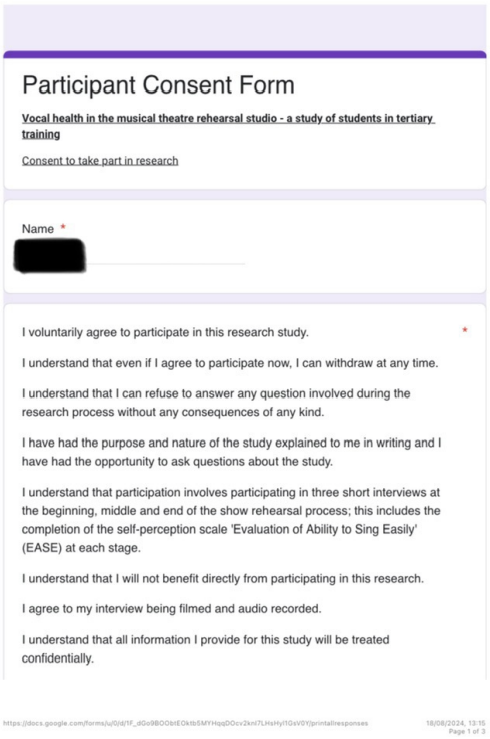
C Whitehall

Date of signature (researcher)

30.3.24

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Participant Consent Form

Vocal health in the musical theatre rehearsal studio - a study of students in tertiary training

Consent to take part in research

Name *

[redacted]

I voluntarily agree to participate in this research study. *

I understand that even if I agree to participate now, I can withdraw at any time.

I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.

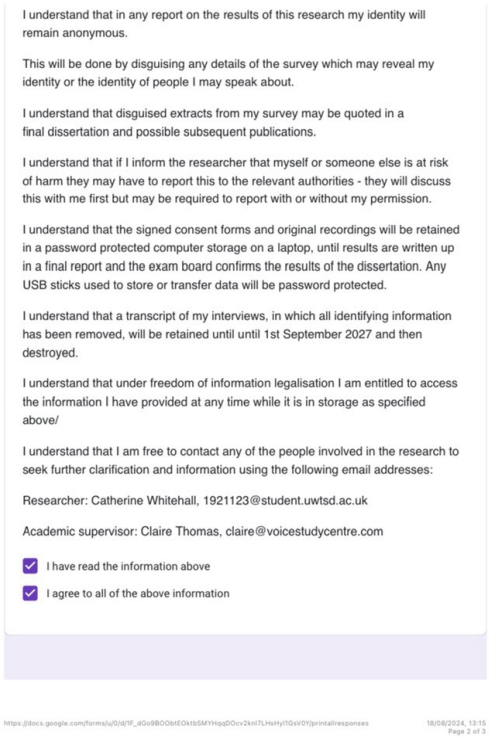
I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.

I understand that participation involves participating in three short interviews at the beginning, middle and end of the show rehearsal process; this includes the completion of the self-perception scale 'Evaluation of Ability to Sing Easily' (EASE) at each stage.

I understand that I will not benefit directly from participating in this research.

I agree to my interview being filmed and audio recorded.

I understand that all information I provide for this study will be treated confidentially.



I understand that in any report on the results of this research my identity will remain anonymous.

This will be done by disguising any details of the survey which may reveal my identity or the identity of people I may speak about.

I understand that disguised extracts from my survey may be quoted in a final dissertation and possible subsequent publications.

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

I understand that the signed consent forms and original recordings will be retained in a password protected computer storage on a laptop, until results are written up in a final report and the exam board confirms the results of the dissertation. Any USB sticks used to store or transfer data will be password protected.

I understand that a transcript of my interviews, in which all identifying information has been removed, will be retained until until 1st September 2027 and then destroyed.

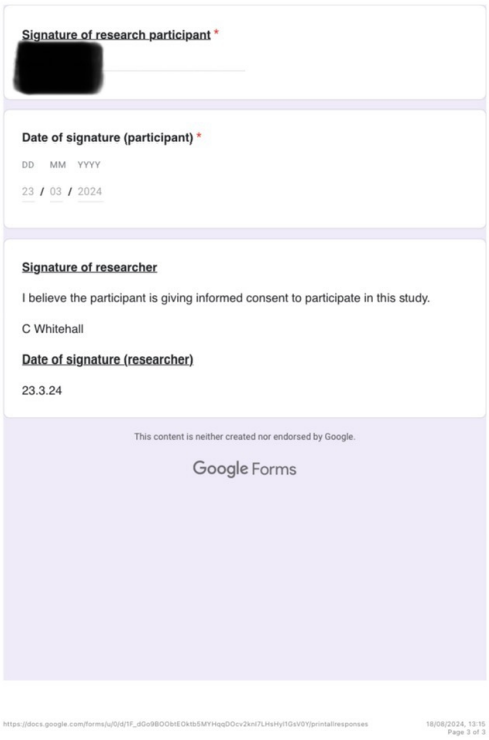
I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above/

I understand that I am free to contact any of the people involved in the research to seek further clarification and information using the following email addresses:

Researcher: Catherine Whitehall, 1921123@student.uwtsd.ac.uk

Academic supervisor: Claire Thomas, claire@voicestudycentre.com

- [x] I have read the information above
- [x] I agree to all of the above information



Signature of research participant *

[redacted]

Date of signature (participant) *

DD MM YYYY

23 / 03 / 2024

Signature of researcher

I believe the participant is giving informed consent to participate in this study.

C Whitehall

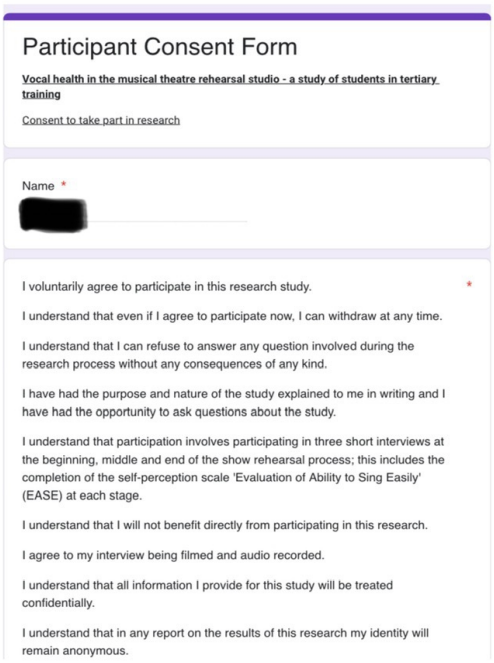
Date of signature (researcher)

23.3.24

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Interview Consent Form – Participant 3



Participant Consent Form

Vocal health in the musical theatre rehearsal studio - a study of students in tertiary training

Consent to take part in research

Name *

[redacted]

I voluntarily agree to participate in this research study. *

I understand that even if I agree to participate now, I can withdraw at any time.

I understand that I can refuse to answer any question involved during the research process without any consequences of any kind.

I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.

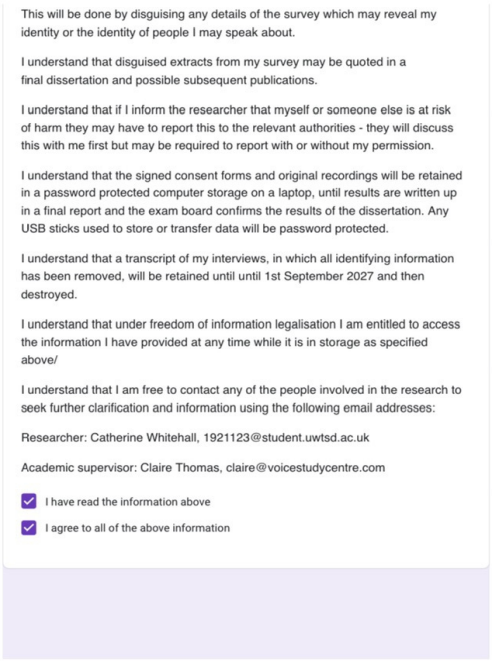
I understand that participation involves participating in three short interviews at the beginning, middle and end of the show rehearsal process; this includes the completion of the self-perception scale 'Evaluation of Ability to Sing Easily' (EASE) at each stage.

I understand that I will not benefit directly from participating in this research.

I agree to my interview being filmed and audio recorded.

I understand that all information I provide for this study will be treated confidentially.

I understand that in any report on the results of this research my identity will remain anonymous.



This will be done by disguising any details of the survey which may reveal my identity or the identity of people I may speak about.

I understand that disguised extracts from my survey may be quoted in a final dissertation and possible subsequent publications.

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

I understand that the signed consent forms and original recordings will be retained in a password protected computer storage on a laptop, until results are written up in a final report and the exam board confirms the results of the dissertation. Any USB sticks used to store or transfer data will be password protected.

I understand that a transcript of my interviews, in which all identifying information has been removed, will be retained until until 1st September 2027 and then destroyed.

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

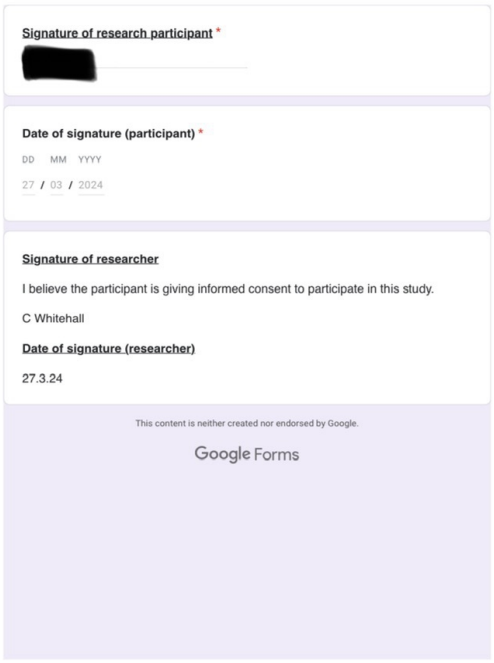
I understand that I am free to contact any of the people involved in the research to seek further clarification and information using the following email addresses:

Researcher: Catherine Whitehall, 1921123@student.uwtsd.ac.uk

Academic supervisor: Claire Thomas, claire@voicestudycentre.com

☑ I have read the information above

☑ I agree to all of the above information



Signature of research participant *

[redacted]

Date of signature (participant) *

DD MM YYYY

27 / 03 / 2024

Signature of researcher

I believe the participant is giving informed consent to participate in this study.

C Whitehall

Date of signature (researcher)

27.3.24

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Appendix N. Participant 1 - interview 1

INTERVIEW 1

Participant 1

3rd Year (final year) MT student

Online via Zoom

30th March 2024 at 3pm

MAIN QUESTIONS

ADDITIONAL QUESTIONS

FURTHER EXPLANATION OF QUESTION

SIGNIFICANT WORDS/PHRASES

1 – Researcher

2 – Participant

Welcome and explanation of the interview ahead.

ZOOM 00:12

recording in progress.

1 00:14

There we go. Right. Okay, so just a reminder before we get started that you can opt out of any of these questions, and just move on to the next question and you can withdraw from the interview at any time. Okay, right. So we'll start, um, can you tell me what year of study that you're in?

2 00:35

I'm in my third year and final year. Yes.

1 00:38

And could you describe your current rehearsal timetable?

2 00:44

So currently, I've just gone into a very, like full on performance environment where I'm rehearsing from nine till six, Monday to Friday and then we have additional weekend rehearsals, but they are only for the first half of the day. Yeah, quite long.

1 00:59
So how long did you say they were during the week?

2 01:04
Nine till six. So nine hours a day.

1 01:07
Okay. And within that time, how long, do you get any breaks within that time?

2 01:14
Yeah, so we've got a couple of 15 minutes, sort of like, refresh breaks, like, mid morning session and mid afternoon session and then we get an hour lunch.

1 01:24
Okay, lovely. So, prior to these rehearsals beginning, have you familiarised yourself with the songs or the script prior to the rehearsals starting?

2 01:34
Yeah, so as soon as I found out what my show was, I like, got really obsessed with the show and I was like researching it all and I basically knew all the songs before I even started just from like, enjoyment of listening to it rather than me trying to learn them, I would say. We were sent our scripts like, the week prior to starting so like, we were told to sort of familiarise ourself, especially because I'm doing a cover role as well. That was like more important for me as well, to sort of start getting on top of that before it gets to full on in the days. But yeah!

1 02:05
Great. So, what's involved then, at this early stage of your rehearsal process, what's involved in the typical rehearsal?

2 02:15

So, at the start of every day we'll do a cast warm up led by our like creatives, which will involve 15 minutes of physical, 15 minutes of vocal. And we do a lot of, 'cause we have a lot of like partner work and stuff in ours as well. We'll spend time like getting, to a lot of, comfortable with each other, to sort of create those boundaries like now, early, while it's early days. And then, right now we've started working on some of like the big numbers, the big ensemble ones to make sure that sort of, they're sort of getting worked on quite early on. And we'll split off into different rooms and work on different parts of it. And yeah, we are sent like a schedule the night before every rehearsal. So like we sort of have an idea of what we're going into each day.

1 02:58

Okay, um so, how demanding is your vocal part then in this show?

2 03:06

So my actual role, the ensemble sing a fair amount, but it's a lot, it's not too like demanding as you put it, it's, yeah, it's a lot of repetitive sort of like sort of background sound. But then obviously because I'm covering I then got to, I had like a private one on one session with the MD yesterday to like, sort of, get on top of all my cover stuff. So then that is quite demanding because she's in everything. She sings so many solos, she's in so many of the group numbers like, so that was quite a lot. But yeah, it's nice to have the sessions to sort of get on top of that now.

1 03:43

Yeah. That was my next question. I was gonna ask if you get any additional help for your vocal parts. So you do, is that regularly or is it just now at the beginning or?

2 03:55

Well, they said they reschedule it into our second week, but then I found like a gap yesterday. And so the MD was like, oh, well, we'll go do some extra now. So like they try and squeeze it in around when we're used and not used in the room.

1 04:08

Great. So how are you then currently preparing for your rehearsals?

2 04:16

OK, so I'm making sure I've prepped the food. That's a really important thing for my weekends because it saves so much time and it saves me just eating crisps all day. I've been trying to get really on top of my drink, drinking habits because I can be someone who sort of, forgets to drink so I've really tried to get on top of that, sort of setting myself like goals for the day. So that kind of thing. Getting enough sleep is really important, because it's so physically and vocally demanding. And yeah, like using but also using time like away from rehearsals to sort of like have some time away from it and not feeling the pressure to like, be constantly working because that just like yeah, just kills me off a little bit. So it's like sort of have this separation, meaning that when I'm in the room, I can really like work at my full potential.

1 05:04

Yeah. Thank you. So, how is your voice feeling within the rehearsals at present? How's it feeling?

2 05:13

So, for the end of week one, it's feeling quite good. Because what I'm seeing right now isn't too different from my regular college week. But I'm, we've got a lot of physical stuff in the show. And so I think when we start very much combining the vocal with the physical work, that's when it's gonna really like show how, I don't know like, vocal stamina is so important in show like this, and that's something that we don't do so much in college, like not to this extent, so that'd be really telling I think, and I'm gonna really have to, like, be aware of, yeah, what could, I don't know what could cause me to sort of have a weaker sort of voice or whatever. So, I need to be focused on that, I think.

1 05:52

Yeah, so that's what I was gonna ask next, about the combination of singing and dancing, but you're saying that you've not really started that just yet, in the rehearsals?

2 06:02

Well we've had separate calls for the two aspects, but and they are mentioning it throughout rehearsals, sort of saying like, but sort of, start thinking about like, what we'll be

singing at the same time and, but whilst we're still so focused on the actual movements, it's really hard to like drill in. But hopefully that will start to become second nature a little bit more.

1 06:24
Okay. So can you describe your rehearsal space that you're in at the moment compared to the final performance space that you're actually performing in?

2 06:35
Yeah, so currently, we're in one of the colleges biggest studios, it's sort of been separated out for us, which is good. And we also have like different breakout rooms, but the one I'm in right now is it's very big. It's very long, not too wide. So, it's not the same shape as the stage. But we do have like tape markings to show the sort of dimensions of the, of the theatre. The ceiling, 'cause my shows a cheerleading based show, was very much needs height. Our room does not have any high it's got beams like right low on the ceiling. So right now, we can't really do a lot of that stuff. So it is very different to how the theatre will be, but we are going to get chances to sort of start working in those spaces in the next few weeks.

1 07:13
Right.

2 07:13
So yeah, but we're being careful while we are in the room that we are in because it's very difficult. Also, having mirrors in the room where I'm in right now does make a big difference. Because you can sort of get quite stuck, like staring at yourself, but you don't get that obviously when you've got an audience.

1 07:28
So, you've mentioned the ceiling, is there, do you know if there is any difference in the floor?

2 07:36
The floor is all quite similar, they're all quite equipped for the sort of situations but yeah, we

have like, we are going to have moments of like audience participation and stuff are in the show so like, that's gonna be different because I'm going to be going into the audience using the stairs and stuff which we don't get to rehearse on so much.

1 07:55
Yeah. Okay. So how is your voice feeling after your rehearsals?

2 08:04
Yeah, it's feeling good. Um, but again, it's difficult to say this part of the process, but I'm assuming once I get more into it. I see. But yesterday when I did a lot more vocal work, I did, I noticed quite a considerable difference in the voice, the way my voice felt at the end of the day, but not in a bad way, just in that...yeah, it's made me realise that if I was to ever need to go on as this part, this vocal stamina is so important, and it's making me like, very much consider whether I actually have what it takes vocally. But, yeah, no it is, it's pretty good right now. Yeah.

1 08:40
So how would you describe how that difference felt then? You said there was a difference, could you describe that?

2 08:47
Well, the more I sang, the more effortful it started to feel and like, stuff that at the start of the rehearsal was coming out quite easily, I had to put a bit more effort in to get, but then also in other ways, like once I sort of stretch my voice to that extent...like my brain knew I could do it so it wasn't like, so like, mentally sort of scary in that way. Yeah, and sometimes I do notice like a slight croakiness when I like pushing my voice too much, but then that sort of my time to be like, okay, stop now.

1 09:21
Yeah, lovely, thank you. So, how are you currently recovering from a rehearsal session?

2 09:29
I will take time to sort of get myself, I mean, I'll spend a little bit of time like going over anything I've learned that day. As soon as I get home so I don't have to spend a whole

night doing it. I will have good shower, for my muscles. I will drink a lot. I have like a vocal sort of nebulizer steamer thing I use, which is really helpful. Yeah, kind of it...just resting and not over singing actually in my rehearsals at home as well. Like mentally marking rather than, yeah, I don't have to sit there belting for potential like all the time at home, I've realised.

1 10:09
Okay, lovely. So how do you feel about the costumes that you'll be wearing in this show? And do you think it will have an effect on your vocals?

2 10:20
I think for my my role, not particularly. I'm going to be in quite a basic sort of dancer sort of style costume, but there are other costumes in the show where someone has to have like a big parrot head, like a big parrot head, which obviously well make a big difference. Even just the fact that she'll get so hot and she will, it'll sound muffled and the strain of that like, on her shoulders and neck will be quite demanding...but yeah, mine should be okay, I think...I hope!

1 10:52
Okay, so, how do you feel about the use of microphones at this stage in the rehearsal?

2 11:01
I mean, we don't use microphones at all, at this point. Yeah, we actually don't get microphones until the tech rehearsals enough, in the final week which is, you don't really think about it until I, until I will end up with a microphone, then I'll start like overthinking how my breathing sounds when I'm like physically exhausted, through the microphone and how that is coming across, like, when I'm singing. Yeah, it probably would be quite nice to rehearse with them a bit earlier for this, to sort of get used to that because we don't do a lot of microphone work, so I'm not that familiar with wearing like a headset mic very often.

1 11:35
Yeah, okay. So what knowledge of vocal health are you putting into practice would you say, at this stage in your rehearsal process?

2 11:49

I'm definitely making sure I do a good warm up. Very important. And listening to my like, the sound, my sound and how it feels. I'm really listening to my body in that way, and not over pushing and pressuring myself to like, fully commit to everything if it's not happening. Also, just all the sort of little tips and tricks I've learned from my training about like, ways to have a more like secure, stable sound like anchoring and all that kind of stuff. It's really important to apply that right now. And yeah, yeah, that's all I've got to say.

1 12:28

That's great. And so if there's, is there anything you'd like to add, about this early stage of rehearsal process and your vocal health...is there anything you would like to add or mention?

2 12:41

I did notice that a lot of the vocal health stuff we sort of have to do for ourselves like, isn't very much driven by the creatives we have to sort of be very knowledgeable about that, like for ourself, away from the space. It's not something that like, it's really like, people don't take the time for that in the room. So if I wanted to, I'd do that off my own back when I'm home, which is fine like I don't expect that but like, if I need to do like a vocal cool down, I'd do that myself. I don't know whether I expected slightly to, have it slightly more drilled into me when it's such long days, but they haven't. But that's okay (laughs)

1 13:20

Thank you. And so you can skip this next question. I just want to ask if you have any vocal diagnoses at the moment? ...but you don't have to tell me if you haven't yet.

2 13:28

No.

1 13:28

Yeah, OK, fine. And that is the end. Thank you for your time today. Right, I'm going to stop recording and then...

ZOOM 13:38

Recording stopped.

Wrap up and scheduling of next interview.

SUMMARY:

VOCAL DEMANDS

" the ensemble sing a fair amount, but it's a lot, it's not too like demanding as you put it, it's, yeah, it's a lot of repetitive sort of like sort of background sound"..."my cover stuff. So then that is quite demanding because she's in everything. She sings so many solos, she's in so many of the group numbers like, so that was quite a lot"

"Has what it takes vocally" is spoken through laughter...perhaps nervous laughter because its quite a serious statement.

She notices signs to stop singing....

"vocal stamina is so important in show like this, and that's something that we don't do so much in college, like not to this extent, so that'd be really telling I think"

PHYSICAL DEMANDS

P1 is aware of her rehearsal space compared with the performance space, once again, there are issues here but she does not appear concerned, she is simply aware.

She is anticipating vocal stamina when they put singing and dancing together, which is not expected at this stage of rehearsals. P1 says "it's hard to drill it in" but her expression is happy and she is smiling – suggesting she knows the difficulties but is happy to do this.

MENTAL DEMANDS

P1 comes across as very enthusiastic about the upcoming show. She is aware of all that is expected at this stage, and it appears to be clear (if somewhat last minute – the night before) what she is needed to do during rehearsals. Although she has noted that her cover

role requires much more vocal demands, she does not seem to be off put by this or worried at this stage.

“using time like away from rehearsals to sort of like have some time away from it and not feeling the pressure to like, be constantly working because that just like yeah, just kills me off a little bit. So it's like sort of have this separation, meaning that when I'm in the room, I can really like work at my full potential.”

Her preparation for rehearsals is very organised...before rehearsals... “I like, got really obsessed with the show and I was like researching it all and I basically knew all the songs before I even started just from like, enjoyment of listening to it rather than me trying to learn them, I would say”

“I've prepped the food. That's a really important thing for my weekends because it saves so much time and it saves me just eating crisps all day. I've been trying to get really on top of my drink, drinking habits because I can be someone who sort of, forgets to drink...” perhaps she has learned from previous experience (crisps) as she is now in her final year.

Afterwards, she is taking a step back, “kills me off a little bit” implies that she has struggled with this aspect of separation from rehearsal time before – plus “I don't have to be belting all the time at home, I've realised”

VOCAL HEALTH

“nebulizer, steamer thing I use” - she says this is helpful but the way in which this is described implies that she isn't sure exactly what it is and why it helps...

ADDITIONAL/GENERAL COMMENTS:

P1 does not appear to be saying anything to please the interviewer. Her answers seem genuine throughout.

P1 feels that at this stage, the rehearsal demands are not more than her usual college

week timetable but specifies “nine till six, Monday to Friday and then we have additional weekend rehearsals, but they are only for the first half of the day. Yeah, quite long”

When she adds her thoughts at the end and voices that the creatives do not really mention VH in the rehearsal process, she adds “but its OK” and smiles, almost as if she feels bad to say this about them.

Appendix O. Participant 1- interview 2

Participant 1

3rd Year (final year) MT student

Online via Zoom

14th April 2024 at 11.30am

MAIN QUESTIONS

ADDITIONAL QUESTIONS

FURTHER EXPLANATION OF QUESTION

1 – Researcher

2 – Participant

Welcome and explanation of the interview ahead.

ZOOM 0:09

Recording in progress.

1 0:11

Okay. Right. Are we ready to begin?

2 0:16

Yes.

1 0:16

OK, so we're gonna start with...I'm going to ask how has your rehearsal schedule changed since our first interview?

2 0:23

Um, yes, my days are longer, obviously, as we getting towards the end of the process. Yeah, so we've started coming in like an hour earlier every morning which is so that we can have more time to sort of get prepped for the rehearsals schedule for the day. Our lunch break became slightly shorter, but only a little bit and it's not like,

unreasonable..still...and then yeah, coming into the following week. So next week, I'm going into tech week, which means my schedule is going to become quite a lot longer. Like going a lot later into the evenings and but that's all expected with the yeah, with the increase in, like priority in the show. And also we've been like, prepped for it mentally. And like, yeah, we've sort of built up to it. It's not like a sudden change. So it's been quite nice.

1 1:12
So then, so what time does that start now and finish?

2 1:17
So, last week, I was starting to get in at 8.15 until 6.15 every day and next week, I will start from 8.15 and probably gonna be going till 10pm or something. Very long.

1 1:32
Yeah. And you said about your lunch, lunch break is a little bit shorter. So how long is that around?

2 1:37
Yeah, so it depends on the day that they sort of tried to keep it an hour if possible, but on day, so if we've got more to do, it can go down to 45 minutes, but it's not a drastic difference.

1 1:48
Okay. All right, then. So how are you getting on with learning your vocal parts for the show at this stage?

2 1:53
Um, good. We spent a lot more time, um, trying to work the vocals with the music with the movement and the physical side of it. And it's becoming a lot more second nature now. Um...trying to do them all together. And my vocal stamina's improving and we've been trying to do so in our vocal warmups, we started like, we do a massive physical warm up so we're really out of breath and then go straight into the vocal warmup. So we're like warming up when we're already like, out of breath, which is like improving our breath control. Um, it's quite nice because it's sort of getting our bodies used to the sensation of

trying to combine them both. Because at this stage, trying to work the two aspects separately, is great, but it's so important to get them together now because yeah, the more seamless we can join them, the, hopefully the better it will be on the actual show week and it will feel a lot more second nature.

1 2:44
Thank you. Okay, so what's involved then, in these mid stage rehearsals, you've given me some information there, but is there anything more can you tell me anything more about what will be involved in a typical day of your rehearsals at the moment?

2 3:01
Yeah, so we'll come in every morning and we spend some time working on the physical side, we have a lot of lifts and quite like big tricks and stuff in our show, so some time working on that. Then we do a big physical warm up, straight into the vocal warm up, every day the vocal will be exactly the same, um, which has been quite nice actually, because I've noticed a good progression in the exercises, the breath control exercises, the diction exercises are all becoming a lot more easier the more I do them, as I feel like yeah, like my vocal muscles are becoming stronger and more used to the exercises, which has been quite nice. Um, but then so yeah, so we'll spend like an hour and a half doing all that in the morning. So they're like around 10am we'll actually start the actual rehearsals, which is good. We feel like we had a lot of time to ease into the day, and yeah, we're not like rushing into just getting straight on with work. We spend time like prepping properly. Um, yeah, spend the rest of the day rehearsing. And after lunch, we'll always make sure to do another physical warm up after we've cooled down for a while, which is always good. And towards the end of the day, they started implementing more cool down aspects to the day now it's getting more intense, which is good, because that's something I mentioned last time that I felt was lacking slightly, but they've implemented that a lot more this past week. Yeah, taking time for us to like, yeah, become attuned to like what our body needs at the end of the day and sort of giving our tips on like, like after, after hours of care when we get home, and like, I don't know, having a good bath but also like cool baths for like our muscles, drinking a lot. Yeah, vocal cooldowns, all that kind of stuff, there's been a lot more involved this week.

1 4:37

Okay, thank you. So how demanding are you finding your vocal part in the show at this stage in the rehearsal process, I should say.

2 4:48
I'm finding, I felt like I had a little moment last week where I felt like it was getting easier. But then the more we've been running the show, I'm noticing it, it's still, still quite demanding because vocally on its own, it's quite okay. And now I'm used to it, it's okay, but it's, as I said like, combining it with the movement. It's a lot more to try and like think of both sides at once. But I like, sometimes the movement doesn't line up with the vocal track and so trying to like get the coordination of that is quite difficult but just on the vocals, a lot easier now, and yeah, I feel like I don't, I'm not worrying about it so much.

1 5:27
Okay, um, so we'll come back to that combination of singing and dancing together in a short time. So are you receiving any additional help for your vocal part at this stage?

2 5:42
So we've got a vocal captain, whose been assigned, and we've been having sessions with her, sort of like back tracking and re-going over all the vocal parts and making sure nothing's been like lost throughout the time of rehearsing. And yeah, our musical director is really helpful and he constantly getting like notes, so like when we do run some what was missing, and what can be better next time. So we've always got like that next step to be thinking of, so it's always getting better and better. So yeah, I do feel quite supported in it.

1 6:13
Is your vocal captain one of the students or one of the tutors?

2 6:18
Yeah, so one of the students but she sort of like works with the musical director, and then feeds back to us and has, it's quite good because when sessions are going on with the tutors, we can also be taken aside with the vocal captain to like work on it in our own time, which is useful. Also, it's quite nice to have someone who I'm friends with, who's, not that the directors aren't approachable, but who I'm friends with to go and talk to about it in a more like, less formal way. Which is good.

1 6:46
So how are you currently preparing for your show rehearsals?

2 6:51
I try to maintain all the aspects I said last time about a good diet, good sleep. I've been really good on my sleep this week which I've really noticed a difference on. But then because of that, I've also felt a slight lack in my own downtime, because I will get home I will eat and I will go to sleep. And so maybe maybe prioritising a bit more like time away. Things would be quite nice. Slightly difficult to see people outside rehearsals and have like, a social life in that way as well, but I do feel like I'm prepping my body in the best way, and it's prioritising the right things, eating the right things, drinking the right things, and not over pushing when I feel I'm getting too tired.

1 7:31
Okay. So, how is your voice feeling during the rehearsals?

2 7:40
Obviously it changes throughout the day. In the morning, obviously tired. After the warm up I always feel really good and I always really appreciate the time we spend doing that. Yeah, towards the end of the day, on some days, I'll feel surprisingly good. Some days it'll feel a lot more tired and I need to like, listen to that and yeah, be responsible for, yeah, and also like being able to to communicate with our tutors and stuff and say when we're feeling a bit like tired or when we don't feel like pushing it too much anymore. And they're quite good at like accommodating that.

1 8:15
Have you been in a position where you've had to do that yet?

2 8:19
No, I haven't personally but I know people with some parts that maybe vocally more demanding than mine. They've had to say like, I might have to ease off for a while which is obviously absolutely fine.

1 8:31

Okay. So we're gonna go back to the combination of singing and dancing and ask you how you're finding that at present. So you did go into that a little bit, but I'm just wondering how exactly it's affecting your voice? So when you are doing that movement, you mentioned a song that when you're singing it without the movement it feels okay, and then when you add in the movement, there's a shift. So can you tell me more about what happens there?

2 8:59

So obviously when I get physically tired, my vocals can become breathier sounding when I'm out of breath. We have to focus a lot on, at the end of our routines, they keep seeing were like, audibly panting and they're like, cut that out, with microphones, that's obviously not a good thing. Also like, details that we'd like drill in, when it's just the vocal work, like they want us to have different voice qualities for our characters. So we don't all sound like we're chanting at the same, like the same type of voice. That's all well and good when I'm singing on its own. As soon as I start dancing, I just get back to the old ways to like the habit of just getting it out. Where as like, I'm really trying to drill that in and focus on like, yeah, making it sound authentic and characterful, instead of, yeah, it's a difficult combination to get really but it does help as well. We've had to like, with our vocal captain the other day, we did a session, and she made a jog whilst we were singing it all, which was quite hard, and obviously when we're like bouncing as well, our voice is going like...that. But yeah, it's just it's all very like, interesting to like, work out what works and like the tips and tricks to getting it sounding strong on the day.

1 10:08

OK, so describe your current rehearsal space that you're in, at this stage of the rehearsal process compared to your final one.

2 10:18

Yes, okay. So we've moved into the theatre now, which is great. It's a theatre without the the big set and the lights, but we've got the space, which is a massive thing. We had issues with the ceiling being too low for our cheer lifts last time, but now the ceilings great, it's nice and high. There's been like an extension put into the theatre so we've got like, more stage space and less wing space. The flooring is great, it's designed perfectly for the stage. We did have an issue the other day where the tech crew were needing the theatre

space, but we had a lift course so we had to compromise and go outside on the grass. And we brought all these mats out on the grass, which was like, it was good, but it wasn't ideal, because ideally, we should have been in the safety of the, in the space, but that's okay (laughter). We worked around it and obviously, like you just got to take in safety in those situations, but it's really nice being in a theatre and I'm noticing a big difference in all our like, levels of performance because of it.

1 11:22
Yeah, and is there any difference in the, you mentioned the floor, in the theatre, compared to the floor that you described at the beginning of the rehearsal process at all?

2 11:31
The flooring is of similar style, but it seems like in theatre, we have a more so, like a no shoes rule. So like things like dirt on the floor, like, lot of stones and stuff on the floor. It's a lot cleaner of an environment which feels safer when we're doing all this stuff, like using the floor. That's sort of the main thing....and the size. Yeah, but it's, yeah, it just all feels a lot more professional in the theatre, for sure.

1 Okay. So how is your voice feeling after your rehearsals are finished at the end of the day?

2
Um, tired, but as I said, I try to listen to it during the rehearsals to try and avoid that as much as I can. I think for certain shows, that would be more of a thing, but my show is a bit less vocally demanding on my own tracks, so I'm not worrying about it too much. But I will have to make sure obviously when it gets into next week when it's going to be later nights and stuff, that I'm even more taking that into account. So it feels okay right now, but yeah, I sort of do feel if I'm spending more hours on it, that it will feel a lot more tired. Yeah, this is a difficult one sort of workout...

1 12:46
But at the moment?

2 12:49

At the moment, it's feeling quite good. It's feeling quite secure.

1 12:53
Great. So how are you recovering from your rehearsal sessions?

2 13:00
Yeah, vocal cool downs is a big thing. I do actually find that really helps. Steaming my voice. Yeah, rest, food. Not overly like straining towards the end of sessions. Yeah.

1 13:17
Would you say, um, you mentioned like steaming, cooldowns, would you say, because you're rehearsing every day at present. Have I got that correct?

2 13:26
Yeah.

1 13:26
Is that something you're doing every day or just maybe when you feel you need it?

2 13:32
I'd like to say every day, but mostly when I feel I need it. A cool down is something I'm trying to implement every day, but steaming, more so on certain days when I'm feeling a bit more like dry in voice or if my muscles feel particularly like strained or tight. Yeah, so like regularly and stuff, maybe not every day, but yeah.

1 13:51
Okay. So are there any changes about how you feel about the costumes you're going to wear in the show and how it's going to affect your vocals?

2 14:02
Um, not massively, I can't lie. I don't know if I mentioned last time about the microphones being a big thing. But, again, this week, we're going to implement that into our rehearsal. So we're wearing the microphones on the headsets and stuff, which is obviously going to make a difference in, as I said, like the panting and stuff, things like that, that like, it's going

to have an effect, but costumes on their own? Probably not, no. They're quite minimal in the show, which is good.

1 14:32
Okay. So talking about microphones. How do you feel about using microphones at this stage in your rehearsal process?

2 14:43
I think it's the perfect time to get into doing it. I think we're getting to the point now where we're comfortable enough with the show, but we will still have enough time to rehearse with them to get comfortable with them, before I think, they're the kind of thing if they're left too late into the process, it feels like a big deal, then, that you're wearing them. Where as I'd rather get into them earlier and get comfortable with them. Get used to like, yeah, how to sort of go about wearing them. Yeah, what to be aware of. I think it's a good, I think it's the perfect time to get into it to be honest. Quite excited about it.

1 15:16
Did you say that starting from next week that you're going to be wearing the microphones?

2 15:22
Yeah, so we sort of had discussions about them last week, preparing us for like, wearing them, but we, I think starting tomorrow we'll start wearing them.

1 15:31
Will they be switched on or just getting used to having them around you?

2 15:35
I think they'll start to be switched on. As we start to go into tech. Yeah.

1 15:40
Okay. So what knowledge of vocal health do you believe you're using at this middle stage of your rehearsal process?

2 15:52

I think this is the time where I'm quite mid of the, mid process is arguably one of the most difficult times because it's not the adrenaline of it being the end result. It's not got the adrenaline of it being the initiating, like, first few days, I'm at that stage where like, all exhausted we're trying to push through. So yeah, I think just, it's the time it's most important to use all the knowledge we've learned about anchoring, about breath control, um, warming up, cooling down is most relevant now. Because we haven't got, yeah, our bodies are the most exhausted they're gonna possibly be. I think,

1 16:37
Just going back to, because you said you, you were exhausted. Are you still training the same amount of days as at the beginning of the rehearsal process? I know the hours got longer, but is it the same amount of days?

2 16:50
We do Monday to Saturday, every week, but obviously yeah, the hours have increased. So like, yes. They said at the start of the rehearsal process, we wouldn't be in past 2pm every Saturday. But then yesterday I was in till five. So like it's like, quite drastically been increased, which I kind of struggled with that quite a lot yesterday, I noticed a big difference in my energy levels. Also, like mentally I needed a day off, but it's it's the same amount of days but it feels longer.

1 17:22
Yeah. Is there anything you'd like to add about vocal health at the middle stage of the rehearsal process?

2 17:32
Um, no, Think I've sort of covered everything I'd like to say.

1 17:41
OK. So do you have any vocal diagnosis at present and say, I'd rather not say if you don't want to answer the question.

2 17:41
No, I don't have any.

1 17:48
Right thank you very much. I'm just going to press stop on the recording.

ZOOM 17:53
Recording stopped
Wrap up and scheduling of next interview.

SUMMARY:
VOCAL DEMANDS

Vocal warm ups/exercises are on loop each day and P1 feels this is helping her and she is feeling and hearing improvement with vocals... “has been quite nice actually, because I've noticed a good progression in the exercises, the breath control exercises, the diction exercises are all becoming a lot more easier the more I do them”

More cool downs have been added (she felt this was lacking in last interview)... “hey've implemented that a lot more this past week”

Vocal part “still quite demanding”. Vocals are “a lot easier”, “not worrying about it so much”.

P1 is pleased they will be using microphones all the way through tech week to give her change to get used to them. There have been discussions to prepare them to wear them.

P1 says “I'd like to say every day” when referring to steaming. A little sense of trying to please during this answer.... “A cool down is something I'm trying to implement every day, but steaming, more so on certain days when I'm feeling a bit more like dry in voice or if my muscles feel particularly like strained or tight”

Voice feels different at different points in the day and also varies on different days. She has witnessed other roles with more demanding vocals having to ask to “ease off”...she suggests its easy to communicate these concerns with directors.

MICROPHONES: “I'd rather get into them earlier and get comfortable with them”

PHYSICAL DEMANDS

More work with singing and movement, she is positive about her improvement in this area and suggests that activities in the rehearsals are supporting this progress. “vocals with the music with the movement and the physical side of it. And it's becoming a lot more second nature now”

Combining vocals with movement is still a lot to think about, especially with characterisation... “ As soon as I start dancing, I just get back to the old ways to like the habit of just getting it out”

“she made a jog whilst we were singing it all, which was quite hard”

“Not massively, I can't lie” when referring to costumes, suggesting I'd like her to say something more...

P1 feels “exhausted” at this mid stage of rehearsals.

MENTAL DEMANDS

When referring to the increase in hours: “we've been like, prepped for it mentally. And like, yeah, we've sort of built up to it. It's not like a sudden change. So it's been quite nice”

A vocal captain has been added, this is a student and P1 suggests that it's nice that this person is a friend (student) so she can ask things in a “less formal way”. “I do feel quite supported in it.” - referring to the vocal demands

She has improved her sleep pattern which has helped, but there is less “down time” now due to long days. She goes home and “eats and sleeps”. “ I've also felt a slight lack in my own downtime”

She is aware not to push through when she gets tired.

Unexpected additional hours on the Saturday have affected P1's “energy levels” and “mentally”... “quite drastically been increased, which I kind of struggled with that quite a lot yesterday, I noticed a big difference in my energy levels. Also, like mentally I needed a day off”

She feels she can talk to the directors: “communicate with our tutors and stuff and say when we're feeling a bit like tired or when we don't feel like pushing it too much anymore. And they're quite good at like accommodating that”

VOCAL HEALTH

Directors seem to give extra advice about how to look after themselves outside of rehearsal time... “giving our tips on like, like after, after hours of care when we get home, and like, I don't know, having a good bath but also like cool baths for like our muscles, drinking a lot. Yeah, vocal cooldowns, all that kind of stuff, there's been a lot more involved this week.”

GENERAL/ADDITIONAL COMMENTS

P1 describes how her days have got longer and lunch break is shorter, but defends these actions “it's all expected”.

P1 notices a difference in performance levels now they are in the theatre space … “it's really nice being in a theatre and I'm noticing a big difference in all our like, levels of performance because of it”

P1 often laughs when stating what directors or vocal captains have said, I feel this is because she doesn't want anything to come across as negative towards them. There is clearly some respect for her directors/tutors and she understands why things are suggested to help improve the show.

Appendix P. Participant 1 – interview 3

INTERVIEW 3

Participant 1

3rd Year (final year) MT student

Online via Zoom 3

30th April 3.15pm

MAIN QUESTIONS

ADDITIONAL QUESTIONS

FURTHER EXPLANATION OF QUESTION

SIGNIFICANT WORDS/PHRASES

1 – Researcher

2 – Participant

Welcome and explanation of the interview ahead.

1 0:06

Right, so, can you tell me how many shows you performed in total?

2 0:12

We did nine altogether, over the week.

1 0:15

Nine. Okay. So what was involved in those show day rehearsals?

2 0:22

So it depends, some days we had single show days, some of them were double show days. But we'd always have like, compulsory warm up in the morning. Um, we would do like, fitness training to get our like, blood pumping for the day. A vocal warm up...and yeah, and then we'd be given like, a good hour break before the show to like, you get ready. Yeah, mic check. Get on and do it (laughs)

1 0:49

Okay.

2 0:49
Yeah.

1 0:50
Did you mention...was there any run throughs of the show? Did you do a full run through or...

2 0:59
No, we'd do like, we run the sort of important sections like, any fight calls, for like, safety reasons, any big lifts, and then we'd have like, working notes every morning. So like, anything from the night previously, that you wanted to like, work on, we would sort in the mornings. But no, we wouldn't do the full show. We sort of be quite careful not to like tire ourselves out too much. Especially on a double show day.

1 1:20
Okay. So what time...how long would those rehearsals be on show day? Approximately?

2 1:30
We'd usually be called in, probably for about three hours before the first show. Okay, so we have like an hour worth of like warming up, an hour like notes and rehearsal and then an hour to like, get ready to eat and all that kind of stuff.

1 1:44
Okay. Okay, thank you. So, how demanding did you find performing your vocal part in the show?

2 1:54
I, it was surprising actually. So I found my part was, obviously I talked before about how it was obviously combined with a lot of physical elements, which was a good challenge. By the time by the time that the performance came round. I was a lot more comfortable with that. Obviously then with adrenaline, put on top of that, it's a whole different thing because adrenaline in some way helps, but then what I once thought was me going at my absolute

fullest out, was like, on show day I was like, "wait why am I suddenly so much more tired?" Everything felt so much more, like, was the word, um, demanding. And yeah, I found vocally I noticed that in the first show and thought, okay, I need to like tap into help because the way I would have been performing it before would have been absolutely fine. So I don't need to overexert myself for the sake of the show, like, it almost would be more damaging, I think in that way to tire myself out. Um, also on the double show days I felt a lot more vocally sort of ready for the show because I would have been in in the morning getting myself going all day long for the shows. Whereas if we had just one evening show, I wouldn't have done anything or even maybe spoken till about 3pm And I found that I actually really noticed that on like my physical exhaustion as well as my vocal.

1 3:13
So when you said you were over exerting yourself in that first show, how were you doing that vocally would you say?

2 3:21
I'm just pushing, pushing harder than I needed to. I think, because, also because everybody was like, amped up by the adrenaline. Everyone was pushing then we were all sort of like competing with that. Which, yeah. I don't know if that came across to the audience but we felt it.

1 3:42
Are you referring to volume there? When you say pushing it?

2 3:48
Yeah, volume and also just like, overall like, effort.

1 3:52
Okay.

2 3:53
And sort of, yeah, with the intensity of the performance, like, letting everything get a bit more like, intense when we just needed to chill a little bit. I think.

1 4:03
Okay, thank you. So, during show week, did you receive any additional help for your vocal parts?

2 4:14
Again, during our notes sessions, our musical director would give us tips on which sound which bits might have sounded a bit funky, or anything that they could sort of, any guidance they could give us to make everything come across how we wanted it, to to the audience, um, again, vocal warm ups, we'd sort of make sure we were fully prepped in that way, to be doing everything we needed in the show. Yeah, sort of sort of similar to rehearsal really, just a bit more emphasis on like, how intense it is going to be

1 4:47
Okay, so when you use the word "funky" just to be clear, because, when you say that you sounded a bit "funky". What do you mean by that word?

2 4:59
Um, just if it sounded like we were overstraining or anything, maybe sounded less...he mentioned at one point, our vocals might have sounded less stable because we were overly forcing them out. And so sort of to keep the control behind them.

1 5:15
Okay.

2 5:16
...and sort of be aware of that.

1 5:18
So how did you prepare for your rehearsals during show week?

2 5:26
I would try and be up in the mornings, a good couple hours before I needed to leave. So I got myself going. I, I'm like I really get impacted if I'm rushing. If I'm like, so I need time in the morning to get myself fully ready so don't feel like overwhelmed in the situation. Yeah,

making sure I'm getting there with enough time to sort of get my stuff settled, getting, rather than just getting, some people would arrive at the time we were here...straight in...and I was like, that would just stressed me out. So I needed to like give myself enough time. That was a big thing. Make sure I ate a good breakfast in the mornings. And yeah, especially with my voice, try and get my voice like going earlier than before my warmup. So the warm up wasn't the first like thing my voice was doing for the day.

1 6:14
Okay, so how would you use your voice then, before going into rehearsal?

2 6:21
Even just as simple as like speaking just trying to get my voice like working in the mornings also doing some like light sirens I find quite useful. Even just on the walk to college, does quite a lot for me also, I found that listening to music in the morning, whether it's not like full out, but just casually sort of singing along just getting it moving.

1 6:38
Okay. So how did your voice feel during the shows?

2 6:47
In the actual show or within like, the period of time?

1 6:51
So, because you've done nine shows, I'm just referring to shows as a whole. But during the performance of the shows, how did it feel? It might not have felt the same in every show? I'm not sure?

2 7:05
No, it didn't. It didn't sort of it's sort of like, back to what I was saying about like the double show days and single show days and how...where, in the double show days, my voice maybe felt more tired, but then the adrenaline of the double show day got us through that. And having a whole day to get ready was really useful. Also like the level of like, full body exhaustion I felt like, was a whole different level in the show in the shows. So trying to like channel that to...yeah, not overwork myself. Also, having an audience does have a big

impact because you start responding off like the reactions you're getting. And so yeah, when I'm like, there was moments we had to like cheer and shout in the show as like or character choices. And suddenly when the audience is also screaming too, I was like, ooh, I'm gonna scream louder, but I didn't need to.

1 8:02
Okay,

2 8:03
So yeah, yeah. Quite a big thing.

1 8:05
Okay. Lovely. Thank you. So how did you find the combination of singing and dancing during the show?

2 8:15
I found it. I felt I trained it in well before the show week, to the point where I wasn't like, shocked at how it felt. Again, the adrenaline made me, everything became more fullout...so then I was more exhausted, my stamina was tested, which obviously impacted my voice and like I have noticed it was quite an important thing after, after the numbers to be in control of my breath, because otherwise onstage wearing microphones all you could hear was this panting, which isn't very good, if I had to like speak straight after a physical number...being aware of how to like control my breathing, to not make it just sound like I'm desperately out of breath.

1 8:59
Okay, okay. Okay, great. Thank you. So, I know last time we spoke, you had been rehearsing in the final performance space. But did you encounter any differences in the final performance space when you were doing the show?

2 9:19
Um, I would say the only difference was when the lights were fully set in. We had like a row of strips lights sort of at the front of the space which slightly lessened the, like the length of the room, but not massively. We also had moments of like, going in front of those

lights, up into like the aisle, the stairs aisle, between the audience, which we hadn't really been rehearsed because we'd never had an audience. But apart from that, no it was, it was fairly how we rehearsed it which was good because it wasn't like a surprise.

1 9:54
Okay, thank you. So, how did your voice feel after the shows?

2 10:05
I think with the excitement of some of the performances and like going out and seeing everyone's reactions afterwards, it was hard to sort of even notice it and it would be more so when I would get home. I'd be like, I'm tired. I feel the need to have like a warm drink. And then yeah, I just, I was just exhausted all over three after the show's voice, body like everything but again...(unintelligable) got us through that and I'm more like, more noticing the effects of it now. That I'm just so tired, but like I wasn't in the moment. If you know what I mean.

1 10:40
So now you're feeling physically tired? Vocally tired? Or both?

2 10:44
Yeah, just my energy feels like so low right now. I feel like I need to catch up on like three months of sleep...but that's okay.

1 10:58
Ah that's great. Thank you. So how did you recover from the shows?

2 11:07
I was...like in between each show do you mean? Or like now?

1 11:11
Yeah. After your show finished. After each show.

2 11:14
Yeah, I would come home. Have, have a shower, sort of get myself like in the mode to go

to sleep, have a drink, eat something. Um, yeah, sort of, go to bed straightaway. I wouldn't really have much time to sort of do much after. I think because I was like becoming aware of how to sort of control my voice whilst doing the show. I didn't need to like overly cool down afterwards because I wasn't I got to the point where I wasn't straining it during the show because I was aware of it. And so yeah, it was just getting that like knowledge behind, sort of how my voice is feeling and why, and how I could change that.

1 12:05
And that, am I right in thinking that there was, it was nine shows day after day. There wasn't a day off in between the shows?

2 12:14
No, there was no day off and I had like Monday to Saturday, and I had like three, three days that were double show days and the rest were all single...but no, there was no day breaks in between.

1 12:27
Yeah. So how did you feel about the costumes and did they affect your voice during the performance?

2 12:34
Funny you say that actually...we didn't have costumes because our ones didn't arrive. So we had it in our head, the whole rehearsal process that we were going to have these specific costumes, and then the day before the show, they were like, "Sorry, they haven't arrived".

1 12:50
Right OK.

2 12:50
"All that money you gave us towards costumes, sorry". So we were like "oh okay", so then we had sort of make our own, which was fine. So we had, it ended up being absolutely fine, and it didn't look bad at all, but it wasn't what we were expecting, which was nice, I guess. But then now, is was nice because it meant I, I wore my own clothes. So I could

sort of, choose something that was appropriate and I would feel comfortable in and it wasn't gonna be like a distraction to my performance in any way.

1 13:21
So it still felt like you expected it to feel...because last time we spoke...

2 13:28
Yeah, it was.

1 13:29
Yeah. Sorry. Go on.

2 13:31
Sorry please, you carry on..

1 13:34
No, I was just gonna say, last time we spoke you thought that the costumes probably wouldn't have any effect on your voice, probably wouldn't have an impact on your voice. So was that the case even with these unexpected costumes that you made?

2 13:49
Yeah, it was. It was almost it was almost better in that way. Because any potential risk there was, with these ordered costumes was gone because I could, I could change what I was wearing day, each day. If I wasn't comfortable with it one show, I could have changed it the next day. So it kind of eliminated any kind of risk in that way, which was quite nice.

1 14:10
Okay. So how did you feel about using microphones during the show?

2 14:18
I really liked it. It's fun. It makes you feel very professional. And yeah, the only sort of negative side I'd say as again, like the breathing and how like any kind of tiredness or fatigue was like projected through the speakers and you had to be very aware of that. But I didn't find it too much of a distraction because they were quite like compact and tucked

away, which was nice. And yeah, they were, the team were quite on it with like changing the batteries and making sure they were working. So it was like, yeah, it was quite organised and it was fun. I liked it.

1 14:54
Okay. So, what knowledge of vocal health do you believe you used during the show?

2 15:06
The importance of a good warm up. And I use my little like, I've got like a nebulizer, a steamer thing that's been quite useful, um, what else...yeah, like vocal fatigue, vocal stamina, or like my knowledge to like support that like anchoring/...any of those kinds of things. Really had to be like, yeah, put it into practice. It was all it was all stuff I'd sort of been thinking of throughout the process anyway, so I've been sort of incorporating that into my rehearsal. So by the time I got to it, it was sort of second nature.

1 15:46
Okay, so with a nebula not, can't speak..with the nebulizer...when did you tend to use that then?

2 15:56
In the mornings, and in the evenings like, not not consistently every day, but on a particular day where I felt the need to like hydrate my voice. I would use it in the mornings before....even just like whilst I was getting ready because I've got like a little handheld one which is quite handy. So it's like the portable..um..before/after, just whenever I needed it.

1 16:18
So thinking back out of the six days of shows, how many days would you say you felt the need to use your nebulizer?

2 16:30
Probably on the three double showed days. I maybe particularly noticed it. If like, yeah, more afterwards I guess because obviously like, being in a theatre, it can be quite, the air can be quite dry and I'm getting like, it can be very hot. So yeah, I'm spending like that amount of time in the theatre, had quite an impact, so only on really on the double show

days I would say, maybe three then out of the six.

1 17:00
Just thinking about what you just said then. Was there any special effects used, like smoke or anything like that that might have affected your voice during the performance?

2 17:08
We had those like, don't actually know the technical term, but like is it dry ice machines?

1 17:20
Okay, yeah. Fog machines maybe?

2 17:21
Yeah. I'm not quite sure the technical term but we had sort of stage fog, but that's kind of it.

1 17:31
Did you notice that that affected or didn't affect your vocals at all when that was being used?

2 17:39
No, I didn't actually I never noticed it, which must be a good thing.

1 17:43
Okay, thank you. So how do you feel then that the rehearsal process prepared you for these final shows? In terms of vocals, I should add.

2 18:02
Yeah. We gotten to a point with the vocal harmonies and all the vocal parts at which we were relying on like, memory, and I didn't have to think about what I was singing and how I should sing it. I got to the point where that became like comfortable in my body. Also, like combining obviously, it with the physical elements was really useful like because we start from quite an early stage, they were really pushing us to get on top of that early, which meant that it wasn't like, again, a shock in the actual performance week. And yeah, so we

had like consistent like, warm ups every morning, but we always did the same warm up. So our bodies got used to it and it felt like it really targeted like every area of voice but by the end the performance obviously I was really familiar with that. And I noticed like a progression in like, my breath control, or yeah, like how strong and comfortable my voice felt whilst doing certain exercises.

1 18:59
Okay, is there anything you would have liked to have been done differently during the rehearsal process, now that you've done the shows, is there anything, thinking back, that you might have liked to have done differently?

2 19:18
I think I mentioned before, I mentioned this in the first interview about how like cool downs wasn't like a massive part of our routine. There was, here and there we have like tips and tricks on how to cool down but it was never like a set thing not like the warm up was, I think a bit more knowledge and guidance that might have been useful. Not that everybody probably would have followed it, but like for the ones who was, who maybe would have, might have been quite nice...and yeah, but I think it was done to a professional standard, which was nice. And I really noticed that because obviously it being in a college setting but they had brought in like external, professional creatives, so it was nice to sort of see how they brought in there like industry knowledge and applied that into our rehearsal process. It's a nice stepping stone between college and the industry.

1 20:10
And how do you feel, had there been more emphasis on the cooldowns, how do you think that might have helped you?

2 20:25
Um, I wouldn't, I wouldn't have been so like, if I ever, whenever I did try and do a cool down myself, I wouldn't have been like uncertain on what I was actually aiming to do. And I think maybe I would have woken up the next day feeling slightly more like rested, my voice would have made more rested from it and instead of suddenly going from like, full everything to nothing. Then full everything again the next day like obviously, it's quite an endless cycle, but I don't know if it would have made a drastic difference, but it might have

been nice to sort of have the option. Try and see what it would have done.

1 20:59
Okay, thank you. So is there anything that you'd like to add about the end of stage rehearsal process leading into the show?

2 21:14
I would say it's the consistency of doing the same show every day of the week, has been quite nice, and obviously by the end of the week, I notice how comfortable that became vocally as well as physically. Yeah, it's nice sort of, obviously in a, in like a normal college week, we can be doing I would be doing a lot of unexpected things like, this one day...do you know what I mean? Very different stuff each day, whereas doing the same every single day it became quite like routine, which was nice. I think I got used to that. Yeah, I tried it, today, I tried singing some songs I haven't sung in like weeks, and I noticed I had to go back to like, rethinking about everything, and yeah, it was nice having the consistency basically to make everything feel comfortable. Yeah.

1 22:05
Yeah, just before we finish. You mentioned in our first interview that you might have to do a cover role, which was more vocally demanding, did you have to do the cover role at all?

2 22:19
I never had to go on stage in front of the audience and do it no, I did have like moments in the rehearsal process, where I was like, like, quickly called into like, sing a line for her or like, yeah, sing like the lead line when people were learning harmonies. Or I was like, slotted into like scenes at odd moments, but I never did like a full official run. No, I did get experience in like certain areas.

1 22:45
Okay, so please say "I'd rather not say" if you wish to skip the final question. Do you have any vocal diagnoses at present?

2 22:55
No, I don't.

1 22:57
Well, thank you very much. I'm going to press stop.

2 23:00
Thank you.
Wrap up and thank you.

SUMMARY:
VOCAL DEMANDS

It was suggested that vocal warm ups were compulsory on all show days.

The participant was surprised during the first show at how much her adrenaline impacted her vocals, resulting in vocal fatigue from over exerting herself much more than in final run throughs. She adjusted her vocal performance in future shows after learning this. Vocals sounded “less stable” due to too much effort. “with adrenaline, put on top of that, it's a whole different thing because adrenaline in some way helps, but then what I once thought was me going at my absolute fullest out, was like, on show day I was like, "wait why am I suddenly so much more tired?"

“the adrenaline made me, everything became more fullout...so then I was more exhausted, my stamina was tested, which obviously impacted my voice and like I have noticed it was quite an important thing after, after the numbers to be in control of my breath, because otherwise onstage wearing microphones all you could hear was this panting,”

“ pushing harder than I needed to”

Participant noticed that she reacted to audience's reactions....“there was moments we had to like cheer and shout in the show as like or character choices. And suddenly when the audience is also screaming too, I was like, ooh, I'm gonna scream louder, but I didn't need to.”

She noticed the panting sounding in microphones from being out of breath which she had

already been warned about...despite this, they enjoyed using microphones, they felt “professional”...

“I think because I was like becoming aware of how to sort of control my voice whilst doing the show. I didn't need to like overly cool down afterwards because I wasn't I got to the point where I wasn't straining it during the show because I was aware of it.”

Vocal health knowledge incorporated by participant included warm ups, using a nebulizer, and thinking about anchoring. Nebulizer was not used every day though, just when they thought they needed it...air was described as dry and hot...also the use of fog machines were used but they don't think this had a big impact.

There was a few elements such as the surprise of the adrenaline used in the first show which impacted her vocal performance and due to more upcoming performances, she had chance to rectify this error and consider how to control her effort levels to protect her vocal health.

Her cover role for a lead role was only needed in rehearsals to sing lines or read parts when that character was needed elsewhere. She did not have to perform this cover role in the show.

PHYSICAL DEMANDS

At this final stage, P1 describes “full body exhaustion I felt like, was a whole different level in the show”.

Although the costumes were unexpected, it did not impact her vocals and she was happier that she wore her own items of clothing...

MENTAL DEMANDS

She came across as a determined and studious individual who was aware of what could impact her vocal health and where she needs to improve her knowledge. Her relationship with the college seemed positive, and she seemed happy to ask questions to her superiors. There seemed to be no blame or frustration towards her institution and more of an understanding about how the process worked and why certain things happened such

as rehearsing on the grass for lifts etc...

“ really get impacted if I'm rushing. If I'm like, so I need time in the morning to get myself fully ready so don't feel like overwhelmed in the situation”

The participant liked to be organised on show days, ensuring she arrived in good time and would warm up her voice prior to arriving at the venue.

At the time of the show, she did not feel tired, but she noticed how vocally and physically exhausted she felt once she got home. She did not feel the need to “overly cooldown” though, as she felt she had not strained...and had a routine for when she got home..

GENERAL/ADDITIONAL COMMENTS

In this final interview, it was necessary to ask a number of additional questions, either in response to the participants statements or if the participant missed out some required information in their answer.

The participant had performed in 9 shows over the week, “some days we had single show days, some of them were double show” this is significantly more than any of the other participants who only performed their show once. At the end of the interview, she suggests that she enjoyed settling into the routine of the show week.

There would only be a rehearsal of essential elements of the show on show days as a result of what needed o be improved from the previous show. The participant seemed aware that this was so that they all had energy for the show performance.
The final performance space did not have an impact on her performance...suggesting that rehearsing in the space beforehand was helpful...

The rehearsal process helped her prepare...by the time is was show day she felt comfortable knowing her vocal lines, combining the movement and vocal parts and she also mentioned that the daily vocal exercises used had improved her vocal ability and breath control.

She would have liked more explanation of the importance of cool downs and more suggestions of how to do them.

Overall, the participant seemed to have a positive experience of the rehearsal process and the show week.

Appendix Q. Participant 2– interview 1

INTERVIEW 1

Participant 2

3rd Year (final year) MT student

Online via Zoom

27h March 2024 at 4pm

MAIN QUESTIONS

ADDITIONAL QUESTIONS

FURTHER EXPLANATION OF QUESTION

1 – Researcher

2 – Participant

Welcome and explanation of the interview ahead.

1 00:04

And then...

ZOOM 00:09

Recording in progress.

1 00:13

Okay, so right then we should be probably, about 20 minutes.

2 00:20

That's fine.

1 00:21

No more than half an hour. Okay. So, right so let's start by what tell me what your study that you're in...

2 00:30

Musical theatre.

1 00:32
And what year are you in at the moment?

2 00:35
Year three, so my last year.

1 00:37
Okay, so we're gonna start by describing your current rehearsal timetable to me.

2 00:44
Yeah, so at the minute, we're not rehearsing that often. So we do a rehearsal every Thursday and Friday for the show. And they're both three hour rehearsals, so we're only doing six hour rehearsals at the minute for the show. But we will be going on to a timetable of, I think it's about 6..3 6 9 12. About 14-15 hours a week, two weeks before we start the show. So we're doing two weeks of like a show timetable near the end.

1 01:13
Wow. Okay. So and during those rehearsals that you're in at the moment, have you got any scheduled breaks in those three hours or is it just a three hour straight through rehearsal?

2 01:25
Yeah, we usually get like a five minute break, but it's usually just three hours straight through.

1 01:30
Okay. Okay. So prior to starting the rehearsals have you been given the songs and script to familiarise yourself with before it starts, or is that something that's been given to you in the rehearsal?

2 01:47
Yeah, so we got the script about a week before we started, so we got the script when we got the cast list and that was a week before we started rehearsals. However, we did get

given the songs, but they've all pretty much changed so we thought it was gonna be the originals. We're doing Sweet Charity, we were told it was going to be the original cast album of songs. However, they've now changed it to the 2005 one. So people that have had to learn songs to change slightly and stuff like that. So yeah.

1 02:17
So, what's involved then, in this stage of the rehearsal process? So your three hour rehearsal...what goes on in a typical rehearsal?

2 02:27
At the minute, we've not been, I haven't been doing that much in the rehearsals because I'm one of the supporting characters. So we've been mostly working on ensemble stuff. So the ensembles been doing a lot of singing and dancing. But me and some of the other girls we've been sent, like to a different space to rehearse. So we all have vocal captains. So I'm one of the vocal captain. So we've practically just been like singing through ensemble stuff, making up harmonies and then just going over like scenes and stuff that that haven't been blocked yet. We've blocked I think, for my character, I've blocked one scene, and we've worked on a few songs, but in our own time, so that's really all I've done up to now.

1 03:10
So I'm gonna add a question that was that's not on my list. You said you are vocal captain. So what does that involve?

2 03:19
Well, last year, we did Rocky Horror and I was vocal captain for that and I was partnered with one other person. And for that we, we made like quite a few harmonies and stuff and had to, like take into the class. This year, it's practically the same but there's a lot more vocal captains, so I'm only on two songs this year, and it involves creating harmonies or taking harmony from the cast recording that I can hear, teaching them to the class, recording them separately and sending them to everybody. And then just, when we're in our own time teaching, like, teaching them to learn vocal dynamics, and then just making sure the other things that we've been taught in other classes, so we've been taught ensemble numbers in other classes, but I'm the vocal captain for that. So I just make sure it sounds clean, and the dynamics are there and if anyone's struggling I just help them with

the harmony.

1 04:12
Great. So at the, because, you're going away into a separate space....

2 04:19
Yeah.

1 04:20
Is that right from the beginning of the rehearsal? Or is there, I'm guessing there might be a warm up, maybe, is that all together, or how does it work?

2 04:30
So, we the first lesson, we did a warm up. After that we haven't done any, (laughs) not done any vocal warm ups. We do vocal warm ups when we get sent away, sort of like we're singing like songs, like we usually do a vocal warmup, I always like to do one, so they usually just join in, I play on my laptop and stuff. So we will do one, but I actually think rarely the ensemble do a vocal warmup. We have emails sent before the lessons start and it says warm yourself up so we can get the most out of the time. But sometimes we don't get them email so I'm sure people forget. But for most of the time, if we're sent away I do a vocal warmup so.

1 05:06
Great. So you've told me what's involved. And so how demanding then is your part, vocally in the show?

2 05:20
I think my part is quite vocally demanding because even when I'm not on stage, I'm singing ensemble numbers backstage, so I sing in practically everything, and I'm usually on, up to now, I'm usually put on either like the highest harmonies, which is a lot on my voice because I have a high voice, I've never, I was never trained to sing high. I was trained as like, like a contemporary type of belter. And the songs which are high, you'd think they were like, I don't know, like legit, but, they're really quite high. But I can sing it. Well, I think I think it's safely, but it is like a lot of sing, and I also have to do a trio and a duet as well as

the ensemble numbers, however, like, so it is vocally demanding not as much as the main character because she sings everything, but it is it is quite a bit.

1 06:13
Yeah, so what additional help are you getting then for this, for these vocals outside of the rehearsal time?

2 06:26
Yeah, nothing (laughs). I just do it myself, I guess. Yeah.

1 06:32
Okay, great. So are then, how are you preparing then for the show rehearsals?

2 06:38
I'm usually, I'm quite prepared. So I always practice. I live in the flat with the girl who I do all my duets and trios with, so we're always practising through them and stuff like that. I just, I just rehearse, I just make sure I know the harmonies, as well as being vocal captain, like I have all of the harmonies on my phone and stuff anyway. So, I'm never, I'm never like behind or anything like that. But yeah, I just, I just spend my time going over it and making sure I know everything.

1 07:08
And is there anything extra you might do on the day of rehearsal to prepare?

2 07:14
I warm up before it, um, and I'll have a listen to stuff before I go in, but other than that, then no.

1 07:20
Yeah. So, how is your voice feeling during these rehearsals at present?

2 07:27
My voice feels okay in them. To be fair, when we do warm up my voice actually feels worse. But I think that's just because the warm up still, we don't do ones that work for me

specifically, I guess. I'm not sure. But yeah, my voice feels fine. My songs aren't demanding on my voice, they sit, they sit well. I am the higher harmony but it's not really high. It's just kind of like a nice, a nice, like chest placement for me. So at the minute my voice just feels fine. feels quite healthy.

1 07:59
I'm just gonna shut the blinds. Because I'm being blinded. Bear with me one second. Oh, hold on. Okay, I'm back. That's better. Right Yes. So, okay, great. What about the combination of singing and dancing at present? Is that involved in your rehearsals?

2 08:31
Yeah. At the moment, it's fine, nothing...none of the dances I've done are quite demanding, but I do think in general for this show process. It's a dance show, but our routines aren't very dancey. It's meant to be a Fosse show...they're not very hard. So it is quite easy at the minute, but I have to say if we was doing another show, I don't think we're prepared for the, for the, like how hard it would be to sing and dance it, like a proper, like standard. I don't think we've ever fully been prepared for that. But at the moment, it's fine for the show process, everything's going great. But I do think personally even for me, like, if we was doing a show with, and like, more of difficult dance and we would all struggle, because I don't think we've ever really done something truly triple threat like that.

1 09:21
Okay. And then what about the volume of the music in your rehearsals at the moment? Are you able to hear yourself clearly is is there a good balance for you? How are you feeling about that?

2 09:37
The music is usually quite loud. I do feel like it is louder than it needs to be. I do sometimes struggle to hear myself but also, I'm quite a loud person. But yeah, the music's quite loud. It can be a struggle sometimes.

1 09:52
Okay. So, tell me more about your rehearsal space that you're in, compared to the actual performance space that you're going to be performing at.

2 10:03
So our rehearsal space, we're one of the like normal studios. It's quite big for, for a performance studio, I would say, to practice in. However, we don't get to practice our show in the theatre we'll be doing it in, we only get to take it on the day. So it's definitely going to be different. We're doing it in the M&S, so it's a massive theatre, like double the size of what we're currently rehearsing in. Um, so there's a possibility it's gonna, like, drown us, because it's such a big stage. Well, yeah, wherever we're rehearsing right now, it's good. It's a very good space, but where we're going to be performing is double the size of that.

1 10:44
Okay. Are you aware of any other differences, like the floor or anything that might affect your posture or ability to sing differently in that performance space?

2 10:56
Not that I know of. No, I don't think so. I'd have in the stages rigged or anything. Has been in the past, but not the one that we're doing this time, no.

1 11:04
OK. Right. So, after your rehearsals are done, how is your voice feeling at the moment?

2 11:11
Good, feels fine. Yeah, it's alright. It doesn't feel tired or anything. We did, I don't know if it's like necessary to say, but we was doing showcase recently and my voice was tired after the showcase rehearsals because the final song was really demanding and personally, I don't think the warm up worked for me. So, I wasn't, I wasn't warm until near the end of the lesson, but it was, it was three hour lesson as well. So my voice would usually be tired after that. But not for this process.

1 11:43
Not for these, yeah, okay. So, how are then, how are you recovering from a rehearsal?

2 11:52
I don't know. I just usually don't do any, I'll steam, I'll steam when I get back in, but I don't

actually do like a vocal cooldown or anything in the moment. But yeah, like if I'm feeling tired, I'll steam and I'll drink like water and stuff like that.

1 12:05
Okay. So, okay, thinking about the costumes you're gonna be wearing, how would you feel about those and the impact on your vocal ability?

2 12:16
I'm going to be wearing tights and a dress. So, I think it will be fine. And although I'm wearing heels, I don't know if that affects anything, like posture or anything like that. But I don't think, I don't think my costume will affect me that much, but I'm not too sure.

1 12:37
OK. What about the use of microphones at this stage in the rehearsal? How would you feel about that?

2 12:46
I think it'd be great to use microphones but when, we won't be able to use them until the day of the show. So, yeah, I don't know how that's gonna affect us. In the past, it's been okay. It's usually like a microphone issue that's the issue. Um, but yeah, we don't get the chance to use them until the day of the show.

1 13:06
So when you say do you think it'd be great? How do you think it would help you, the use of microphones at this stage?

2 13:15
I think it'd be good. Not specifically for me because I do think I've got good projection. But I think like listening to other people, sometimes you can like hear like strain because also the music's very loud. I think it'd be good to use microphones because if you was, id you was feeling a little bit tired, or anything like that, you wouldn't have to push so hard, especially numbers where you've got ensemble singing around you and you've got like a solo number to do. So I think using microphones would be good for stuff like that.

1 13:47

Okay. So what knowledge of your vocal health knowledge that you've got now, are you putting into practice in this early stage of rehearsal?

2 14:00

Well, I was I was trained quite well with technique as always, I always kind of know what I'm doing. I know when something feels wrong. Um, so I feel like I'm always, I'm always aware to some extent. And when my voice doesn't feel healthy, I will just, I'll just not sing, or I'll just like, take a break, or sing quite softly. But yeah, and I yeah, I always warm up. I drink a lot of water. So I feel like, at the moment for the rehearsal process, my voice is quite healthy and I'm doing like, the usual stuff you would do to keep your voice healthy and stuff like that. And I just think, for me, what I do to improve is to maybe just like, stand my ground a bit and not do the warm ups that hurt, like don't hurt, but not help my voice, and they make my voice feel tired straight after doing the warm ups and that shouldn't be a thing, so. Probably just changing it or maybe humming instead of doing some of the stuff that they do.

1 15:04

Great. Could you tell me a little bit more about that then. So you mentioned it makes your voice hurt? I think you used that word, like what, what is it that's doing that?

2 15:15

So it's not necessarily it's more like, um, it's like, I think it's breath. I think, breath control, it's when we do, um, our teacher makes us do like 112112321, um, at like different speeds, and we do it like, over and over again. So we'll do it in a group, and then we'll do it in ones, and stuff, to get used to singing over people, and stuff like that. Um, and I think just for concentration purposes, but I think when we do for so long, it starts, I feel like I start to strain, and it's because we do that and we haven't done anything first, so we haven't done like a hum or anything like that and it doesn't work for me, just going straight into that. So I don't know if it's like, trying to do all in one breath because he tries to make us do all in one breath, on average, like on a normal day, if I've warmed up myself, I can do that quite easily. But if I'm trying to push it, I don't know if it's the breath, it kind of makes my throat feel a bit tight and then I just I just stop, because I'd rather not hurt myself and stuff like that.

1 16:14

And then you mentioned, with the vocal health, doing the "usual stuff"...what, what is your usual stuff then, that you think of with vocal health?

2 16:27

When, so if I'm, if I'm gonna sing, like if i know I'm going to sing in the morning, I warm up usually to be fair, I usually like on the way to uni I'll just do like some humming and stuff, because I was walk with my friends who don't mind. I use Pete Faint vocal warm ups, um, and I start with humming ones. And then I do some of his other ones and I do lip trills and I also when I did like a scholarship when I was younger, and we had this woman and she really helped me, we do like, like we warm up different parts of like our face and stuff like to remove tongue tension and stuff like that. So I'll do that as well. But that's it. I don't see him in the morning or anything. I don't know if I should but I usually only see him afterwards or if I'm tired. But I do that so I do a warm up and I do like kind of like a massage thing.

1 17:12

Okay. We're nearly there *****. We're nearly there! Yeah. Is there anything you'd like to add about vocal health in this early stage of the rehearsal process that you think might be beneficial?

2 17:27

Yeah, I think a lot of people are the same, like on the same level as me with like, when I look around the class and I'm looking in the mirrors and stuff, the way we do warm ups, I don't think it works for a lot of the people, I think we need to start with, like something softer or a hum and I always think starting with your hums better, because you see some of them stop, and like, people get, sometimes they get like really red in the face and stuff like that because we do, we do that 12345 thing quite a lot, and we do like, like a "yeah" thing where you've got like, like "yeah" really loud work on projection. And then sometimes we do like "Bella Signora" without, or like "Ah's" up the scale as high as you can go, and I just, I just don't really feel like it's that great at actually warming any of us off. I think doing proper vocal warmups like, like with Pete Faint, I know he's not like the be all and end all, but something like that, I think would be useful. I just think what we're doing isn't working

for a lot of people, even sometimes they say like, I'm not warm. So, I just think maybe, trying a different method would be helpful.

1 18:44
No, that's great, thank you. So, you can skip this question if you like, but just going to ask if you've had any vocal diagnosis at present?

2 18:57
Like illness or anything like that.

1 18:59
Yeah, have you been diagnosed with any vocal concerns? You can skip the question if you'd rather not answer.

2 19:06
No, it's fine, no, not recently. About a year ago I had like, some issues with my voice. Appointment with like the doctors in the hospital and stuff, but I never actually got anything back from it. So I had a few singing lessons with one of my old teachers and I asked another teacher as well. And I think I just think I had a little bit of like, I don't know, vocal strain or a little bit of tiredness. I lost a lot of my top range. So I couldn't really sing in like my head voice. I didn't lose any of my chest or anything like that. I just lost my head voice. And I came a bit breathy and it took like a few months for me to heal, at least I think maybe four or five. But, I didn't get an actual diagnosis, but everything sounds fine now, everything's back, nothing hurts, nothing strains. I've got all of my notes back and so I just think I was tired because I was doing uni on top of, I was doing a show outside of uni as well. So I was just doing a lot. So, yeah.

1 20:02
Okay, great. We are done. Thank you. Obviously, I'm just gonna stop recording and then we can just talk about what's next. So let me just go to here.

Wrap up and scheduling of next interview.

SUMMARY:

VOCAL DEMANDS

P2 gives the impression that there is quite a lot of responsibility of her to create the harmonies to be taught for the show, as part of her role as vocal captain.

P2 seems to suggest that warm ups are not delivered regularly, however, she also states that the cast are told to warm up before the rehearsal time. She seems to suspect that this doesn't always happen though..

P2 suggests that her voice feels worse after the rehearsal led warm ups as she feels they don't work for her...

“So, we the first lesson, we did a warm up. After that we haven't done any”...spoken with expression of frustration and then laughter....

P2 has a lot of vocal demands in the show, as even off stage, she is expected to sing ensemble parts...

She seems concerned that her vocal part is high, and although she can sing it, she feels her previous training hasn't supported this vocal demand....later she contradicts this slightly and says the high notes sit in a nice chest placement...

“nothing” through laughter....in response to whether she receives additional help for the solo vocal parts

The music is louder than she believes it needs to be...

P2 often refers back to the warm up, despite this not being part of the question, she is tending to blame the rehearsal led warm up process as a reason for any struggles...”stand my ground and not do the warm ups” - she suggests it could be breath control...she feels that they do it for so long...I feel that her class maybe need to know that they should do what they can individually rather than “strain” to keep up. However, she suggests she does warm up on the way before these rehearsal led warm ups, so I'm wondering why it is an issue...she brings up warm ups again at the end...it sounds as though she isn't happy with

the leader of these and disagrees with what they are doing...

When asked about cool down, her tone of voice was less confident and she became softly spoke, as she spoke “I don't know . I just usually don't do anyI don't know. I just usually don't do any ” almost as if she might be giving the wrong answer..I'm not sure if the rest of the answer was true or whether she was trying to say what she should do to show knowledge...

She likes the idea of microphones as she can hear other straining...”you wouldn't have to push so hard” eg. When she is singing a solo and ensemble is around her singing...

PHYSICAL DEMANDS

She suggests that although singing and dance combination in this show seems doable, she feels she hasn't been prepared for shows that might require more demanding dancing and song combinations...”we would all struggle”

She isn't sure if heels would affect posture....she doesn't think it will...then laughs...suggesting nervousness about answer?

MENTAL DEMANDS

P2 gives the impression that there is quite a lot of responsibility of her to create the harmonies to be taught for the show, as part of her role as vocal captain.

ADDITIONAL/GENERAL NOTES

P2 has her arm crossed throughout and crosses them more as the interview develops..

There is no awareness that the performance space will feel too different..

It seems as though she is spending lots of time outside of the rehearsal process to ensure she knows her vocal parts, she seems very organised with this and suggests self discipline...

Appendix R. Participant 2– interview 2

INTERVIEW 2

Participant 2

3rd Year (final year) MT student

Online via Zoom

4th May 2024 at 12pm

MAIN QUESTIONS

ADDITIONAL QUESTIONS

SIGNIFICANT WORDS/PHRASES

1 – Researcher

2 – Participant

Welcome and explanation of the interview ahead.

1 0:20

Right okay, so how's your rehearsal schedule changed since our first interview?

2 0:36

Um yeah, it has changed a little bit. So we started having extra singing lessons on the side and we started doing those during our acting classes. So it was kind of like having two extra rehearsals a week. And when we go back in a week time we're going to be on like, a full two week timetable. So we'll be in practically every day.

1 0:56

So with the two week timetable, what are the hours like during those days?

2 1:06

So it's like, six hour days. So um, we've got three days that we're in for six hours, so we'll have a break in the middle and then one of the days we're in for three hours and then we switch with the other class. So they're pretty long.

1 1:20
Okay, thank you. So how are you getting on learn in your vocal parts for the show?

2 1:24
Um, I'm actually getting on pretty okay. It's better than it was like, not long ago. Um, everyone's pretty much learn't all of the ensemble stuff now,I've learn't all of my ensemble lines. I struggled a little bit with one of the numbers which was 'Brass Band', but that was just because there was a lot of switching around because our tutors decided that, we learned them with a singing teacher and then our tutors decided that only the people on the stage will be singing them now in the rehearsals because he doesn't think he can mic the rest of us backstage. So that means that they've all got to sing a bit louder in the numbers. I'm in, we've all got to sing louder. And it's just, we've had to move around the harmony parts to make sure it's equal on the stage in case we don't get any volume from backstage.

1 2:16
I see. Okay, thank you. So what's currently involved in these mid stage rehearsals compared with your early stage rehearsals?

2 2:28
Yeah. So specifically for me, 'cause I'm still vocal captain. In these rehearsals, there's been a lot of going out of the class and making sure people, like, are making sure the vocals are all good and then also doing the same whilst I'm in the room, but because it's really different. So the Fandango girls, which I'm one of them, and the main ensemble, are never really in the same numbers except for one. So whenever they're working on something, we have to find another studio and go work on something else. Um, so I specifically I'm always like listening to the vocals on changing something, or writing notes. But other to that, I also have my character and I've got quite a lot of lines, so, we're doing a lot of like line work and scenes in our own time, but when whilst we're in the room, we're still currently doing ensemble stuff.

1 3:16
So, thank you. So tell me more about when you're in the rehearsal room, not necessarily when you're going off to do vocal captain work, but what's involved in the rehearsal, is

there is there a warm up, vocal and physical for example, or not, or is it straight into rehearsals?

2 3:34

So we did a physical yesterday, which we haven't actually done for a while. But I think that was just purely because the teacher was getting a bit stressed out with the class and then he wanted a bit of a different vibe. So he had a talk with us and then he basically asked us if we wanted a physical. He does usually say arrive warm um, but I don't think that always happens, like I personally sometimes don't actually warm up my body before I go in because of the time that we're in in the mornings. So we did a physical yesterday we don't always do one and then we go in, straight into just, ensemble work like we didn't do a vocal warmup yesterday and we were singing and dancing...because yesterday we worked on like, one of the ensemble numbers. Um, and we had to sing quite a strong ensemble line, I was soprano, I sing a really high note at the end....and my voice was breaking yesterday trying to hit it, and I was like, well I'm not gonna try that today actually. So yeah, it's quite, it is quite demanding when we're doing the ensemble pieces, especially when it's numbers that we sing in, which is most of them except for one.

1 4:39

Okay, thank you. So that leads directly into my next question. How demanding are you now finding your vocal part in the show at this middle stage of the rehearsal process?

2 4:57

Yeah, it is actually a lot, especially, 'cause I do...I think there's like two songs where I'm on like the alto/mezzo, and I don't really find the low, the low notes like, hard, like none of the low ones are like too low for me. So they kind of just sit in like, my speaking register, so they're really easy to sing, um, and I've always been a soprano, so it's never really been, like an issue for me to do that. But while it's, when putting it in with the dancing and like the breath support, that, I've got a lot of high notes at the end of songs, like really high, because that's just the style of the musical, and I'm actually struggling to hit them with without the actual, like even sometimes if I warm myself up a bit before uni...there's only so much I can do in my accommodation and then I get cold walking to uni, we don't have the time to warm up again. So even if we do a bit of a hum or like, a scale on the room, it doesn't really warm me back up so, yeah, it's quite demanding because it's like, really

high.

1 5:57
Okay, thank you. So what additional help are you currently receiving for your vocal part outside of the full cast rehearsal?

2 6:06
Um...nothing really. We have um, we do have recordings so every time we do a vocal thing like, there was always like, record it and stuff like that...but other to that, we don't we don't have anything outside of it at all.

1 6:20
Okay, thank you. So how are you currently preparing for your rehearsals?

2 6:28
Well, we're doing a lot of work like, in the flat. So, luckily I live with a lot of people in my show...and me and *** are the two supporting characters of the main role so, and we live together....so we do all of that together...so like we read lines together, we have a duet and stuff like that. So, it's good that we've got this space and that we live together to do all of that. So, we're just making sure that we know everything going over all of the harmonies. Um, I resend them into the chat, the harmonies, all of the time so that everyone is can just re-listen to them before we go back in...just like as a reminder and stuff...um, but yeah, it's just making sure we're prepared and practice.

1 7:05
Yeah. So, um, so for example, on the day of a rehearsal, before you go in to do the rehearsal, how do you personally prepare?

2 7:17
Um, so I'll do, I'll do a warm up and stuff but I just kind of...the, the rehearsal process has been a bit weird because a lot of people would think (distortion) show was going so I just make sure that, I'm gonna stay happy and not get like, brought down with everything.

1 7:36

Sorry, could you repeat what you just said "a lot of people"...it went distorted.

2 7:41
Yeah, a lot of people are just a bit disheartened with the way that the shows going, like, the process. Um, so yeah, I just make sure that I'm in a happy place and everything will be fine...and I just do a bit of a warm up. I'll read over my lines if I know we're doing that specific scene just to make sure I know them. Read over the lyrics. Yeah, that's about it.

1 8:03
Okay, thank you. So how does your voice feel during the rehearsals at present?

2 8:12
Most of the, for most of the majority it feels fine. But specifically yesterday when we like hardly had a warm up and then I was singing that song over and over again, especially the ending because it was the ending we were working on....'cause we had already done the first half of the song. So, I had to keep doing that same harmony line. So, my voice did get a little bit tired. Like, I didn't notice it in the moment but it was afterwards, I came back home and like, I literally always sing like, I never shut up, and I got back and I was singing and I was like, this doesn't sound clean. Like, I felt a bit tired, so I obviously stopped singing, but that like, that is like, genuinely quite rare for my voice. So, I was like, the rehearsal definitely tired me out, singing, all the way up there without a proper warmup. Um, and I feel like, it has had that before at one point in the rehearsal process. Coming closer to the end of it now, like we're doing like, all the ends of the songs and the big parts as well as dancing. Um, so yeah, yeah.

1 9:11
Thank you. So you've, you've touched on this a little bit, but how are you finding the combination of singing and dancing together at the moment?

2 9:20
Yeah, it is, it is a bit like, demanding especially when I'm singing the high notes like...when I'm, when I'm like down low or like anything like mezzo/alto, it's completely fine because that's like, it's like, so natural for me to sit there, um, and I don't need as much breath. Like, I have pretty decent breath support anyway and I do actually like, actively pay attention to

that whilst I'm dancing...because I know that I need to breathe, to be able to hit the notes without straining. Um, so I'm usually quite okay..but yeah, doing the dancing, especially in like, my head voice and the higher notes, that's what I'm struggling with mainly at the minute. Um, it's just, it's having enough breath to do it because I definitely, I definitely need more breath to sing up there. I don't know if that's just me, but that's that's how I am so yeah, it is quite hard.

1 10:12
Okay, thank you. So, can you describe your current rehearsal space compared to the final performance space and has it changed since the first interview?

2 10:26
So we're in the same rehearsal space, but it was literally about three days ago, they taped the size of the stage in the room, so it's a little bit smaller than the room that we was in. However, we was about using that much space anyway, we was never really across the whole room. So, it's pretty much similar to what we was looking at....because I think the tutor knew before we did what place it was going to be so it was always the kind of the same size. The only difference is that the stage that we will be on, it has the tiniest little bit of a rig at the front, but the tutor said that we won't really, we won't go anywhere near that, and it's just a bit rounded at the front as well..but other to that, we've kind of been using that size of stage that we've been taped off for. So it's pretty similar.

1 11:16
Are you currently aware of any differences you might encounter in that final performance space?

2 11:23
Um, there'll be differences in like the wings and stuff. So, we've not been doing any form of entrances and exits, like we know what side we're coming on, but we've not been told any form of wing, and I think, he said that there's three wings each side, so that will be completely different...um, but I think that's the only difference. The stage is pretty just like, like a flat plain surface like the studios, it's just the wings, that's different.

1 11:52

Okay, thank you. So, tell me more about how your voice feels after the rehearsals?

2 11:59
Yeah, so like, like I said, the majority of the time like it feels completely fine, like I could go and like, sing nine songs in my shower...um, but sometimes I do feel a little bit tired. Um, and that's mainly just after the combination of dancing and singing because it is harder....um, but again, like it's the high notes, like if I was doing, for example, 'Rhythm of Life'...I'm on the alto line, because I got put on like, because I missed one of the lessons...and when I'm singing that, there's just, like, my voice feels fine..feels like really nice and healthy to sitting down there actually because I rarely do it. So it's, I usually feel fine, but sometimes I do feel a little bit tired.

1 12:45
So then how are you currently recovering from a rehearsal session?

2 12:50
Yeah, I don't always steam...but if I feel tired, I'll steam. Um, and I usually just do a few like sirens and humming just to kind of like work my voice but also cool it down. Um, 'cause sometimes if I, when it's raspy if I do sirens and then just like don't talk for 15 minutes, it helps it quite a lot. So I just do a bit of that.

1 13:14
Okay, thank you. So, are there any changes about how you feel regarding the costumes you'll wear in the show and its effect on your vocals?

2 13:27
Yeah, so I started wearing the heels that I'll be wearing, so they're not, like dance heels or character shoes, they're just like, block, there just like big green block heels...and, I don't know if that affects my voice. I don't know, maybe that, I was wearing them yesterday....I don't know if that possibly affected me...I'm not sure, but I don't mind them. It's okay...and my dress and tights definitely don't affect me. Um, my tights, I got them really like loose, so they're not tight on my stomach at all. So, everything I'm wearing currently is fine. I don't know if the shoes affect me. I'm not too sure but, they just hurt my feet, that's about it.

1 14:05
Okay, thank you. So, you are rehearsing in costumes then at the moment, are you?

2 14:13
Yeah.

1 14:13
Is that during most rehearsals or just the odd one?

2 14:16
It's just been the last two that we've done. So just the Thursday/Friday gone.

1 14:22
Okay. So how do you feel about the use of microphones at this stage in the rehearsal process?

2 14:30
I think it'd be good if we did use microphones...because we won't be using them at all until the show day...but if we had like a day before show day to rehearse in the theatre ...I guess that's just something that's not available...but yeah, I think it'd be good to use microphones because there's a lot of, especially like, the past, this week, our tutors been "oh, well we're not going sing, the people who sing behind the wings shouldn't be singing right now, so we can hear the difference". So there's been a lot of like, oh, I need to sing so much louder...but I feel like with microphones, like, I know you still have to put in to receive, like you still have to project....but I do think it'll be like a massive difference, and it'd be a lot easier for the people on stage in most of the ensemble numbers, because I'm only in one really where it was affected. Other than that, the people on stage were the only ones singing anyway, it wasn't like a full ensemble thing that we had learned. Whereas, all of the other ensemble numbers...they're actually quite struggling, because they've been used to everybody singing and now they're not. So, they've gotta, I think they've not been using their full voice and now there's got to, whilst dancing, so their struggling...so I think having microphones now would have been something good so we could like, actually hear the sound that was be, like would be created and to hear if people are really gonna have this sing that loud. I think that'd be helpful, but yeah.

1 15:53
Did you did you say that...when will you use microphones? Do you know?

2 16:01
Just the day of the show, like literally the morning before, yeah.

1 16:04
Yeah, like a tech run through on the day?

2 16:08
Yeah.

1 16:08
Okay. Thank you. So what knowledge of vocal health do you believe you're using at this middle stage of the rehearsal process?

2 16:19
I think I have pretty good like knowledge of vocal health. I've always liked, when I, I had singing lessons when I was younger, and it was pretty much like, the main thing I learned for a long while like, he drilled that into me before he basically, even taught me to sing, so I've always been like, pretty good with it. I obviously like I haven't really studied it myself. So, I have a little bit in uni, but like, I've not actually like sat down and done it myself...but I think I have like decent, mediocre vocal health knowledge.

1 16:48
Okay. So, is there anything you'd like to add about this middle stage of the rehearsal process in regards to your vocal health?

2 17:01
Um, not necessarily. I feel like it's definitely like, like it's definitely evident for people that haven't had as much like, vocal training in their past, that they're probably like struggling more than me. I feel like I can like see that that's probably an issue. Especially with the having to sing louder. Dancing more. Like the changes that have happened. I do feel like

people are definitely getting tired...because you can even like see it in a sense like, people stop singing, like in parts where the dancing is hard, the vocal dies...and they're probably doing that to like, save themselves, the tiredness and like the ache of pushing through with their voice....but yeah, that's came like evident in the slight part of the rehearsal process, like the volumes dip, not even just because everyone's like, had to like split off the ensemble. It is just because when it gets a bit hard, people stop singing or they can't get the notes out and stuff. So yeah, I just, that's probably it though.

1 18:03
Okay, thank you. So please say I'd rather not if you wish to skip this question, but do you have any vocal diagnosis at present?

2 18:13
No.

1 18:14
Okay, thank you. So I'm just press stop on the recording.

ZOOM 18:17
Recording stopped.

Wrap up and scheduling of next interview.

SUMMARY

VOCAL DEMANDS

There has been switching around of vocal parts due to new technical information regarding microphones. Those in the ensemble who will not have a microphone have been told to sing louder.

The participant is not only coping with the demands of their own lines but also, in their role as vocal captain there does not appear to be rest in rehearsals, rather, they are sent to another studio to continue working on vocal demands with other cast members.

Students are advised to arrive “warm”, both physically and vocally. However, the participant suggests that not everybody is, and although the participant does their own vocal warm up, they are guilty of not doing a physical warm up prior to arriving at rehearsals. No vocal warm ups are given in the session and a physical session was only offered at one point due to the suggestion that the director was “stressed” and wanted “a different vibe”.

They are finding parts of the vocal part very “high” and “demanding” which they suggest could be due to lack of warm up in the rehearsal space as “there is only so much” they can do in their accommodation. Living with people in the show is helping though, as they can read through parts together.

They are noticing that they are suffering from vocal fatigue after rehearsals and are unable to sing as often as they usually do – again they suggest this is due to lack of vocal warm up.

Participant is recovering by steaming if needed, resting voice for 15 minutes and doing sirens.

She is noticing the demand to sing louder with added elements of dancing affecting those around them more than herself, and this could be due to them not having previous vocal training prior to the course.

“ there was a lot of switching around because our tutors decided that, we learned them with a singing teacher and then our tutors decided that only the people on the stage will be singing them now in the rehearsals because he doesn't think he can mic the rest of us backstage. So that means that they've all got to sing a bit louder in the numbers”

“we didn't do a vocal warmup yesterday and we were singing and dancing.”

“it is quite demanding when we're doing the ensemble pieces”

“ demanding especially when I'm singing the high notes like”

“hardly had a warm up and then I was singing that song over and over again, especially the ending because it was the ending we were working on....'cause we had already done the first half of the song. So, I had to keep doing that same harmony line. So, my voice did get a little bit tired. Like, I didn't notice it in the moment but it was afterwards”

“I don't always steam...but if I feel tired, I'll steam. Um, and I usually just do a few like sirens and humming just to kind of like work my voice but also cool it down. Um, 'cause sometimes if I, when it's raspy if I do sirens and then just like don't talk for 15 minutes, it helps it quite a lot.” This has changed since interview 1, when P2 said she didn't cool down but always did a steam.

PHYSICAL DEMANDS

They are struggling with breath control when singing and dancing together, especially in upper register.

Costumes – shoes are “big green block heels” which they have started to wear but they don't believe this is affecting their vocals.

“ sometimes I do feel a little bit tired. Um, and that's mainly just after the combination of dancing and singing”

everything I'm wearing currently is fine. I don't know if the shoes affect me. I'm not too sure but, they just hurt my feet, that's about it.

MENTAL DEMANDS

The participant is not only coping with the demands of their own lines but also, in their role as vocal captain there does not appear to be rest in rehearsals, rather, they are sent to another studio to continue working on vocal demands with other cast members.

They suggest that other cast members are becoming “disheartened” with the process, and

the participant is trying to do everything they can individually to not feel that way.

“ whenever they're working on something, we have to find another studio and go work on something else”

“ I just make sure that I'm in a happy place and everything will be fine..”

Overall, they seem to have mixed feelings about the process.

Living with people in the show is helping though, as they can read through parts together.

ADDITIONAL/GENERAL NOTES

There has been an increase in singing provision (but no individual help other than taking recordings in class) since the last interview and the rehearsal schedule is due to become more intense – currently a minimum of 3 and maximum of 6 hours.

The rehearsal space has only recently been taped off to reflect measurements of the performance space...however, this is similar as they believe the director was aware of performance space from the start of rehearsal process. They have not been give wing directions yet though.

“So we started having extra singing lessons on the side and we started doing those during our acting classes. So it was kind of like having two extra rehearsals a week. And when we go back in a week time we're going to be on like, a full two week timetable. So we'll be in practically every day.....
three days that we're in for six hours, so we'll have a break in the middle and then one of the days we're in for three hours and then we switch with the other class. So they're pretty long.”
P2 states then that they do not have any additional help outside of rehearsals...perhaps the additional lessons were for a short while....

OTHERS:
P2 is very observant and seems to think that others are struggling in the rehearsal process. Of course, this is anecdotal, but interesting to hear.

I think they've not been using their full voice and now there's got to, whilst dancing, so their struggling...so I think having microphones now would have been something good so we could like, actually hear the sound that was be, like would be created and to hear if people are really gonna have this sing that loud.

They're probably like struggling more than me. I feel like I can like see that that's probably an issue. Especially with the having to sing louder. Dancing more. Like the changes that have happened. I do feel like people are definitely getting tired...because you can even like see it in a sense like, people stop singing, like in parts where the dancing is hard, the vocal dies...and they're probably doing that to like, save themselves, the tiredness and like the ache of pushing through with their voice

Appendix S. Participant 2– interview 3

INTERVIEW 3

Participant 2

3rd Year (final year) MT student

Online via Zoom

2nd June 2024 at 11am

MAIN QUESTIONS

ADDITIONAL QUESTIONS

FURTHER EXPLANATION OF QUESTION

SIGNIFICANT WORDS/PHRASES

1 – Researcher

2 – Participant

Welcome and explanation of the interview ahead.

1 0:03

Okay.

ZOOM 0:08

Recording in progress.

1 0:09

Lovely. Right. Good morning.

2 0:11

Hi!

1 0:12

So, how many shows did you perform in total?

2 0:16

Just one.

1 0:17
Okay, thank you. So what was involved in the show day rehearsal then?

2 0:24
So in the rehearsal, we did a tech run and we did a top and tail and then we did a dress run. So, we started at quarter to nine, and we finished ,we ended up coming out of the theatre at half 10, I think. So we started with a top and tail. So we did a warm up...we did a physical and vocal warmup in the theatre...and then we did top and tail of lighting...and then we did a tech, which was kind of the same but it was with microphones as well, so they could do cue lines. And then at about three o'clock, we did a dress run....and then we had about an hour break before the show, and then we did the show.

1 1:05
Okay, thank you. So with the vocal warmup. How long did you get for a vocal warmup would you say?

2 1:12
20 minutes?

1 1:13
Okay. Was that quite similar to the physical warm up amount of time?

2 1:19
Yeah.

1 1:20
Okay. So how demanding did you find performing your vocal part in the show?

2 1:29
I didn't think it was that demanding just because I had originally learned pretty much all of the ensemble stuff, and then our teachers was like, you don't need to sing side of stage. I ended up singing side of the stage for two of the songs that I wasn't meant to because he said he was going to turn my mic on because some of the people on stage they were like,

losing breath pretty easy and then like the volume would dip, so he was like, I'm gonna put your mic on side stage for this song and this song. So yeah, but I did, I did sing quite a lot but I wasn't really, I didn't sing much with a lot of movement. I think there was only one song...there was two songs where I was dancing and singing, and it didn't...I didn't find that they was that hard, but I just think it's 'cause I practised them quite a lot. So I did sing a lot. I just didn't it didn't feel that like that hard.

1 2:22
Yeah. So when you were asked to sing at the side of the stage, at what point during show day, did you find out about that?

2 2:32
It was like just before the dress run. So there was, just finished teching the mics kind of...um, and they did run some of the numbers when they was teching mics. And then that's when he was saying it and then he was like, actually for the dress run. I am going to turn your mic on side stage. And I was like, okay, that's fine.

1 2:52
Do you think that's just with you being vocal captain? Or was anybody else asked to do to do that as well?

2 2:59
It was me and ***. So we, we were the only two that were offstage for rhythm of life, which was one of the ensemble numbers.

1 3:05
Okay.

2 3:05
So then that's why he asked us both to do that. And then the other one, I think that probably was just because I was vocal captain. Yeah.

1 3:12
Okay. Thank you. So did you receive any additional help for your vocal part during the

show day or the week leading up to the show?

2 3:24
No, no, don't think so. Okay.

1 3:26
So how did you personally prepare for the rehearsals during show week?

2 3:37
Just a lot of practice, I guess. Um, I just made sure that I was like healthy, drank a lot like, enough water...um, was warming myself up and stuff because we didn't have until like, the, we did do a warm up on the actual show day but the rehearsals before it we didn't really warm up much. So I just warmed myself up and stuff like that, and just made sure I was prepared.

1 4:02
And is there anything you did differently on the show day to prepare?

2 4:07
No, I think I did the same things. Yeah, warmed myself up, made sure I had enough sleep, drank a lot of water, and stuff like that. Yeah.

1 4:15
Okay. Thank you. And so how did your voice feel during the show?

2 4:20
It felt good during the show. I didn't feel like...there was, I sing really high in the last ensemble number, and I've like, like previously, sometimes I'd break if I wasn't warm enough or something like that, or I wasn't really thinking about my placement but it went, like I didn't, it went well like, I didn't have to...I didn't think about my voice whilst I was doing anything. It just like, like easy. So. Yeah, felt good.

1 4:49
So would you say then, that last number, felt better on the show day than it had

previously?

2 4:57
Yeah, yeah.

1 4:59
Why would that be do you think? If you thought about why that might be?

2 5:03
I don't know. Maybe it's just like adrenaline, or maybe I just wasn't thinking, actually about what I was doing. I think in previous rehearsals, I've properly thought about it. I actually think I've got a bit of a mental block with my head voice, because I had a bit of, well, I don't know if I had vocal damage, but I had a little bit of like, fatigue and stuff and I lost a bit of my top range, which I think I said in the first call. And like, I think ever since it's came back I've still been a bit wary about it and sometimes I think it's like, subconscious that I break whilst I'm up there. Um, and I think it was just...I just wasn't thinking about it because I was just performing. So yeah.

1 5:42
Thank you. So you've touched on this, but is there anything else you'd like to add about the combination of singing and dancing in the show?

2 5:50
Um, I think it's just like, you've got to know when to breathe. You just need to like, I think that was kind of what it was, I think when I was doing it for rehearsals, and I was losing my breath in the like, last ensemble number. I just had to make sure that I was breathing where I said I was gonna breathe, like I planned it. And as long as I did that, I was fine. But yeah, no, I think everything. Everything went well and it was good. But yeah, the dancing and singing together, I think you just need to plan when you're going to take a breath and make it work because if you forget to breathe, actually dancing, you're never going to catch it back.

1 6:31
Did you manage to do that during the show? Did you manage to remember the pattern that

you'd planned?

2 Yeah.

1 Oh, good. Okay. So, how was your final performance space compared to your rehearsal space?

2 6:47
So we had our rehearsal space like, um, like measured in our studios because we've got quite big studios. And they said that, "Oh, like this is how big your stage is". But the stage ended up being like quite a bit bigger. I think it's because they originally had the curtains shut a little bit, so the other year's shows. But our director opened them up, so it actually was a bigger stage. So yeah, and it was really echoey, like every time you sang something or said something you could hear it back to yourself a few seconds later, which I thought would be a bit off, off putting but when we started doing the show, I didn't really notice it much.

1 7:27
Okay. So was there anything about having that extra space that you think affected your vocals because I'm guessing you maybe had to walk further or did you have to spread out more during dances etc?

2 7:43
Yeah, um, I don't know if it specifically affected my vocals. Um, it would have, I think it definitely would have if like a mic cut out because the mics had been a bit dodgy to begin with. So I was a bit worried that maybe somebody's mic would cut out and then obviously, because it's such a big space, like you would have had to do so much projection and stuff. But I think we, I think we was fine, I think we filled it. Especially like the ensemble numbers and stuff. I think everybody sang a bit louder, though, to be fair because of the difference in the space and obviously, knowing that we now had that big audience that we had to be loud enough for, and they didn't turn the mics all the way up. So you really did have to kind of sing loud, so I do think everybody sang a little bit louder. I definitely did. But I think that was about it.

1 8:35
Okay, so we'll come back to the microphones in a minute because I'd like to carry on with a little bit more about that.

2 8:40
Okay.

1 8:41
So how did your voice feel after the show?

2 8:45
It felt good. I thought a bit raspy now I don't really know why. But um, yeah, it felt good, I didn't like even the next day, like I felt okay. I don't think I like, it just felt fine. Just like normal, yeah.

1 9:01
And how did you recover from the show?

2 9:07
Sleep (laughs). Yeah, that was about it. I think, um, taking vitamins and stuff as well. Like I didn't even realise how run down I was until like, I woke up and I realised I had ulcers and everything like I was like, the show really, like, did run me down, but I don't think he did anything to my voice. I'm just, I was just like really tired and stuff, but yeah, I just slept. Ate.

1 9:34
What do you feel contributed to that tiredness?

2 9:38
Just everything all put together like, it was such a long day. Um, and we obviously put like everything into the show. We didn't, we didn't, we also didn't have like um...we did have a break. We did have an hour break but we didn't have like much break in between, before that hour. So it was a really long day and I think yeah, I think we just really did work ourselves in tech and the dress and the final show because we knew it was our final show. And also emotions, like, I got really like emotional because it's our last day and stuff so we

were all just knackered by the end of it.

1 10:14
Yeah. Thank you. So how did you feel about costumes and their effect on your vocals?

2 10:23
Um, I think that my costume specifically was fine. We had like party hats at one point which, it didn't really affect my vocals, but they were really tight on my neck, and it was annoying me. And I just, was kind of a bit like, "urgh" (sighs) but um, I know that it affected my friend's slightly, she's got a bit of a bad jaw, and because they were really quite tight. There was like, like her jaw like sometimes locks. So I know that kind of affected her voice because when her jaw locks she can't really open her mouth as wide and then she can't sing as loud, project so much so she was having a little bit of an issue with that in the dress run I think, um, but yeah, in general I think my costume was fine. It didn't really set my voice I was just kind of wearing like a dress and tights, and usually I would say that if my tights were too tight they would probably affect like my breathing and stuff but I got them in like quite big size. So my costume was fine for me. Yeah.

1 11:26
Okay, thank you. So coming back to microphones. How did you feel about the use of microphones during the show?

2 11:34
Um, I think that they were good but I also think that it affected the way stuff sounded like the way the ensemble like when we had done stuff with them, it was like neat and like, everything blended and there was enough people on each harmony and stuff and the microphones kind of they would turn certain people up louder and certain people quieter and then it kind of messes with how loud one harmony is and stuff like that. And then, but you can hear it, so then if you can't hear your harmony, you want to sing louder and stuff like that. So I think that kind of affects like how loud you're singing. Like how much effort you're putting into it. And then also, like it does affect your performance a bit because if you know you can't hear your harmony, you're thinking, “Oh, God, let me just shout that really far" (distortion for a second) because you know it's not getting in there. And also like some of the, the mics just weren't great. So like, some people have a little bit of a lisp

because their mic was a little bit dodgy and then like they had cut out at one point in the dress run. And then there was obviously this big auditorium that you had to fill with your voice and stuff like that. So yeah, they were a bit, they were a bit awkward. But yeah.

1 12:55
You mentioned before that the mics weren't turned up fully. Was that explained to you or how did you know that? How did that come about?

2 13:04
You could, you could just hear it like, it was like a massive difference. So the main role obviously her voice, her mic was like really loud, and I think they would always turn it up, kind of all the way and then they'd slowly bring it back down. You can hear it in like the tech and stuff. But then, um, obviously like I said, there were some ensemble numbers that I didn't sing in just because I was side stage, um, which I originally was meant to, and you could hear that like, you could just hear like one person singing really loud because like their mic was like all the way up. And then loads of other people's were quite quiet. There was always like one or two mics that were really loud, and then all of the other ensemble mics were kind of the same. But they're not, like, it would be, sometimes they'd be on the same harmony and then that's all you could hear and you couldn't hear like the four part that was actually really nice without the microphones because it was like an equal sound. And I noticed it in the other classes version of our show as well. Like there was always that one person that you could really hear and it definitely was the mics like they would probably a loud person in general but it was definitely the mics. And I was just like it was just a bit of a shame because they probably without if all the mics have the same volume we probably would have started so much nicer. So yeah.

1 14:20
Okay, thank you and what point did you start using the microphones?

2 14:26
We put them on pretty much straightaway. So we didn't use them in the top and tail but they were on our bodies, and then we use them for the second kind of top and tail for the mics which was about like, half 11, 12 o'clock we got there about nine. So we use them for pretty much most of the day. Yeah.

1 14:45
Only on show day?

2 14:47
Yeah, yeah.

1 14:49
All right. Thank you. So what knowledge of vocal health do you believe you use during the show?

2 14:57
I think I have pretty good knowledge of vocal health. I think I used it pretty well. I can tell when I'm like in the wrong placement if I'm straining or anything like that. So, I like, I think I was singing healthfully and I drank enough water and stuff...I was warm. Um, I always like, engage and use my diaphragm and stuff. So I think I was healthy. I'd hope so.

1 15:26
Okay, thank you. So how do you feel the rehearsal process from the beginning all the way up to the show day, prepared you said the final show?

2 15:40
I think it was it was a bit of a crazy process because my my character specifically, I've, I do a lot of things, just with one other character, or just two other characters. And because our teacher wanted to focus mainly on ensemble stuff, we did a lot like, we would do it once in a room with him and then he'd be like, go and work on it. And then every rehearsal, we kind of wouldn't have his guidance and we just be working on what he'd already taught us. And we didn't spend a lot of time in the room with our director at all, except for the two actual ensemble numbers that we were in. It was kind of just like, "I'll block this scene, I'll block this song" and then you can go on, kind of perfect it yourself because he needed to work on the on big ensemble parts. So, I feel like I could have definitely been more prepared. I was saying I didn't feel very prepared. And I don't know if that is on me. I don't know if I should have probably done even more. But I think it's because I wanted more time with the director and then obviously like, I also, I did a lot of the vocals in parts that

weren't usually there. So, we had our singing teacher who did like big ensemble numbers that the show have always had. But the tutor/our director wanted like little bits so there would be like, little parts of songs that it just kind of in the background, that the singing teacher wouldn't do because she didn't have the time. So I'd do them. So I was also doing them, and I just, I don't know...like the rehearsal process was good, but I don't know how prepared I did feel on the day. I think the dress rehearsal and the tech is what made me feel the most prepared to do the show, like that actual day of tech run was what really prepared me the most. But yeah, obviously I mean, we did rehearse we did do stuff like, we did get taught what to do. But I don't know, I just feel like I definitely could have been more prepared and, I don't think spend enough time in the room. But yeah.

1 17:46
Okay, so is there anything...thinking about that...is there anything you would like to have been done differently?

2 17:55
Yeah, I think, I think our tutor, he, like he created in the room. So the ensemble numbers took so long because he didn't like prepare them outside. He'd like to be creative in the room. So he's like, he'd make the, the pieces with the class. So it would take double the time. So I think realistically if he would have made stuff outside and like, kind of had a like, inkling of what he wanted to do when he came in and already have like, stuff set in stone, it would have took less time and and then we could have had more time with him. Because it was always kind of like, he would, it be the end of the day and he'd be like, can you stay for an hour and stuff like that. And I just think we needed more time to gel because also I don't feel like I truly, truly, truly knew what the show was about and how much it flowed. And so we started doing runs because I was never in the room. So, I would have liked to have basically like, always been in the room. Watch the show progress, like, stuff like that, because I also didn't like, when I was doing the vocals, I'd teach them them and then I wouldn't realise that they weren't where they should be until like, two weeks later when I had like, the first time I'd heard it because I would have never been there. So yeah, I just wished that we probably would have been more all together and had more time to be in the room with it.

1 19:20

So with the, with the team that was your director and you mentioned a tutor. Was it just like two people directing or just the one...how many were helping?

2 19:31
So the one director and then our singing teacher would help the ensemble numbers in like our singing lessons that were still on timetable.

1 19:41
Okay. Thank you. So is there anything you'd like to add about the end stage of the rehearsal process leading into the show?

2 19:54
Um, I don't know. I wish, I wished that we could have had a longer tech. I think we should have had a day of tech and then a day for the show because I think it was a lot, and people were tired for the show. I think, um, like one of the girls she has vocal damage, like she's had it like diagnosed and stuff. And she was saying that she was really tired and she had a whole like solo number that she had to do. And obviously she'd done it for the tech with the mic, she'd done it for the dress run, and then she'd done it for the show. And obviously everyone was a bit tired. So, I just kind of wish that we would have had, a day for tech and then a day for the show. So we could have had a proper rest period before we actually did the performance. But other than that, I think everything was good.

1 20:37
So in those, because last time I spoke to you we were mid rehearsal process.

2 20:42
Yeah.

1 20:43
So is there anything else, not just in the couple of days leading up to the show, but just in that whole maybe...was it a couple of weeks?

2 20:50
Yeah.

1 20:51

Is there anything you'd like to change? Or you would like to have been done differently during that time at all.

2 20:58

I wish we would have had more time on vocals in general. I think like, we just lacked it, um because we had three, two and a half weeks up until the show where we was off timetable completely. So we didn't have that singing tutor anymore. So it was pretty much just me that was kind of like looking after the vocals. Our director was great, but he didn't really, really say anything about them. He would just be like, "Oh, can you, make them, give more energy on this" and stuff like that. But he wouldn't really speak to the cast about it, he would just like, be like, "oh can you find the time". So it was a bit of like, a rush, I think with the vocals and stuff. I just think at one point they were kind of just pushed to the side in them two, last weeks because we didn't have the singing teacher, we just had like two weeks of show rehearsals and it just wasn't really looked at. So I just kind of wish that we would have still had them vocal sessions with her, maybe even just one a week that they could have just brought her back in, and let us just do like two hours with her on the vocals. But yeah, that's probably what it would have been, 'cause everything else was really good like the acting and the dance and the way that we did the process and stuff was good. Was just that.

1 22:12

So just to be clear. You mentioned being asked to maybe work on the vocals if you have the time. And you also mentioned the director saying, "Oh, could you stay behind an hour"...just to be clear was that suggested on top of your normal rehearsal schedule? So was that, did that end up being additional time that you weren't expecting?

2 22:38

Yeah, yeah. So I did, I did like an extra hour rehearsal where we all kind of put to, to pay for a studio outside of uni because there's no uni studio times. And I did like, just a vocal, like a whole vocal day. Um, just like cleaning like harmonies and making sure everything was blended and stuff. And then yeah, I would sometimes like stay behind. He would always ask like, the, like the mains to stay behind a little bit and just go over like their solos

or duo's and stuff like that. And then when he was doing that, if there was a free studio and just say to the class like "do you want to go over anything, is there anything vocally that you want to, like just double check on like harmonies and stuff". And if they was like "yeah", and then we'd just stay behind for a bit and do stuff like that. So yeah, I did spend quite a lot of time after uni and before uni doing vocals, but I didn't mind because I wanted it to be good. But it was only two weeks when we didn't have the singing teacher though. But yeah.

1 23:36
So I'm just gonna ask a little bit more about that. The, you said you paid for a studio, to hire a studio because the university studios weren't free.

2 23:51
Yeah.

1 23:52
So where did that money come from?

2 23:56
We all like put to for it. So I originally paid for it. And then like everyone that came to it, like equally paid. I think it worked out like forty pence each, which isn't a lot. But yeah, we are like put to.

1 24:09
Sorry. Did you get the whole cast to attend?

2 24:13
Yeah.

1 24:13
And you organised that yourself?

2 24:15
Yeah.

1 24:16

So was that a case of you were, you felt you had to do that? Or was that just a personal choice? Say if you hadn't done that rehearsal, would your director have been happy with you not doing that rehearsal?

2 24:34

I'm not too sure. He did actually say to me, he was like, "are your class doing an extra rehearsal?" And realistically, he would have known that, that wouldn't have been in uni because they had said at the time that there was no space. And I was like, "Oh, well, I'm thinking of doing a vocal. Is there anything you'd like me to look at?" And he was like, then gave me like a list of things where he was like, "the energy needs to be more louder here and this like vocal", blah, blah, blah, blah, blah. So I think like, he gave me like, literally like a list of things he wanted me to look at. So realistically, if I wouldn't have done it, I don't know when that stuff would have been looked at anyways, so it probably would have said it to the class, so I do think he was happier with it having been done, and he actually did mention about doing an extra rehearsal, which he knew would have been outside of uni. So yeah.

1 25:20

Okay, thank you. So, please say I'd rather not say if you wish to skip the final question. But do you have any vocal diagnoses at present?

2 25:34

No I don't.

1 25:34

Lovely. Thank you just gonna press stop, and the recordings.

ZOOM 25:40

Recording stopped

Wrap up and thank you.

SUMMARY

VOCAL DEMANDS

It seems there was a sufficient vocal warm up (20 minutes).

On the day of the show, they were asked to sing at the side of the stage in additional numbers, they believe that being vocal captain was one of the reasons they were asked to do this..”I didn't think it was that demanding just because I had originally learned pretty much all of the ensemble stuff, and then our teachers was like, you don't need to sing side of stage. I ended up singing side of the stage for two of the songs that I wasn't meant to because he said he was going to turn my mic on because some of the people on stage they were like, losing breath pretty easy and then like the volume would dip, so he was like, I'm gonna put your mic on side stage for this song and this song”

In terms of vocal health, the participant felt their voice worked well in the show “it went well like, I didn't have to...I didn't think about my voice whilst I was doing anything. It just like, like easy” and felt OK afterwards, despite noticing how run down they were after the process had completed. Interestingly, vocal parts that seemed demanding in rehearsals presented no issues on the show day.

Microphones:
“they didn't turn the mics all the way up. So you really did have to kind of sing loud, so I do think everybody sang a little bit louder. I definitely did”

The use of mics affected the balance of the harmonies, causing them to sing louder in order to project their harmony as they felt it couldn't be heard. There was an echo, but they got used to this quickly. Mics were only used on the day of the show.

“Some people have a little bit of a lisp because their mic was a little bit dodgy and then like they had cut out at one point in the dress run. And then there was obviously this big auditorium that you had to fill with your voice and stuff like that. So yeah, they were a bit, they were a bit awkward”

VOCAL HEALTH: “I think I was healthy. I'd hope so”

PHYSICAL DEMANDS

The participant did not have to do much singing and dancing together..“I didn't sing much with a lot of movement.”
When they did, they ensured they had a breathing pattern in place to support this challenge. ..”the dancing and singing together, I think you just need to plan when you're going to take a breath and make it work because if you forget to breathe, actually dancing, you're never going to catch it back”

Costumes did not affect the vocals.
Party hats were tight around the neck “ it didn't really affect my vocals, but they were really tight on my neck, and it was annoying me.” and did affect the jaw (and in turn the vocals) of a fellow cast member.

MENTAL DEMANDS

There was some frustration with attention from the one director being on ensemble practice only, which was choreographed within the rehearsals. They believe this could have been done prior to the rehearsal to allow more time to focus on acting scenes and vocals.

“And also emotions, like, I got really like emotional because it's our last day and stuff so we were all just knackered by the end of it.”

“ feel like I could have definitely been more prepared. I was saying I didn't feel very prepared”

In the weeks leading up to the show, they felt the musical/vocal direction was lacking and they took it upon themselves to lead additional rehearsal, using an outside studio paid for by the students as the uni had no area available to work in.

After the show: “taking vitamins and stuff as well. Like I didn't even realise how run down I was until like, I woke up and I realised I had ulcers and everything like I was like, the show really, like, did run me down, but I don't think he did anything to my voice”

ADDITIONAL/GENERAL NOTES

The participant took part in one show. The show day was long and tiring.. “quarter to nine, and we finished ,we ended up coming out of the theatre at half 10”. They wished there had been more than one day in the performance space with extra practice with the microphones.

There did not seem to be many allocated breaks on show day, just one hour was mentioned.

Recovery – sleep and eat. No mention of vocal cool downs etc.

All in all, the participant seemed happy with the process, yet brought up several things in all interviews that indicated changes needed to be made. I was particularly surprised at the additional rehearsals the students did paying money out of their own pocket in order to prepare for the show. This suggests to me that there is definitely something missing from this rehearsal process for students to feel like this was needed.

Appendix T. Participant 3 – interview 1

INTERVIEW 1

Participant 3

2nd year MT student

Online via Zoom

27th March 2024 at 1pm

MAIN QUESTIONS

ADDITIONAL QUESTIONS

FURTHER EXPLANATION OF QUESTION

1 – Researcher

2 – Participant

Interview in two parts due to internet connection

Part 1

Welcome and explanation of the interview ahead.

1 00:00

Okay. And we are there. Okay. I'll get better at this as I go.

ZOOM 00:09

recording in progress.

1 00:11

Oh, okay, cool. Right. So yeah, so it won't shouldn't take too long. I kind of tested this on somebody the other day and it took 18 minutes.

2 00:22

Oh, that's not bad.

1 00:23

So it shouldn't be. It depends on how long you want to talk. 30 minutes we'll just cut we'll

just go. Okay, let's leave it there. And just a reminder that you don't have to answer if there's a question you don't want to answer. You can just opt out of answering that question. So it's absolutely okay.

2 00:43
OK

1 00:44
So there you go. Right. Are you ready to get started?

2 00:47
Yeah

INTERVIEW BEGINS

1 00:49
Okay. So first of all, *****, can you tell me what year of study that you're in?

2 00:56
I'm on, in the second year.

1 00:58
Second year. Okay, fab. So could you describe your current rehearsal timetable to me?.

2 01:05
Yeah, so we are in for one days from 3.30 - 6.30, 8.30 - 11.30..

1 01:16
just repeat that last one because it cut out, so half three till half six and then

2 01:23
and then 8.30 til 11.30

1 01:26

OKAY,

2 01:26
On Wednesdays...

1 01:27
So two to two days a week then at the moment?

2 01:32
Yeah, yeah.

1 01:33
Cool. Lovely. Okay. And so you, do you get any breaks within those hours or is that a solid hour through...

2 01:42
We usually do about like, the last hour, um just before, um just before the last hour? Usually about 15 minutes or something.

1 01:54
Yeah. Great. So prior to beginning these rehearsals, had you familiarise, familiarised yourself with the songs before starting the rehearsals or is that been something you've learned within the rehearsals?

2 02:11
Well, I already knew Footloose from doing it previous, in college, so I already kind of had that idea but we've obviously cut out some songs that's in the script and scenes as well. Um, but yeah, I was I was familiar with them.

1 02:30
You were very familiar. So with the rest of the cast then, are they learning it from scratch in the rehearsals? Have you all been given the music before starting?

2 02:41

Um, well we've just done act one so, um, we are kind of like going along with it. So we've only just done, um, like the harmonies as well for 'I'm Free'. So it's just taking it step by step.

1 03:02
Okay, great, lovely. So, so what's involved, so current rehearsal, you go into your rehearsal, what's involved in those rehearsals at the moment then? What does it include?

2 03:14
A lot of dancing and singing, and it takes a lot of stamina as well and we've been told today from getting notes, we need to work on our, especially throughout Easter, so we have to like, you know, keep up our fitness and um, a good piece of advice would be to jog while singing. Which is something, yeah, it is hard (laughs). I do find it a bit tricky with that. Because, like especially because I'm not, I'm a lot of soprano harmonies (smiles/laughs), like carrying that, but today I feel like I tried to do do better with it. But yeah.

1 04:08
Okay. Thank you. So, obviously, you've got all of that going on. And have you got all like a warm up session. Is that part of your rehearsal? Cooldowns? Or is it just like mainly....I'm asking you a lot of questions there, I apologise, but, is there any little things like that, that you've not mentioned? Maybe about what's involved in that rehearsal process?

2 04:33
So at the very start, we we usually do warm up first physical warm up, and then we do vocal warm up. But today we swapped it around. But yeah, that's that's what we start off with a very start, and then we just go from the beginning. And then we just see like, see how we go. Or, we do like little sections. That's what we've been mainly been doing, little settings and then just putting it all together. Because we've only just recently, like today was our proper, for like, first run through of act one...so...it wen't really well to be fair... (laughs)

1 05:20
Good. So I think what, are you saying to me there then that you, it's like step by step, so you're starting at the beginning of the script, and then you going through and then maybe

as you come up to a song, that's when you're focused on that song?

2 05:33
Yeah, usually, it's like, little bits that we need to change or improve on. Sometimes our tutor does, let us focus on that. Yeah, so it's a bit of like, here and there, like different sections of the pieces and that, and if there's like a new bit we have to learn, we just focus on that for most of the lesson. And if we have time, we can go over other sections as well.

1 06:06
And you get to do the songs outside of the rehearsal? Do you have maybe some singing lessons to support you with those songs? Or is it just within the rehearsal itself?

2 06:20
To be fair, yesterday we just, because we've only just finished our assessments, assessment. So, we're taking the time that in singing lessons to work on harmonies and that, which has been quite helpful and later on in acting as well we're going to also be like, doing doing scene work, so that you'd like other tutors in class as well. So like, supporting us with the musical. Yeah.

1 06:50
OK. So, so how demanding you mentioned, you're doing some soprano harmonies before. So how demanding would you say your vocals are in this show for yourself?

2 07:03
(pauses for a few seconds) I'm probably quite focused with them, um, sometimes there's a part where, I mean I stay on the lower, on one note for soprano and some, some other girls go higher. So, you can have like your decisions on that. So (pauses), there's also another part in, I also change, so I'm also a mezzo for part, so I have to switch registers, it is quite hard. I find it quite difficult. So, for me it's very stressful in a way. But I've learned to like try and, like I do, I do like humming beforehand and even like when I'm still outside, just to like, get it fixed in my head, so I know, I know where to place the note, before like the next pieces in that, for what it's just like learning how to support it well. It is quite difficult (laughs)

1 08:33
You've kind of answered my next question there, because I was gonna say how are you currently preparing for your show rehearsal. So you've given me a little bit of that, with the humming and kind of running it through in your head. Is there anything else you're doing to prepare before you go into your rehearsals?

2 08:55
I drink water in the morning, I have to. I try to make sure because sometimes I just just get up and have a coffee (laughs). And then I'm like okay, I'm gonna drink some water now. And even like I've got with me now and before bed as well, I like to keep hydrated as much as possible because even today after rehearsal, my throat got a bit dry (laughs). So I was like, oh no, and also then that, because sometimes like when like you, I just forget to drink, even during rehearsal, because I'm sat at the side watching the other cast performing. But it's just always making sure, I always fill my bottle up as well, before I go, and I shall drink like, I like to drink at least like two hours before I go in. So then it settles in, but yeah.

1 09:54
It's brilliant because you keep answering my next question, you answer, and then you're kind of one step ahead of me..

2 Oh sorry (laughs)

1 No, it's good. You're giving me so much information, it's really good. Um, so my question is, then how does your voice feel during the rehearsals at present?

2 10:12
Um, there is moments where um, I do, I do break a bit, because it's like there's a lot of like, projection as well. But I do as I say, like the warm ups we do always, like benefits to like the vowels we use as well. So I do, I do feel like it is a lot, that also like, like staying hydrated as well. Like, my voice isnt, like my throat isn't dry. So it helps to like just level it up a bit more. Like, like for every rehearsal, like, even like practising when I come back, come back home, um, it just made me.....especially after like, a singing lesson....***distorted speech***...it's starting to feel more comfortable now we are doing it....my voice feels like

fine...

1 11:46
Yeah, you mentioned projection then. So how is the volume of the music compared to your vocals? Is that okay for you? Is that the reason you're feeling the need to project or is that something totally different?

Unknown Speaker 12:25
Distorted speech.....the next paragraph you can't hear everything she says....
2 The music is quite loud...erm...but it does also help because we sing as an ensemble, cause I'm part of an ensemble so, erm, I like to make sure I'm projecting so then we're all projecting...erm but it sometimes find it quite difficult to hear myself as well..erm and like the music can also...some one else can be doing a different harmony....so it's just kind of like fighting over that music...just to like bring out...to project more...and make sure I can hear myself....no one else is gonna hear me if I can't hear myself....erm...

1 12:45
So thank you just sorry to interrupt too. It's just that the lines gone a little bit distorted so the your voice is a little bit distorted when I'm when I'm listening to you. And just say hello again. Maybe. Yeah, it's got a bit Do you know what I might like to do is just get you to go out of the meeting and come back in again. It might just help. Yeah, it's gone. I'm not sure why. So I'll kind of I'll stop the meeting, restart it and get you to come back in when we're over halfway there. So we just might help because I want to be able to hear you clearly. So is that okay? Okay, let's try well my thank you. recording stopped. Okay.

Part 2 -

ZOOM 00:13
Recording in progress.

1 00:15
Okay. Great. So my next question was how are you finding that combination of singing and dancing at present, in the rehearsals?

2 00:29
I feel quite Okay with it to be fair. Um, some parts are easy, there is a um (laughs), a there a dance that I do that's quite hard to sing at the same time. Because that's, I feel like that's the most, actually, I think that's the only that's one of, one of the dances I do that the ensemble sings in, because there's also other ones, other times that we don't and it's just certain people singing. So it's that one is, it is quite a lot of stamina and movement. Um, but I think it's, like I say like, that one's like an ensemble group singing piece so it's like nice to just try and like blend in with them as well. I don't really find it like difficult to like the point where, where I'm like, struggling for anything to come out. It's just (laughs) a lot of a lot of sweat (laugh)! It's just a lot of hard work but, yeah.

1 01:47
So Right. So could you at the moment describe the rehearsal space that you're working in, compared to the final performance space that you're going to be in?

2 01:59
It's definitely, it's not quite small. It's quite a big studio space. But obviously, we're gonna have measurements I think, once we because we don't actually know where we're performing it yet.

1 Okay

2 And but we're going to have start getting measurements nearer the time so we know how to short and like, just next around like with the spatial awareness as well. Right now it's just trying to focus on like, where the centre is and work our way around that and also not be too, too, too wide. So it's so we have like the wings as well. enough space for people at the sides. And I think it's very, it has been very beneficial for rehearsal space, it's not been too tight or too big either. I think it's been good.

1 03:01
Okay, great. So, um, so how is your voice feeling then after your rehearsals are done?

2 03:17

Um (pauses) How do I put it? It feels like, like when I when I speak like straight after, like after singing, like feels very clear. So I don't feel like, which is a good thing. I don't have a sore throat or anything like that. But I feel like when I speak to people like I feel, I don't know how to say it but its just clear, like, like the words that was, that comes out and I'm probably a bit louder as well. Yeah, (laughs) it feels quite like, I don't know how to put it... (laughs) like, I don't know, (laughs) erm...

1 04:15
So you said clear,

2 04:17
like relaxed

1 04:18
oh relaxed okay. okay

2 04:18
Yeah. I think that's all that's all I can say about it. I don't know how to describe it.

1 04:30
No, that's a good, a good description. Thank you. So how are you then...how after the rehearsal are you recovering from the session?

2 04:41
I like to drink a lot of water. Just to avoid my voice getting tired out and also I don't really, I try to not, not talk a lot afterwards just to save my, save my voice for like, the next rehearsal or the next day. Um, so I like to, I like to go on vocal rest for a bit. Um, and also, I do, I do cool downs myself, I do a few lip trills and humming, and sirens as well, because we don't do it, we don't do it after rehearsal. We just go straight off. So, it's my way of saving my voice really. Um, yeah.

1 05:30
OK, great. Um, so how do you feel about the costume or costumes that you're going to be wearing in this show and its effect on your vocal ability?

2 05:44

Oh, um...it's gonna take some use to, getting used to I think, um, I've not really chosen many outfits yet. Um, there's gonna be a lot of denim. So, I'll go, I'm gonna, I'm thinking of wearing like jeans but baggy jeans, um, and a denim jacket, maybe, um or maybe dungarees? I don't know yet. But for me, I feel like, I don't want it to be too tight, because otherwise I'm not gonna be able to breathe (laughs). Not great. It's not gonna be able to breathe. So that won't, that won't really help me getting enough, enough breath, so I can't, I can't project or sing any notes. Um, so I'll try to be like sensible with it and just try, not get too baggy stuff but, too much, but just enough so it's enough air, so I can, I can sing really. Um, it's just mainly for me, I feel like the um, well we're all wearing boots, cowboy boots, cowboy boots as well. Um, but it's not going to be big heel. So it's not going to really affect my balance or anything like that, I don't think. I'm just more, I'm more really aware of the, like the waist area for me, but I'm going to try and not Yeah, try not to get anything too tight really.

1 07:18

Sorry, are you telling me that you, you are choosing your own costume for this? So is it you providing your own costume? Is that what you mean when you say you're going to do something that's not too tight?

2 07:31

Yeah

1 07:32

Okay. Okay, fab. So how are you feeling about using microphones at this stage of the rehearsal?

2 07:54

Um....(pauses)....I'm not really sure, like, we're ready for that yet. As we also haven't, because we haven't like finished, really finished act two yet. So I feel like it might, it's, it is a good job like, in a way like, we probably aren't and for me as well like, I don't feel comfortable having microphones on, as I still need to work on harmonies as well. And I'd rather be comfortable singing without a microphone yet, until, until when we start using

them. So now, because I can't, I can't be like hiding, you know, because everyone's gonna have a microphone.

1
Yeah

2
So I'd rather be get help for my class and just work on the harmony first to be comfortable with singing.

1 08:49
Okay, great. Great. Thank you. So we're nearly there. We're nearly there.

2
(laughs)

1 So, I think I already know the answer to this question, because you've been so informative with your answers, thank you, but I was just gonna ask what knowledge of like vocal health that you have, do you believe that you're using at this stage in the rehearsal process?

2 09:16
Oh, yeah. I feel like it's, I've improved a lot since last year, I think, like with my knowledge on it, and also from experience because I have had like times like, where I've been ill and like it's been, it's been difficult to sing. So I've learned from my mistakes and that's, that's helped me as well. Um, so I'll just try to, from, from what I've been taught, just to concentrate on my health because I don't want to push myself too hard. Um, to the point where I will be ill for the show, because I don't want to be, and I'll say, I like to drink like not hot, hot drinks, but warm drinks, like I drink quite a lot of herbal teas as well. Um, yeah, I just try to like, keep, keep my like, vocal like, just safe, to say stay safe. Yeah.

1 10:29
Yeah. So are you if you're happy to share this information, um you can say, you can answer, you can say I'd rather not if you want me to skip this question, but I just want to

ask if you have any vocal diagnoses at the moment, you've been diagnosed with any vocal issues?

2 10:53
No.

1 10:53
Okay. Fab. Right. Right. Thank you very much.

Wrap up and scheduling of next interview.

MY SUMMARY:

Body language:
P3 sits openly, no hands crossed for the majority of the interview.
She looks up and away to think about her answers and answers them looking away most of the time.
She laughs at the times when she has mentioned something thats difficult.

VOCAL DEMANDS:
P3 doesn't like the idea of microphones as she doesn't feel ready vocally or knowing the parts etc to be exposed in that way... “I don't feel comfortable having microphones on, as I still need to work on harmonies as well. And I'd rather be comfortable singing without a microphone yet”

Although...volume of music suggests this....“sometimes find it quite difficult to hear myself as well”..“fighting over that music”...”no one else is gonna hear me if I can't hear myself”

P3 gives the impression that singing is not her first discipline when describing harmonies: “so I have to switch registers, it is quite hard. I find it quite difficult. So, for me it's very stressful in a way” She also says that she “breaks a bit” However, she does seem to have ways to help her prepare...

Voice feels “like relaxed” after rehearsals

MENTAL DEMANDS:

Words suggesting mental demands:

Stressful (x1)....difficult (x4 in negative way, x1 in positive way eg. not difficult)

P3 was familiar with the show, as she had performed it previously.

P3 feels supported in the learning process “supporting us with the musical. Yeah.” P3 states that as well as scheduled rehearsals, time is also taken in singing and acting classes to cover show work.

“I've learned from my mistakes” in regards to vocal health

“I don't feel comfortable having microphones on, as I still need to work on harmonies as well. And I'd rather be comfortable singing without a microphone yet” crosses into vocal demands though

PHYSICAL DEMANDS:

P3 suggests that singing and dancing in ensemble numbers is nice to blend in, her voice will come out but blending in seems to make it easier...It seems she may find the stamina of this combination difficult as she describes it as “ it is quite a lot of stamina and movement” and “a lot of sweat”

It seems that this cast are getting their own costumes but P3 is aware of not getting too tight denim so that she can move and sing...she also think the small heel on the cowboy boots that she believes shouldn't affect the voice...”but it's not going to be big heel. So it's not going to really affect my balance or anything like that”

“keep up our fitness and um, a good piece of advice would be to jog while singing. Which is something, yeah, it is hard (laughs). I do find it a bit tricky with that.”

At this stage of the rehearsal process it seems they are not getting measurements of the stage space.

VOCAL HEALTH

She talks of hydration and is aware she “forgets to drink”...”my throat got a bit dry (laughs). So I was like, oh no, and also then that, because sometimes like when like you, I just forget to drink, even during rehearsal”

Appendix U. Participant 3 – interview 2

INTERVIEW 2

Participant 3

2nd Year (final year) MT student

Online via Zoom

4th May 2024 at 11am

MAIN QUESTIONS

ADDITIONAL QUESTIONS

FURTHER EXPLANATION OF QUESTION

1 – Researcher

2 – Participant

Welcome and explanation of the interview ahead.

ZOOM 0:10

Recording in progress.

1 0:12

Right, recording is in progress. Right! Good morning!

2 0:18

Good morning!

1 0:21

So my first question today is...has your rehearsal schedule changed since our first interview?

2 0:30

Not yet..it hasn't...um, it will do after next week though, since we are now off timetable, um, but it's been the same since then.

1 0:44
Right there's a little bit of distortion, I can hear you....but when you talk, it's distorted. So I don't know if that's...are you using headphones? Could it be that?

2 1:07
Is that better?

1 1:07
Yes.

2 1:09
Oh I've done it now.

1 1:11
Okay. Lovely. Yeah, it was just slightly distorted. That's perfect now..great!

2 1:18
(laughs) To answer your question sorry. It's not, it's not been changed yet...but it will do next week, after next week. Sorry...but it's been the same since last time I spoke to you.

1 1:32
Yeah. So how is it gonna change next week then?

2 1:37
So, we're on different days, um, and I think, I think the timing is different as well. Um, or I think it's the same, but the we're only in for three days a week. Um, I think yeah. We're in three days a week this time. So it's gonna be a lot, a lot more intense for us...um, but yeah, that's that's all I know at the minute.

1 2:06
Do you know how many hours it will be....is there a change in how many hours you'll be rehearsing for?

2 2:12

I think it'll be, it'll be for three hours I think still. Yeah. I don't, I don't think the hours would have changed though.

1 2:19

Right. Okay. Right. Thank you. So, how are you getting on with learning your vocal parts for the show?

2 2:29

(laughs) There's been, um, I think, I think I've done okay with it, to be fair. Um, there's been new parts to learn as well...um, but now we've actually finished the whole show. So, it's just like going over the harmonies and and that....um, yeah, I don't think it's been much of an issue. I mean, there's been there's been times like we've, we have, we have like going over the harmonies like, over again, just to make sure but...I do think like, it's been going really well, like as a, as a whole group, and me individually, I think I've improved with, like, picking it up easily. Um, and I think it's just, it's just like more like a muscle memory now 'cause I'm able to like switch into it...whenever we go straight into that number. So yeah, I think it's been an easy process for me right now, but yeah.

1 3:39

Okay. So what is currently involved in your mid stage rehearsals compared with the early stage rehearsals?

2 3:50

Okay, so now we have, um, we have tried it out with our costumes. Um, and so, so I wear a lot of, a lot of us are wearing cowboy boots. So my heel is quite, quite big. It's...for me it's not it's not really like, affected me vocally, I'd say the downside of it, like on certain parts...but for, for...I'm only wearing like, once in the show, for like two numbers and that's it. So, I'm wearing Converse for the rest of it. So, I feel, I feel quite comfortable, like with what I'm also wearing as well. So, I've got like, kind of like baggy jeans. So it's not it's not really affecting anything that I'm doing. We also have like a little of stage at the back what we go on. I haven't tested that out yet but there's not really a lot of like, changes. It's mostly just like the costumes we've tried out that's been a massive difference from when we first started. Yeah, there's, there's not been a lot.

1 5:15

So with the costumes, are you telling me that you're...are you wearing those costumes, are you putting those heels on every time you do rehearsals now?

2 5:28

Yeah, yeah.

1 5:29

Okay. Okay, so it's always in costume?

2 5:33

Yeah, I think now it's the best time to get used to, especially with the heels because, (laughs) yeah. Yeah.

1 5:42

Thank you. So how demanding are you now finding the vocal part in this show at this middle stage of the rehearsal? I mean, I think to be fair, I think you've covered a lot of that question previously when I said how are you getting on with your vocal parts, but I'll just ask you the question again and if there's anything you'd like to add, please do. So, it was...how demanding are you finding the vocal part in this show at the middle stage of the rehearsal process?

2 6:18

For me, I noticed last week my voice was a bit tired...um, from, there's a lot of high notes and especially for one of them, "I'm Free"...we, we do like it, we hold a long note at the end....and also I switch, because I have to switch registers because there's...I'm part of the choir, so we have to, that's only soprano...so we have to like, you know, kind of just, we've had to...for one part of it, we've got to lighten our like, brighten our voice. So I've had to, like kind of learn to do that and then go straight into the the same harmony as what everyone else is doing for the whole, for holding the note. So it's kind of like switching registers in a way but I have found it, at first I did find it tricky, but now it's, it's starting to become more natural for me.. but it is, it is really intense, it has gone really intense since doing it over and over again. That's why I try to, I do try to do rest like when I can like,

mostly on the days off. Not as much though, but...because we've been doing it in our singing lessons as well not just rehearsals. So it's been like, pretty much every day singing the same songs, um...and also it's, it's, it's just been a bit tricky because you have to be like on it and, you know, if you can't do that harmony like, sometimes there's been moments where even, even like the main characters like, when they've had like, a massive belt to do like, they crack you know, and it's just all the voices tired and it's just all about you know, looking after your vocals like, when you can because it's hard, it's I feel like, for me it's not, it's not as hard as for them because they, they've got a lot of songs to sing like solo....but like unlike for me, I've got like there's a lot of backup because the, we're in groups, and I'm only the ensemble, so I feel like I don't need to push as hard....but I wanna be heard because we've always get told you know, to be heard a bit heard a bit louder, you know? Yeah. It has been a bit tricky.

1 8:54
Tell me more about the brightening of the voice and what you mean by that and how you've been helped with that...

2 9:03
I'd say with the vowels, with the way we pronounce the word as well...like more, like I've kind of like learned to just sing it in like a....I think what I did, what I did was kind-a-like relax my jaw a bit more, um because kind of like, went into it, into like head voice and then we've got told it's like too sharp so it was like "brighten it up a bit". So it's more like just relaxing for me, because sometimes I get a bit tense. So I'll just kind of like relax a bit and like, just relax my jaw and open my mouth a bit, a bit more and more into like an oval shape. I can't remember what what word it's on...but yeah, it's kind of like mix it, mix it around a bit as well what I've been doing to see what's best and what what comes out better for me.

1 10:13
Okay. Thank you so how are you currently preparing for the show rehearsals?

2 10:20
Well I make sure, I make sure the first thing I do....I think I said last time...but um, I always make sure to fill my bottle up like, to the brim, and drinking enough water before I go...um,

and sometimes I have, most of the time I have a hot drink before go as well...and we always do vocal warm ups as well, before every rehearsal. We receive physical warm up as well....and we also did this thing where, we did it the other day. So we sang different songs with each other and also to, so we can focus on the right harmony we're singing in, so there's, actually it was quite easy. I found it quite easy to do. So we all got like different songs and we have to focus on that song and like the tuning of it...and that's, that's one of the things we've had we've been told we have to focus on because there has been a bit.....difficulties with staying on that harmony and trying not to sound off tune with it. (pauses) Also, I think as well is, getting again like, comfortable choosing the right outfit for the show and rehearsal process as well. Like even like, just as the, as in the era and what we can...if we can move in it. To be fair, I don't think anything, anything that anyone's wearing is actually quite tight, because we have to mix/fit in with the era of this musical. Trying to think what else?

1 12:38
So is there anything like?

2 12:41
Sorry.

1 12:43
No, go on...carry on please.

2 12:45
Other than like, like vocal warmups, we've been doing like a bit of mixed exercises.....um, so there's been a lot of, like go, like we've been doing different harmonies as well like in the vocal warmups. So then we can get used to, before going into the songs, get used to that harmony that we're in. Yeah, there's been a few of them for the preparation of it.

1 13:22
And that preparation, those warm ups and physical warm ups and run throughs of harmonies...is that within the rehearsal time itself?

2 13:34

Yes, yeah.

1 13:35
Okay. Thank you. So how does your voice feel during the rehearsals at present?

2 13:51
I'd say been feeling a lot more relaxed lately. There's been, there's been, my throat has been quite dry, but that's my fault, because I haven't, I didn't drink enough beforehand....but I know that, to make sure...and I think as well, depending what note I'm singing, um...it's quite, I mean, my voice is quite breathy. So it's been quite difficult like, because I've been told, not just me like individually but as a group, that we have to attack like the opening note and to like, to like every song near enough, so it's been, I feel like that's probably why my voice is like quite tight 'cause I'm not used to like, attacking like song, like the first line straight away (laughs), because mine's always breathy. Um, but like my voice, my vocals right now, I do feel like they are very relaxed to be fair....and it's, it's not that bad like, even though it's been more intense and I've been quite, I was tired last week, but I kind of just like push through it but not, not to a point where it, my voice started hurting. Um, but I've been learning to just keep in time with everyone as well, and to figure out for myself, like how to, how to like be in the same pitches as everyone as well and not going too hard on my voice. Yeah, I figured it's, it's been it's been quite smooth lately.

1 16:03
Okay, when you mentioned your voice is quite breathy...is that something that feels new to you in the rehearsals.

2 16:12
No (laughs)

1
Is it just your way of describing your voice in general?

2 16:20
Yeah, no, I do feel like my voice is just like, it can be like that. It's usually I just start off a note with it being breathy. So I've just kinda learned my way to attack, you know, be quite

sharp on that note.

1 Okay, thank you. How are you finding the combination of singing and dancing that present?

2 16:46
(laughs) For me, I actually took off a week of dancing and fitness altogether due to an injury. So, last week I was only just getting back into it. It was very difficult, but it's all coming together now. I do feel like I've picked it up pretty well, combining the two together with the help of the fitness before, before the dancing as well for the whole week. And it's, it's more just for me that I just need to build up my stamina again, because it's definitely dipped since being off and also we get told it's the energy we have to have for this musical, like it's high energy. So we have to put all our energy into it and (laughs) high, high, high energy dancing as well. So it has been, it's been a massive challenge. Although I've done this musical before, but it's a say for here, like for here it's a lot more intense because there's a lot more movements and for me, I don't think I've done as much, as much dance in a musical before. So it's very...it's a lot...but I've managed to like, we got told the other day as well, because we got notes after doing, doing a full run, to engage our core so in that way our voice will not get as tired. I do forget sometimes, like I'm under so much like, you know, I'm trying to like think about my facial expressions and what note I'm singing and what movement cause comes next you know but it's, it's just trying to like focus on that, I think for me. Everything else I think I'm doing okay, especially like if I'm like stood next to someone who's doing the same harmonies as me, it's easy to pick up...but I think it's just my stamina I need to work on....but the harmonies are there, it's just my projection as well and I think there's just like three of them I need to work on (laughs). But overall I do think we, as a whole group, we do sound quite, pretty good. Pretty good. So, yeah.

1 19:28
Okay. Thank you. So could you describe your current rehearsal space compared to your final rehearsal space? Sorry, performance space and has it changed since our first interview?

2 19:41

To be fair, it's, they've only just put the tape down 'cause they've measured the stage and it's not, it's around the same size...um, and it's pretty much the same amount of room that we, we already used anyway. So I don't think there's gonna be much of an issue because we've, we've not been told really to like, you know, tighten, you know, tighten in a bit. So it's, I think we're quite lucky with that. And it's not I don't think it's going to be a massive issue for when we do our performance, as it's just, it's pretty much stayed the same. It's along the same as a studio, kind of. Um, so yeah, I think it's, it's pretty decent.

1 20:29
Okay, so are you currently aware of any differences you might encounter in the final performance space?

2 20:43
Any differences?

1 20:45
Yeah. Are you aware of any, have you maybe been told of any differences that you might encounter once you're in the final performance space?

2 20:59
Maybe the wings, I think, um because I don't know. It just, 'cause I know where we, like the stage and that...it does look pretty big. I'd say the, I think it's the front of the stage. I think it's, I think that's pretty much like, I think it's square? I don't think it's a round, round one. So I think that's okay. I'd say probably the backstage, like for me like it's a it's, I don't know how big that is. So that's gonna be a bit, because we've, we've been used to like just walking at the back of the room. So I think for me that's, that's my only concern for any differences and the side, the wings as well. So I don't know how small and tight it is...but yeah, I think that's my only concern.

1 22:03
Okay.

2 22:04
Yeah.

1 22:05
Thank you. So how does your voice feel after...

2 22:08
So I think as well...

1 22:11
That's fine. Please continue.

2 22:15
I think it's a flat stage as well. So I think that's that's another thing. I think that's, um, as far as I know I don't think that's going to make a difference with us. So I think the staging's fine as well. Yeah (laughs)

1 22:30
Okay. Thank you. So how does your voice feel after the rehearsals?

2 22:39
Tired....(laughs) I do feel like it's definitely been worked on after, especially from doing a, it was a first run last week, and we don't have an interval in at all. So it's just keep going, keep going. It's a, I think it's an hour and 15 minutes what we're doing. So it's, it's obviously not every songs and ensemble song, so um, a group song sorry, so there is some rests in it involved. Um, but I really do, I feel it more in my, in my throat. But it's definitely been worked with...it's not a bad thing I'd say. I'd say it's more, it's, I feel a lot more open. Like I feel a lot more like, I think .. I'm on deja vu. I feel like, I have said it before when my voice, my vocals very clear. Like just like, speaking to people. Um, I feel very vocal afterwards, but I definitely take a lot of water afterwards because I can feel it, sometimes I don't have time to drink like in the middle. So I make sure to stay hydrated afterwards because I feel, it starts to get dry from like dancing as well, like you breathing in the air. So it's very it can get very dry and tired...but it doesn't really hurt. So, it's just more about staying hydrated afterwards for me.

1 24:12

Okay. So you've covered the hydration....so I was going to ask how are you currently recovering from the rehearsal session? So you've obviously mentioned that you hydrate. Is there anything else? How do you currently recover, other than the hydration?

2 24:35
Breathing exercises as well. I make sure to breathe afterwards...because I know like after being tired, it's not just, I'm not just vocally tired but mentally as well...because it's it's a lot to take in, and especially if like I let say like, I made a mistake in it and it's just try not to like, get like, get to get to me...but yeah, I'd say staying hydrated and breathing exercises because that will really help. It helps us like, calm me down as well...and cooling down after singing, singing so high, you know it's, it's a lot but cooling down is definitely something that's...I think lately, like I did last night as well. This became really important to me because I start to notice if I don't cool down, my throat starts to hurt. You know, I start to, and I start to like, get all these cracks happening. You know, and it's like no, it's not right, so I make sure to do them three things as well. Yeah, that's what, what I do.

1 25:56
So you mentioned cooldowns...what cooldowns might you use?

2 26:03
Usually humming, like, depends where I am. Or, sighs I do some sirens as well and some lip trills that, they usually like my go to ones that I do. Um, yeah.

1 26:23
Okay, thank you. So how do you feel about the use of microphones at this middle stage of the rehearsal process?

2 26:30
I'm not sure, but I've heard that not, I think not everyone's gonna get a microphone....but we don't know..but we just, we, we've been saying throughout this processes, imagine, so we have to, for us to project to each other. Imagine if you don't get a microphone. You know, if they don't have microphones you have to learn to project. So we're now like, you know, learning to project our voice without microphones, just in case we don't get one. So if we do then that's even better, you know? So, I don't, I think like it's just, it's been quite an

easy journey just to learn to project you know, before we get to that stage, just in case, we don't get microphones but yeah, and if there's any difficulties on the day as well with microphones, it's good to know that you've been heard and we're in, we're in sync with each other and, yeah.

1 27:37
Okay, thank you.

Started new transcript due to time limit

1 0:13
Okay. So what knowledge of vocal health do you believe you're using at this middle stage of the rehearsal process?

2 0:27
Um, (pauses) pretty much to make sure like, I, for the warm ups firstly, that I am standing properly. I always I always try, you know I always do that, you know stand, to stand neutrally and um, not to like, keep, just to keep my, my head like, well my shoulders relaxed and my head just relaxed as well, just straightforward. I try not to like, you know, like move about too much and, you know, mess around and that...and to also, so throughout the warm ups as well, as to engage my core as well, because that will help us to do the when we get to like their higher vocals as well and...what else...(long pause) trying to think sorry, and....I think as well like, when it gets to the long notes, and 'cause I know, I do a lot of soprano, um, soprano in a lot of it, but pretty much all of it....when I'm doing the, the high notes I do I have this thing and I know it's really bad but like, I look up for it when I'm meant to go up...and I've been, I have been told like, like when I was like back in college, like, don't look up, don't look up, you know...but, I know to like, you know, think, think down and it does, it does help but sometimes I do forget that but um that's what I do as well. There's nothing else...oh, switching registers as well 'cause there's a time where I have to be mezzo for one part of the song which is quite difficult...but I'm stood next to someone who sings mezzo so it, it is kind of like okay with that bit. Um, but I do, I don't actually know what I do with this. I think it's just like, I think of that harmony...um, like...think...when, 'cause i have to sing mezzo, like, there's a word in harmony, I'm singing mezzo for the first bit and I have to go straight to soprano. So it's very much of a big

switch. So, I've been told for the for the harmony of that, is um, is to it's like I think straightforward 'cause I'm like, using my chest voice for that, for that harmony. So I think, I think of, I think of it as in like outwards/straightforward and it does help a lot and then going, going back into the soprano, I think like, I'm going, I feel it, I do feel it's switch sometimes, sometimes I do, it doesn't work for me but I feel it switch like to head voice so that's that's one of them I use, but I think for me, it's best to use, I feel it better like, when I do the mezzo bit because I know that's easiest for me, to just think forwards then like going high you know what I mean...I'd say...yeah, like most of it like because I'm soprano it's I usually just think it's all about engaging my core like when I have to go, 'cause I have to really go high and it's quite difficult but thinking down as well. I do think up like, (head in hands) sometimes because on that I know I'm going up... but it's difficult (laughs), it is difficult but um, for that, I think for me it's just with the knowledge side of it....I usually just think I'm going high so I have to go high, and then I do look up which is kind of like, I don't know if I'd call it a trick but I don't know, it's just, I always do that when I go, when I go high. I don't know if I'm meant to do that. But I usually do that and it kind of does like help in a way like when I think up, you know go up...(long pause) A lot of times it's engaging the core as well. Especially when dancing because it is quite hard. I find it quite hard to like, sometimes when I get out like the notes....um...(laughs)I can't think of what else...

1 5:59
That's fine. You've given me plenty of information.

2 5:59
Yeah. I think, I think that's all I can think of right now.

1 6:10
That was very informative, thank you. So finally, you can say I'd rather not say, if you wish to skip this question, but do you have any vocal diagnoses at present?

2 6:23
No.

Thank you very much. I'm just going to stop our recording.

ZOOM 6:31

Wrap up and scheduling of next interview.
Recording stopped

SUMMARY

VOCAL DEMANDS
They are coping OK with learning the vocal parts, harmonies etc " I've done okay with it, to be fair"..... "it's just like more like a muscle memory now 'cause I'm able to like switch into it...whenever we go straight into that number"

She feels she wants to be heard and uses words such as "tired", "tricky", "demanding"... voice was a bit tired...high notes...hold a long note... find it tricky, but now it's, it's starting to become more natural for me... but it is, it is really intense, it has gone really intense since doing it over and over again.... we've been doing it in our singing lessons as well not just rehearsals. So it's been like, pretty much every day singing the same songs, um...and also it's, it's, it's just been a bit tricky because you have to be like on it ….they crack... just all the voices tired ….it's hard, it's I feel like, for me it's not, it's not as hard as for them.... lot of backup because the, we're in groups, and I'm only the ensemble, so I feel like I don't need to push as hard....but I wanna be heard because we've always get told you know, to be heard a bit heard a bit louder, you know? Yeah. It has been a bit tricky.

Sometimes , it's difficult to process what she is trying to explain with regards to how she uses her voice, she seems to find it difficult to articulate what she means...this may reflect on her vocal knowledge or just be in general....such as the following with contradictions "hat we have to attack like the opening note and to like, to like every song near enough, so it's been, I feel like that's probably why my voice is like quite tight 'cause I'm not used to like, attacking like song, like the first line straight away (laughs), because mine's always breathy. Um, but like my voice, my vocals right now, I do feel like they are very relaxed to be fair....and it's, it's not that bad like, even though it's been more intense and I've been quite, I was tired last week, but I kind of just like push through it but not, not to a point where it, my voice started hurting."

Warms ups are done in the rehearsal time and she is sure to hydrate before and during....

She seems to contradict herself with describing how her voice feels..."tight" and yet "smooth" and "relaxed".

" I feel it more in my, in my throat. But it's definitely been worked with...it's not a bad thing I'd say. I'd say it's more, it's, I feel a lot more open"

Again...when answering about how the voice feels, she says "dry" and "tired" but then says not in a bad way....following this she says if she doesn't cool down her "throat hurts" and she gets "cracks"....

She has been told to project as not everyone is getting a microphone.. "it's been quite an easy journey just to learn to project you know, before we get to that stage, just in case, we don't get microphones"

In the last question she talks extensively about difficulties with singing technique...suggesting she is still in early stages of singing training....
"I do I have this thing and I know it's really bad but like, I look up for it when I'm meant to go up...and I've been, I have been told like, like when I was like back in college, like, don't look up, don't look up, you know...but, I know to like, you know, think, think down and it does, it does help but sometimes I do forget"

PHYSICAL DEMANDS

Costumes are now being worn in all rehearsals (bought by themselves) and heels do not seem to be affecting her vocals "my heel is quite, quite big. It's...for me it's not it's not really like, affected me vocally"... " I think now it's the best time to get used to, especially with the heels"

"t's been a massive challenge. Although I've done this musical before, but it's a say for here, like for here it's a lot more intense because there's a lot more movements and for me, I don't think I've done as much, as much dance in a musical before"

She finds singing and dancing difficult and has been told to "engage her core" to help with

the vocals....she seems to be focusing on harmonies etc and it's easier with someone singing same harmony has her...this contradicts her saying it was going well at the start of the interview...is the dancing causing an issue here?

MENTAL DEMANDS

The rehearsal space has been taped off now, although she isn't convincing in describing the performance space, saying “I think”...and they are not sure of the wings...

“I'm not just vocally tired but mentally as well...because it's it's a lot to take in, and especially if like I let say like, I made a mistake in it and it's just try not to like, get like, get to get to me...but yeah, I'd say staying hydrated and breathing exercises because that will really help”

VOCAL HEALTH

“drinking enough water before I go”

GENERAL – SCHEDULE

There is soon to be changes to the schedule but they are not sure exactly what timings just yet. 3 DAYS A WEEK, 3 HOURS...

Appendix V. Participant 3 – interview 3

INTERVIEW 3

Participant 3

2nd Year MT student

Online via Zoom

28th May 2024 at 10am

MAIN QUESTIONS

ADDITIONAL QUESTIONS

FURTHER EXPLANATION OF QUESTION

1 – Researcher

2 – Participant

Welcome and explanation of the interview ahead.

ZOOM 0:09

Recording in progress,

1 0:12

Right, good morning. Okay, so first question today, how many shows did you perform in total?

2 0:21

Just one.

1 0:23

Okay, thank you.

2 0:24

Yeah.

1 0:25

So tell me what was involved in that show day rehearsal?

2 0:30

So, we firstly did warm up...a vocal warm up, as well as physical...and we also did a run through. We did not do costume runs though...just with the shoes, because we didn't really have much time but we definitely did like, run through like, the songs, which was really good. Um....yeah, and like, it was pretty much like, quite, quite smooth running, I think, because it wasn't like a lot of sitting around either. Um, so we managed to do like the whole show....just a bit of like, you know, speed through it. Um, and that was really it really until the show then, and then getting ready. Yeah.

1 1:20

Okay, thank you. So how demanding did you find performing your vocal part in the show?

2 1:26

It was very demanding because I mean, I felt, I felt okay, but I had a lot of cracks that happened and my voice is breaking...like, even in the, in the process of, in the rehearsal of it, the run through...but it wasn't as bad as, as the rehearsal because my voice was warmed up a bit more for the show. Um, but I don't think yeah, everyone, I think the show was a lot better than, than the run through in the morning because I was struggling to like, find like, the harmonies as well. And I was a bit of like in panic mode where it's a bit like "oh, no". Um, but yeah, I think I think I managed to, to stay on track with the harmonies and notes as well.

1 2:21

Okay, so you mentioned voice cracks. Was that..did you...you're saying that happened during the rehearsal and during the show?

2 2:30

Yeah.

1 2:31

And was that more so than normally during rehearsals...did you notice it more on show day or what do you think contributed to those voice cracks?

2 2:48

I'd say I probably just didn't have...well, I did...I don't know if it's...I think it might be because I wasn't like, drinking enough like, throughout, throughout the like, the rehearsal. And it's, it's probably as well like, when we was getting ready like, it was a bit of like, snacking and like and all that. So it's a bit of like, in a rush so I was like, kind of stressed out with like, what to and that. Um, but to be fair, I did like, I tried to just get on with it and just push through it. But like I say, it wasn't, it wasn't as bad as the morning one. It was like really bad. But yeah, I'd say it's probably because I wasn't hydrated enough.

1 3:38

Okay. So during the rehearsal process up until that point, did you suffer with many voice cracks at that point or are not?

2 3:52

Not usually, I think I don't know if it's because it's quite early in the morning. Like for the rehearsal of it, um, so that probably might be it as well and also, it's quite a quick vocal warmup as well. It wasn't it wasn't like a long one. So it's probably, I just didn't get to warm up like a lot 'cause I was trying to take it easy as well, because it was a bit early. But yeah, I think, I think I just didn't, I might not feel warmed up enough either. To be fair.

1 4:26

So that warm up, you said it was quick...about how many minutes would you say?

2 4:32

I mean, there's only a few. I'd say it was like a good 10 minutes or so...10/15 minutes. And I feel like for me personally, I could have like done with like a bit longer like tried like...a variety more of warm ups just to try, yeah, improve on it.

1 5:00

So did you receive any additional help for your vocal part on the show day?

2 5:14

No, I don't think we didn't really because we have a vocal captain. But we didn't really need that because we sounded like, as a whole we sounded pretty good. So we didn't

really have that, that extra help. No one really, really had that help. No, I think it was just, it was just pretty much like do the warmup and then get, go straight on with it. We did a mic check as well. But yeah, that was that was mainly it.

1 5:51
Okay, and what about any additional help in the late stage of the rehearsal process?

2 5:57
Oh, yeah, yeah. There was a there was a song or a few songs that we had to, it was mostly that, with the harmonies. It wasn't, it was still going a bit wrong. So we had to get together in like our harmony groups and just sing through it over and over again to improve on, on that, because it was a bit of like, last minute and okay, we sorted this out. But yeah, it was mostly like, like last week, where we just sorted out like last minute things but if what yesterday was fine.

1 6:34
Okay. Thank you. So how did you prepare for rehearsals on show day?

2 6:50
Um (pauses) The big part was, I'd say...to keep singing through because I know last year, I think I messed it up, of my show, because I wasn't singing loud enough. So I tried to make sure I was singing loud enough in the mic and there was....also...we had (head in hands) a costume changes as well and that was an issue. But I tried to make sure...for the rehearsal of it to the show, because I actually forgot to sing, a note, offstage because I was offstage at this point. So I reminded myself to just do it for the show. Because it's like, a lot of like, panic getting shoes on and that so that was, that was one of them I improved on...um...and mostly just singing through it, because I know like if, like, I forget to sing or like, I forget to sing in the harmony, like when I'm dancing as well. So it's more like, just practising over it and, you know, just remembering to think throughout.

1 8:15
Okay, thank you. And how did you prepare for your rehearsals in the later stage of the rehearsal process?

2 8:32

I'd say, what we did was, we actually, last week we run through the show twice in a day. So I think by going over it and keep going over it like as much as we can because we have more chance of like rehearsing like nearly every day. It was more like just going over it and the more we did it, the better it was and by the end of it was show ready. So it's more like getting used to like going, like changing the wings and going around backstage and putting on costumes and being on time. I'd say going over it, like the more we did it, it was it was improving. Sorry.

1 9:26

No, thank you. So what you're explaining to me there was that, that was during the rehearsals was it? Was that once you arrived and rehearsals are started?

2 9:38

No near the end it was more like it was more intense because it was like, because we got so used to costume changes, like once we started doing it, and it was like okay, now I know what to do now. So it's like, we was like figuring out like, the exits and entrances as well. So it's like, to keep in mind of like, especially if like we're still singing...it's just to be on top of that. So we have to like just remember and sort out, figure out where we need to be and that...um...yeah, it was, I didn't find it that bad.

1 10:20

Okay, so when we first did an interview, we were at the early stage of the whole rehearsal process from like the beginning of the rehearsal process, all the way up to the show. And then we did one in the middle stage of the rehearsal process. And then these last few weeks will have been like the end of the whole process from beginning to end. And you told me before what you would do prior to arriving to prepare yourself to rehearse. So has there been any changes in the way that you personally prepare yourself to go into the rehearsals?

2 11:00

Not really. It's just been the same. Same routine really. Okay. Yeah.

1 11:08

Thank you. So how did your voice feel during the show?

2 11:17
I'd say I was more, it was a lot more stronger. After going through the songs on that day, it was, it made me more confident in singing them. As well as like, after having three days off from rehearsals, so it's a bit like getting back into it and being in time with each other. But I felt confident with the vocals to be fair. As well as, because of like, with the mics as well, because you're going to be heard you're going to be heard on the stage, everywhere. So I felt after doing the rehearsal of it, the show. Yeah. I felt, I felt fine with that.

1 12:05
So you mentioned earlier you mentioned some voice cracks...

2 12:09
Yeah.

1 12:10
...during the show, and then you've just said it also felt strong. So in what sense did it feel...could you just elaborate a little bit more on, when you say strong? How do you mean exactly?

2 12:26
There was moments where I was strong, and like, when I was like, for example and stuff like, I was holding notes and they were strong, but then there was like, crack that was happening. And I was like, "oh, it's fine, carry on". But like, it happened now and again. It wasn't like, all the time. But I was very strong with my, like the holding notes and harmonies so it's it was that was fine. It was just the cracks...that just happened now and again, but it wasn't as much.

1 12:54
Thank you. So how did you find the combination of singing and dancing during the show?

2 13:04
I'd say it improved definitely the longer it carried on, um, the start of the opening...I kind of

lost track of the harmony for one of the bits but then, there's a bit where we go, "Everybody cut Footloose". And it's like, I sing like the higher one...I remember to do that, but it was like the bit before that, it was a bit...I lost track of it and I don't think, I don't know if I've, I don't think I projected well enough on that 'cause I was too focused. But after that, I was like, "Oh, I didn't sing so"...You know, I didn't sing that well, so I'm going to improve on that. But I think after that I learned to carry on and just focus on that as well. I think, it's just like being on stage as well, like, you start to get like, because the audience is there, it's a but like, "oh no", um, I just forget. But I think that was the only time I really didn't focus on singing that part. But the rest of it, it definitely improved after that. Yeah, I'd say it was yeah, it was just mainly that bit that was a bit of an issue of like, the weakest part for me...just the opening. But as a collective I think the vocals were strong as well. So, yeah (laughs)

1 14:33
Thank you. So how was the final performance space compared to your rehearsal space?

2 14:43
So much better. It's so, it was so much bigger as well. It was wide and we got told to spread out...which is really good. And the wings were quite big as well. So it's enough time like to go round if we need to change, um, and also I don't think anyone really bumped into each other either, which is great. It's very open. So like, yeah, it was yeah, it was definitely a lot bigger than a studio. Definitely.

1 15:12
And did you just become aware of that once you were there in the performance space?

2 15:19
Well during the rehearsal, that's when we was like, "Oh, we can use more space". But when it was the show like, you didn't really think of it. You just just tried to spread out as much as possible, but it was really good.

1 15:33
Okay, thank you and so how did your voice feel after the show?

2 15:42

I felt, I think it felt fine (pauses) During the last note I did this crack again because it's a very last note and I was like "oh no". But it is, it did feel fine it was...just a vocal crack that was the issue but my voice yeah, my voice was fine. It was fine.

1 16:14

Okay, thank you. And how did you recover from the show?

2 16:21

(laughs) I drank lots of water and I ate and I just rested really. I just rested. I had a bit of a relaxation with my friends afterwards. Um, yeah, I made sure to stay hydrated because it was a lot, it was a lot. And yeah, that's really it. Really.

1 16:50

Okay. And how did you feel about the costumes and the effect on your vocals once you were doing the show?

2 17:09

Um...I don't really have an issue with, with any of the costumes because my costumes are being, they're quite baggy. So like, I have space to like, breathe as well. I'd say, um, as I had to wear layers of shorts underneath and also had the mic pack. So it's like, between, on my back. It was kind of a between so it was a bit like, putting it over. So it was, I had to like, put a bit tight, 'cause I had to put it over the mic pack. So, but I don't think that, that didn't really cause an issue for me, but that's the only thing that was that was changed a bit with the tightness of it. But I don't, I didn't really have an issue with with the costumes at all.

1 17:59

Lovely. Thank you. So how did you feel about the microphones during the show?

2 18:06

It was really good, it was really good. The thing is, I forgot what it was like to be on stage to like, when you're when you, when you hear it on stage, like you can hear like, like it's quite echoey. So like, I was like, "Oh no", 'cause I didn't because I didn't know what it

sounded like for us from the audience. So it's a bit like, just listen to the music and listen to each other. But they was very loud as well. There was, I think there was really good, good mics because everyone, everyone could be heard, and I don't think there was any, many technical issues either for us, so I think that was that was a good run I think, yeah.

1 18:54
At what point did you begin to use microphones?

2 18:59
Yesterday, during rehearsal. Once we, the er, mic check, then we did the run through with the mics as well. So yeah.

1 19:10
Thank you. So what knowledge of vocal health do you believe you used during the show?

2 19:20
A lot of breathing, a lot of breathing (laughs). Um...(pause) I remembered to use my core and even though I've been a bit of like, your dancing as well, but like especially if like I have to hold notes. It's, it was, it has been like tricky along the way. So I've just tried to like, also like, to avoid like using my throat, because sometimes that happens as well. Because I can strain me so bad um, but um, I use a lot of breathing because that's very essential for, for Footloose. And um...(pauses) trying to think...um...yeah, yeah, I use, I use a lot of breathing. And I just use my use my core, engage my core for for holding like the long notes and the high notes as well, as it's really high (laughs). Yeah, I think I think they're the most, they're the two that I mainly used along the way. The most important ones, I think.

1 21:12
Okay, thank you. So, how do you feel the rehearsal process prepared you for the final show? Rehearsal process I'm talking about now, from the beginning when you did your very first rehearsal all the way to the show. So how do you feel that rehearsal process prepared you for the final show?

2 21:38

A lot of stamina. So a lot of, a lot of keeping up with the fitness as well and singing while running as well. We did that as well. Like we've been doing that. We've um, during the vocal warmups as well, we've been running and like, or walking or skipping or something while do, while doing warm ups. That was that was like the main benefit of, whilst always dancing and singing at the same time. So that's definitely improved my stamina. Um, I'd say it was, it was mainly, mainly stamina and singing as well. Um, as well as moving from one place to the other. So it all comes in one really. Um, yeah. Um, and looking after, looking after my vocals as well, I'd say....Yeah. I'd say a lot of stamina. Yeah.

1 22:58
Thank you. Is there anything that you would have liked to have been done differently during the whole rehearsal process?

2 23:15
I don't think so. I think it ran pretty smoothly. It was all well organised as well. Um, and everyone was on, was on the ball, and the more we did it, it was okay, picking it up now. So it's like, kind of getting it now. But yeah, I'd say, I'd say it was running smoothly. The longer we did it.

1 23:39
What about when you were doing the show day. Was there anything on that day that you thought, ooh this would have been useful to have done prior to today?

2 24:01
I'd say, I'd say, like, I mean, I'd say like, I don't know about rehearsal like, but I wish like we got a chance like before, like before the show, to do like a full day of tech to get used to like the space and having the microphones properly set up. Even, although there's no, not really an issue with ours, but it would have been an improvement for us and for the costume changes. Um, so we're less stressed as well because there's only like, I think we only have like four hours of tech. So it's a bit like, go from one to the other. But for the rehearsal, I don't I don't think there was anything I would change or wish it was changed, but it was just more like the, the changes of it was just like spreading out and just having more space, but yeah, I think it was okay.

1 25:04
Thank you. Is there anything you would like to add about the end of end stage of the rehearsal process leading into the show?...

2 25:24
Um...anything at all?

1 25:25
Just anything that you, perhaps might like to add...there might be nothing at all...but anything you think "oh, I would have liked to have mentioned this or....".

2 25:42
Um, we did do a change a quick change...because we have to get on the floor and do a side plank., and there was a quick change like, dance move. Yeah (laughs). And do a kick. So firstly, we, because, due to our mic packs, we had to change it to the side so we have to kick while laying on the floor. But when we changed it to this, going on to our sides and kicking. So that was like kinda like, last minute. That was the only last minute thing I think, for the show. But that's only because, due to our mics, it was it was an issue...but that was really it.

1 26:23
Okay, thank you. So please say “I'd rather not say” if you wish to skip the final question, but do you have any vocal diagnoses at present?

2 26:35
No.

1 26:36
Okay, thank you. I'm just going to stop the recording.

ZOOM 26:42
Recording stopped
Wrap up and thank you.

SUMMARY

VOCAL DEMANDS

They complain of having voice cracks, more than usual, on show day, more so in the rehearsal. They mention concentrating on harmonies, which suggests either they struggle with harmonies in general or not enough harmony work was carried out in preparation for the show. She describes that she felt “panic” during the run through.
Some information regarding how the voice felt during the show contradicted what was previously mentioned. For example, she says her voice felt strong, but before this she had stated that more voice cracks happened...after further probing, she didn't seem the “now and again” voice cracks as an issue...this is concerning from my perspective as she is viewing them as normal and perhaps not something to be worked on or resolved....Vocal cracks come up later in the conversation again stating....”just a vocal crack that was the issue but my voice yeah, my voice was fine”

PHYSICAL DEMANDS

Costumes did not seem to cause an issue with the voice...only problem was getting used to the mic pack and adjusting a dance move.

“like being on stage as well, like, you start to get like, because the audience is there, it's a but like, "oh no", um, I just forget”

MENTAL DEMANDS

She describes that she felt “panic” during the run through.

When prompted further about voice cracks, she suggested that it could have been because it was early in the morning, or the warm up wasn't long enough (even though this was 10 – 15 minutes), or she wasn't hydrated and there was an element of stress, snacking on food...all of which suggests the new setup contributed to additional stress on the day. The participant has mentioned voice cracks in previous interviews, I fear that she does not know why these happen, and is guessing what may have caused them.

On the day, she continued to practice the singing elements of the show, however, she noted that additional panic of costume changes possibly caused her to mess up and forget certain vocal parts she should have been singing.

The attendance of an audience had an impact on the participant...noting that errors were made...and it affected her memory. Mainly in the opening number...but she notes that the group as a whole, it sounded strong.

VOCAL HEALTH

Recovery included hydration and relaxation..no mention of cool downs...

GENERAL REHEARSAL COMMENTS

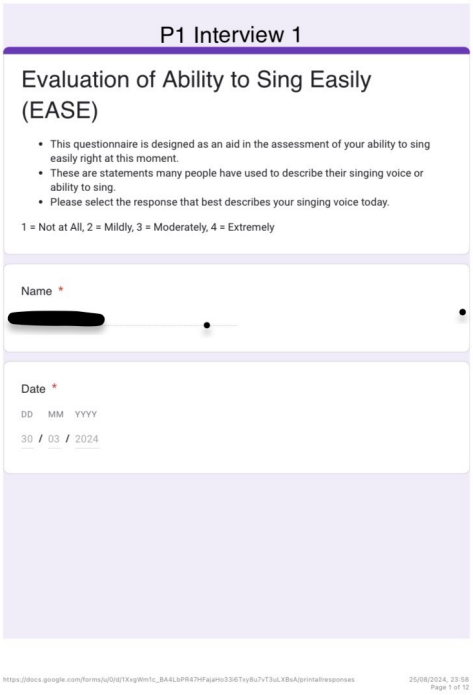
This participant only performed one show. First and only tech rehearsal took place on the day in the venue. No previous rehearsals took place in the performance space until show day. They had one run through on show day, after 3 days without rehearsals.

There was no additional vocal help on the day but there was in the week leading up to the show, mainly to focus on harmonies.

The performance space was “better” and “bigger” than rehearsal space....although there was no mention of an awareness that bigger space means additional movement – fatigue....P3 seemed to just enjoy the space itself without connecting these elements

ADDITIONAL INTERVIEW INFO:
P3 misunderstood the question regarding preparation, it seems she related this information to within the rehearsal rather than preparation she did prior to arriving. Once this had been established, it was clear that her preparation had not changed.

Appendix W. EASE scores P1 interview 1, 2, 3



P1 Interview 1

Evaluation of Ability to Sing Easily (EASE)

- This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
- These are statements many people have used to describe their singing voice or ability to sing.
- Please select the response that best describes your singing voice today.

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

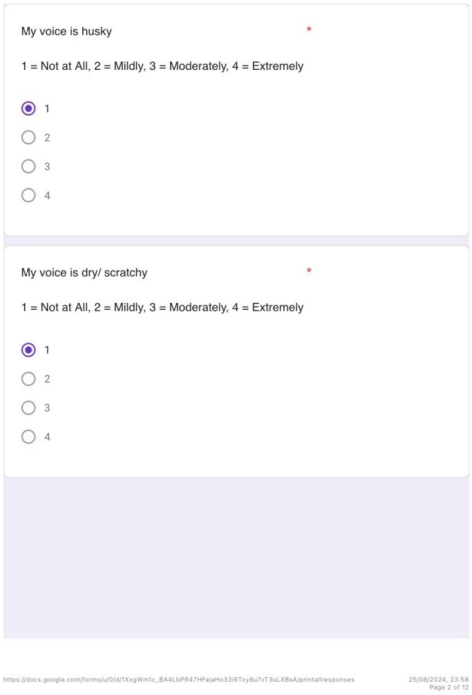
Name *

[redacted]

Date *

DD MM YYYY

30 / 03 / 2024



My voice is husky *

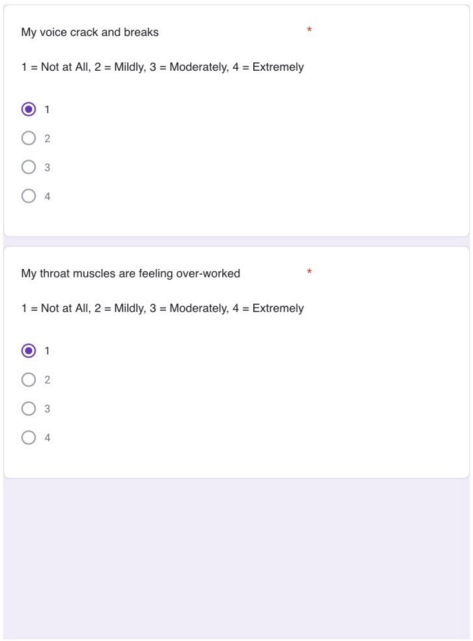
1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice is dry/ scratchy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4



My voice crack and breaks *

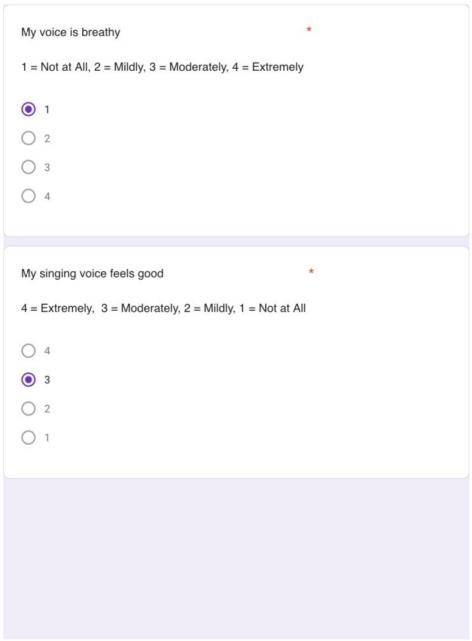
1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

My throat muscles are feeling over-worked *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4



My voice is breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

My singing voice feels good *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ( ) 4
- (•) 3
- ( ) 2
- ( ) 1

The onsets of my notes are delayed or breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice feels strained *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am worried about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty with my breath for long phrases *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My top notes are breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice sounds rich and resonant *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ○ 4
- ◉ 3
- ○ 2
- ○ 1

My voice is cutting out on some notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty singing softly *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice is tired *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am having difficulty changing registers *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

I am having difficulty with my high notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

Singing feels like hard work *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

I am having difficulty projecting my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am concerned about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

My voice feels ready for performance if required *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- (●) 4
- ( ) 3
- ( ) 2
- ( ) 1

I am having difficulty sustaining long notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

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Google Forms

P1 Interview 2

Evaluation of Ability to Sing Easily (EASE)

- This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
- These are statements many people have used to describe their singing voice or ability to sing.
- Please select the response that best describes your singing voice today.

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

Name *

[redacted]

Date *

DD MM YYYY

14 / 04 / 2024

My voice is husky *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice is dry/ scratchy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice crack and breaks *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My throat muscles are feeling over-worked *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice is breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

My singing voice feels good *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- (●) 4
- ( ) 3
- ( ) 2
- ( ) 1

The onsets of my notes are delayed or breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice feels strained *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am worried about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty with my breath for long phrases *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My top notes are breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice sounds rich and resonant *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ○ 4
- ◉ 3
- ○ 2
- ○ 1

My voice is cutting out on some notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty singing softly *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice is tired *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty changing registers *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty with my high notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

Singing feels like hard work *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty projecting my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am concerned about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice feels ready for performance if required *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ◉ 4
- ○ 3
- ○ 2
- ○ 1

I am having difficulty sustaining long notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

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P1 Interview 3

Evaluation of Ability to Sing Easily (EASE)

- This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
- These are statements many people have used to describe their singing voice or ability to sing.
- Please select the response that best describes your singing voice today.

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

Name *

[redacted]

Date *

DD MM YYYY

30 / 04 / 2024

My voice is husky *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice is dry/ scratchy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice crack and breaks *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My throat muscles are feeling over-worked *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

My voice is breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My singing voice feels good *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- (●) 4
- ( ) 3
- ( ) 2
- ( ) 1

The onsets of my notes are delayed or breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice feels strained *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am worried about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty with my breath for long phrases *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My top notes are breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice sounds rich and resonant *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ◉ 4
- ○ 3
- ○ 2
- ○ 1

My voice is cutting out on some notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty singing softly *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice is tired *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ○ 2
- ◉ 3
- ○ 4

I am having difficulty changing registers *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty with my high notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

Singing feels like hard work *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty projecting my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am concerned about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice feels ready for performance if required *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ◉ 4
- ○ 3
- ○ 2
- ○ 1

I am having difficulty sustaining long notes *

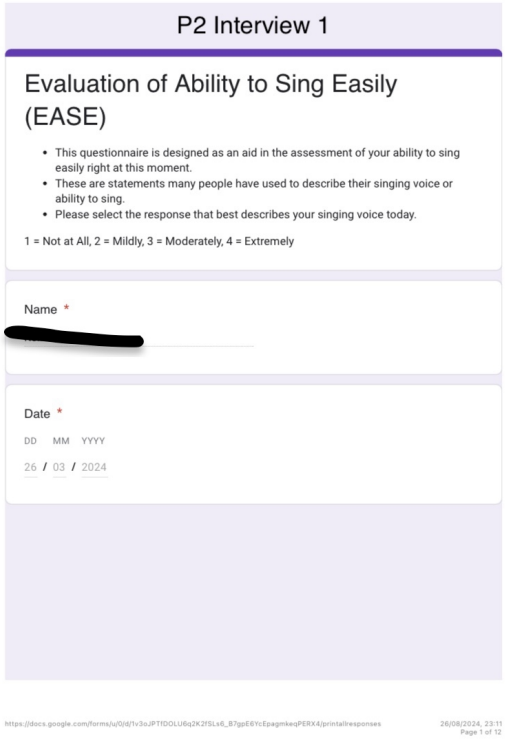
1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

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Appendix X. EASE scores P2 interview 1, 2, 3



P2 Interview 1

Evaluation of Ability to Sing Easily (EASE)

- This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
- These are statements many people have used to describe their singing voice or ability to sing.
- Please select the response that best describes your singing voice today.

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

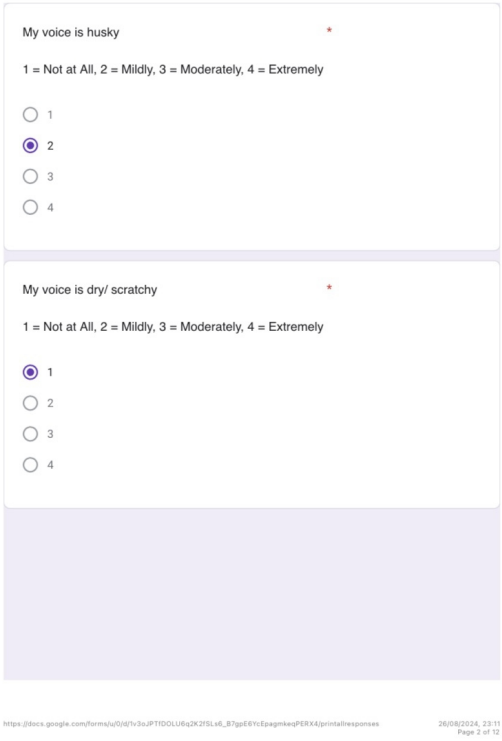
Name *

[redacted]

Date *

DD MM YYYY

26 / 03 / 2024



My voice is husky *

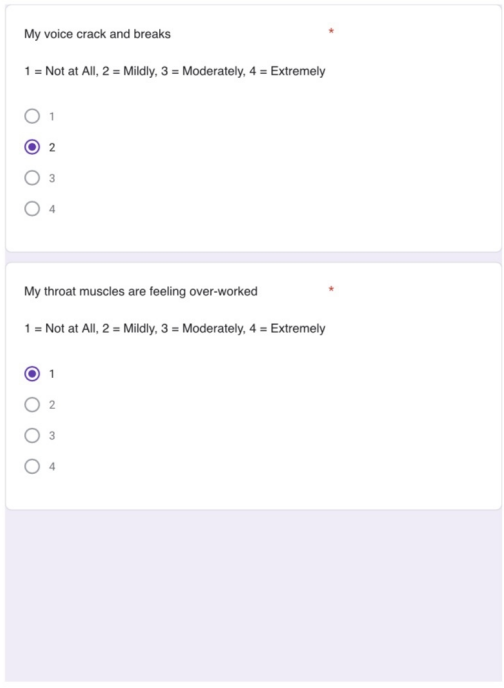
1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice is dry/ scratchy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4



My voice crack and breaks *

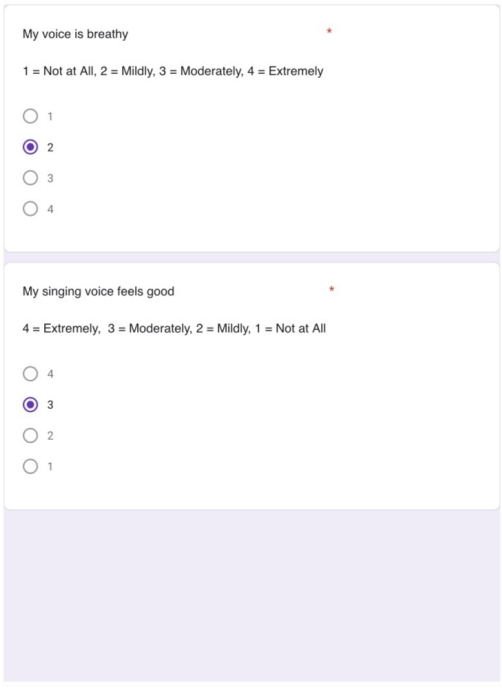
1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My throat muscles are feeling over-worked *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4



My voice is breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My singing voice feels good *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ○ 4
- ◉ 3
- ○ 2
- ○ 1

The onsets of my notes are delayed or breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice feels strained *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am worried about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty with my breath for long phrases *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My top notes are breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice sounds rich and resonant *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ○ 4
- ◉ 3
- ○ 2
- ○ 1

My voice is cutting out on some notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty singing softly *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice is tired *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am having difficulty changing registers *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am having difficulty with my high notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (•) 2
- ( ) 3
- ( ) 4

Singing feels like hard work *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am having difficulty projecting my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am concerned about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice feels ready for performance if required *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- (•) 4
- ( ) 3
- ( ) 2
- ( ) 1

I am having difficulty sustaining long notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

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P2 Interview 2

Evaluation of Ability to Sing Easily (EASE)

- This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
- These are statements many people have used to describe their singing voice or ability to sing.
- Please select the response that best describes your singing voice today.

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

Name *

[redacted]

Date *

DD MM YYYY

04 / 05 / 2024

My voice is husky *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice is dry/ scratchy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice crack and breaks *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My throat muscles are feeling over-worked *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice is breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My singing voice feels good *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ○ 4
- ◉ 3
- ○ 2
- ○ 1

The onsets of my notes are delayed or breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice feels strained *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am worried about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am having difficulty with my breath for long phrases *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My top notes are breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

My voice sounds rich and resonant *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ( ) 4
- (●) 3
- ( ) 2
- ( ) 1

My voice is cutting out on some notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

I am having difficulty singing softly *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice is tired *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty changing registers *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty with my high notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

Singing feels like hard work *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty projecting my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am concerned about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice feels ready for performance if required *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ◉ 4
- ○ 3
- ○ 2
- ○ 1

I am having difficulty sustaining long notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

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P2 Interview 3

Evaluation of Ability to Sing Easily (EASE)

- This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
- These are statements many people have used to describe their singing voice or ability to sing.
- Please select the response that best describes your singing voice today.

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

Name *

[redacted]

Date *

DD MM YYYY

02 / 06 / 2024

My voice is husky *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice is dry/ scratchy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice crack and breaks *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My throat muscles are feeling over-worked *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice is breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My singing voice feels good *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ○ 4
- ◉ 3
- ○ 2
- ○ 1

The onsets of my notes are delayed or breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice feels strained *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am worried about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am having difficulty with my breath for long phrases *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

My top notes are breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (•) 2
- ( ) 3
- ( ) 4

My voice sounds rich and resonant *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ( ) 4
- (•) 3
- ( ) 2
- ( ) 1

My voice is cutting out on some notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (•) 2
- ( ) 3
- ( ) 4

I am having difficulty singing softly *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice is tired *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty changing registers *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty with my high notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

Singing feels like hard work *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty projecting my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am concerned about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice feels ready for performance if required *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ◉ 4
- ○ 3
- ○ 2
- ○ 1

I am having difficulty sustaining long notes *

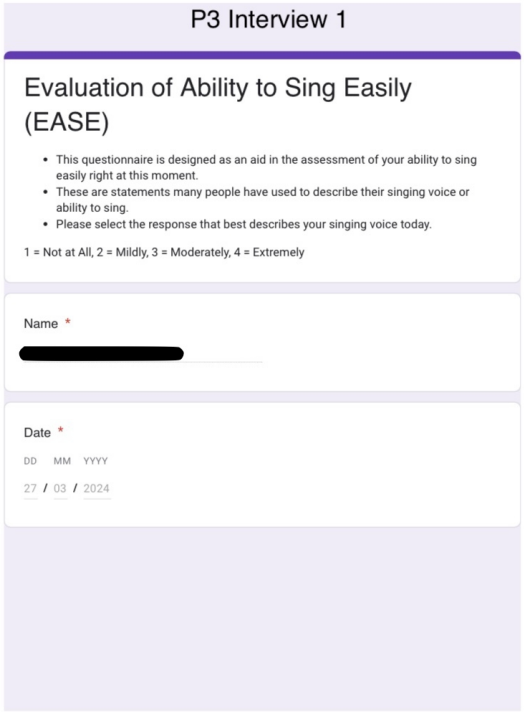
1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

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Appendix Y. EASE scores P3 interview 1, 2, 3



P3 Interview 1

Evaluation of Ability to Sing Easily (EASE)

- This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
- These are statements many people have used to describe their singing voice or ability to sing.
- Please select the response that best describes your singing voice today.

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

Name *

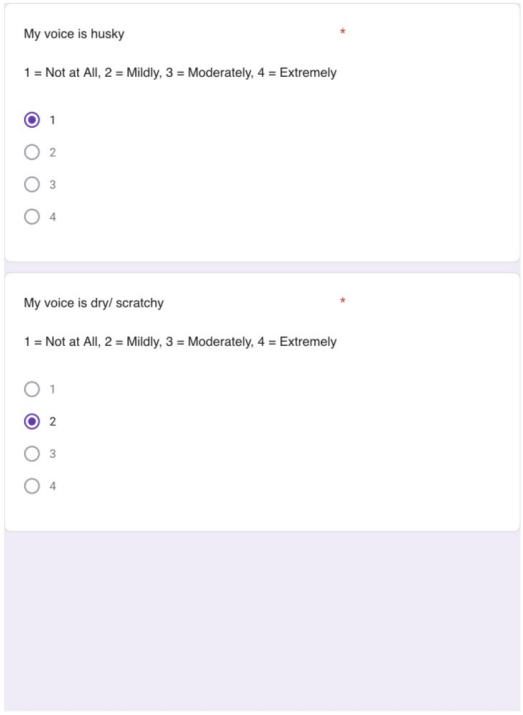
[redacted]

Date *

DD MM YYYY

27 / 03 / 2024

https://docs.google.com/forms/u/0/d/1YdlL0XGxeOPlhH6G21Bm5JTsXXIYK6pNrVWbP_Orzbs/printallresponses 26/08/2024, 23:24 Page 1 of 12



My voice is husky *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

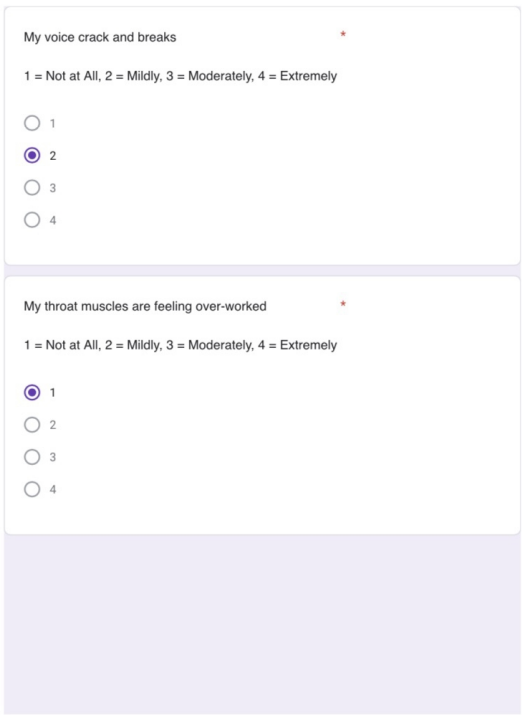
- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice is dry/ scratchy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (•) 2
- ( ) 3
- ( ) 4

https://docs.google.com/forms/u/0/d/1YdlL0XGxeOPlhH6G21Bm5JTsXXIYK6pNrVWbP_Orzbs/printallresponses 26/08/2024, 23:24 Page 2 of 12



My voice crack and breaks *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

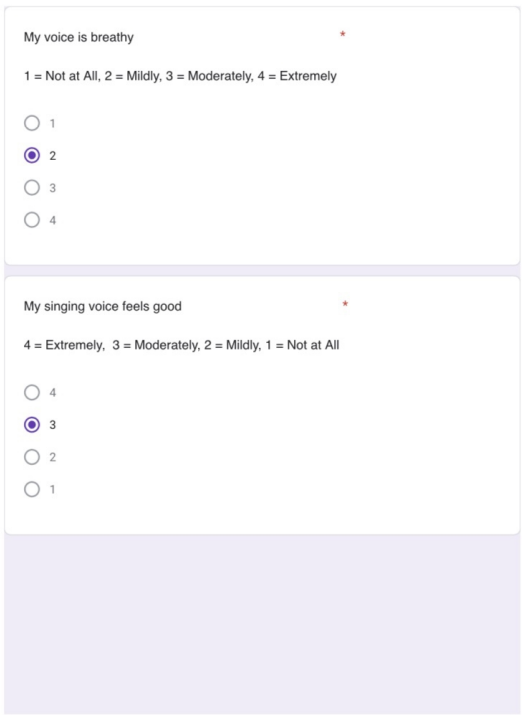
- ( ) 1
- (•) 2
- ( ) 3
- ( ) 4

My throat muscles are feeling over-worked *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (•) 1
- ( ) 2
- ( ) 3
- ( ) 4

https://docs.google.com/forms/u/0/d/1YdlL0XGxeOPlhH6G21Bm5JTsXXIYK6pNrVWbP_Orzbs/printallresponses 26/08/2024, 23:24 Page 3 of 12



My voice is breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (•) 2
- ( ) 3
- ( ) 4

My singing voice feels good *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ( ) 4
- (•) 3
- ( ) 2
- ( ) 1

https://docs.google.com/forms/u/0/d/1YdlL0XGxeOPlhH6G21Bm5JTsXXIYK6pNrVWbP_Orzbs/printallresponses 26/08/2024, 23:24 Page 4 of 12

The onsets of my notes are delayed or breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice feels strained *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am worried about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty with my breath for long phrases *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My top notes are breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ○ 2
- ◉ 3
- ○ 4

My voice sounds rich and resonant *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ○ 4
- ○ 3
- ◉ 2
- ○ 1

My voice is cutting out on some notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty singing softly *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice is tired *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am having difficulty changing registers *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

I am having difficulty with my high notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

Singing feels like hard work *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

I am having difficulty projecting my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am concerned about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice feels ready for performance if required *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ( ) 4
- (●) 3
- ( ) 2
- ( ) 1

I am having difficulty sustaining long notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

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P3 Interview 2

Evaluation of Ability to Sing Easily (EASE)

- This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
- These are statements many people have used to describe their singing voice or ability to sing.
- Please select the response that best describes your singing voice today.

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

Name *

[redacted]

Date *

DD MM YYYY

04 / 05 / 2024

My voice is husky *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice is dry/ scratchy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

My voice crack and breaks *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

My throat muscles are feeling over-worked *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

My voice is breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- ( ) 2
- (●) 3
- ( ) 4

My singing voice feels good *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ( ) 4
- (●) 3
- ( ) 2
- ( ) 1

The onsets of my notes are delayed or breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ○ 2
- ◉ 3
- ○ 4

My voice feels strained *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am worried about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty with my breath for long phrases *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My top notes are breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

My voice sounds rich and resonant *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ○ 4
- ○ 3
- ○ 2
- ◉ 1

My voice is cutting out on some notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty singing softly *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice is tired *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty changing registers *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty with my high notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

Singing feels like hard work *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty projecting my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am concerned about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice feels ready for performance if required *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ○ 4
- ○ 3
- ◉ 2
- ○ 1

I am having difficulty sustaining long notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

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P3 Interview 3

Evaluation of Ability to Sing Easily (EASE)

- This questionnaire is designed as an aid in the assessment of your ability to sing easily right at this moment.
- These are statements many people have used to describe their singing voice or ability to sing.
- Please select the response that best describes your singing voice today.

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

Name *

[redacted]

Date *

DD MM YYYY

28 / 05 / 2024

My voice is husky *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice is dry/ scratchy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice crack and breaks *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- ( ) 2
- (●) 3
- ( ) 4

My throat muscles are feeling over-worked *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice is breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My singing voice feels good *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- (●) 4
- ( ) 3
- ( ) 2
- ( ) 1

The onsets of my notes are delayed or breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice feels strained *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am worried about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

I am having difficulty with my breath for long phrases *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

My top notes are breathy *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice sounds rich and resonant *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ( ) 4
- ( ) 3
- ( ) 2
- (●) 1

My voice is cutting out on some notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ( ) 1
- (●) 2
- ( ) 3
- ( ) 4

I am having difficulty singing softly *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- (●) 1
- ( ) 2
- ( ) 3
- ( ) 4

My voice is tired *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am having difficulty changing registers *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

I am having difficulty with my high notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

Singing feels like hard work *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ○ 2
- ◉ 3
- ○ 4

I am having difficulty projecting my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ○ 1
- ◉ 2
- ○ 3
- ○ 4

I am concerned about my voice *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

My voice feels ready for performance if required *

4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not at All

- ○ 4
- ◉ 3
- ○ 2
- ○ 1

I am having difficulty sustaining long notes *

1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremely

- ◉ 1
- ○ 2
- ○ 3
- ○ 4

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Appendix Z. EASE scores analysis

EASE ANALYSIS

LINEAR ANALYSIS

P1 *Vocal fatigue increases (voice is tired) at each stage* 1 - 2 - 3
Difficulty changing registers and difficulty with high notes 2 - 2 – 1. *Perhaps the repetition of the same vocal exercises did help as P1 stated.*

P2 My voice is husky; My voice is breathy; My top notes are breathy; My voice is cutting out on some notes; I am having difficulty with my high notes, (2 in all 3 interviews)
1 My voice cracks and breaks (2)
2 My voice cracks and breaks (2), Voice gets tired - mid process (2)
3 Voice still tired end of process (2)

P3 Singing feels like hard work 2 – 2 – 3; Voice cracks and breaks 2 – 2 – 3
Above two statements reflect what is implied in the interview regarding technique and ability (struggles).
Voice is tired 1 – 2 – 2 *Increases mid-end of process*
Top notes are breathy 3 - 2- 1 *This has improved*
Onsets of notes are delayed or breathy 2 – 3 – 1 *This has been changeable*
Voice is breathy 2 – 3 – 1 *This has been changeable*
Above three are better at the end of process.
Singing voice feels good – 3 – 3 – 4 *(does not correspond with a lot of statements about difficulty but if you analyse some scores such as the previous three they have improved – or she may interpreted differently as to how it feels rather than technical ability)*
Mainly low scores, with the odd "moderately" chosen.

COMPARISONS BETWEEN PARTICIPANTS

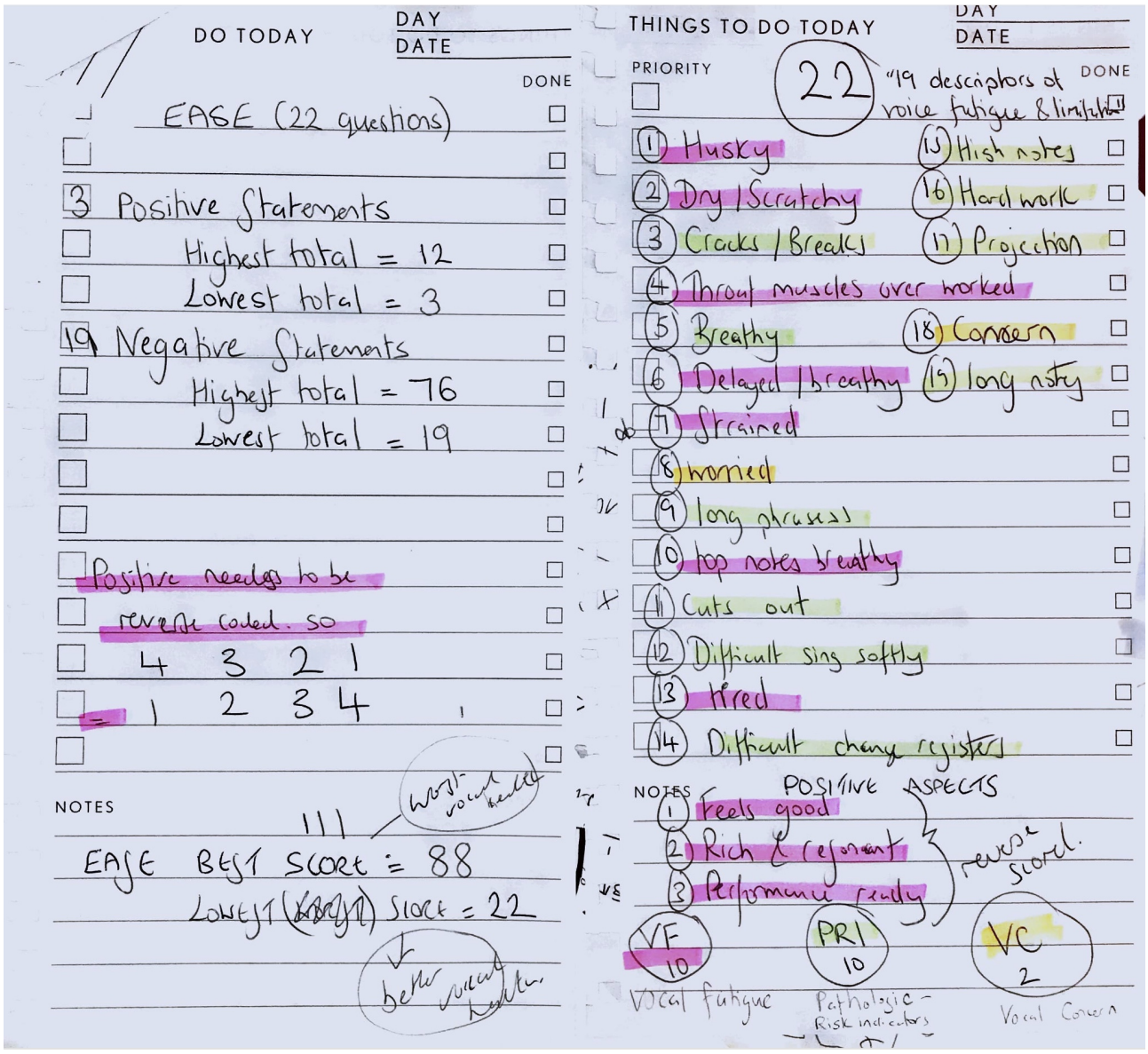
Interview 1 - *All say 3 for voice feeling good.* Top notes are breathy 1 – 2 – 3 – *all different scores – P3 highest score*

Interview 2 - Onsets of notes delayed and breathy 2 – 1 – 3. Voice sounds rich and resonant 3, 3, 1. Voice feels ready to perform 4, 4, 2. *P3 always has the highest score for these and sometime two away from other participant reflecting perhaps, confidence and ability*

Interview 3 *- Voice cracks and breaks 1 – 1 – 3. Voice sounds rich and resonant 4 – 3 – 1 (P1*

improved only – due to suitable repetitive vocal exercises?) – largest gap between P1 and P3 of entire EASE score analysis across whole process. Singing feels like hard work 2 - 1 – 3 (P2 has lowest score but scores two on a lot of statements). P2 and P3 had more difficulty projecting at the end of the process (they had less time using microphones than P1).

CALCULATING SCORE NOTES



P1

Reverse coded

1 = 27 + 5 = 32

2 = 25 + 4 = 29

3 = 27 + 3 = 30

TES

22 44 66 88

P2

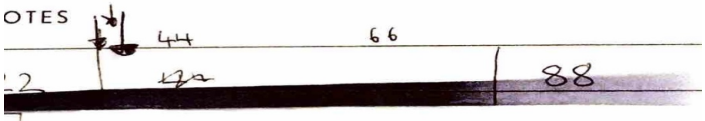
~~Positive~~ Reverse coded

1 = 27 + 5 = 32

2 = 28 + 5 = 33

3 = 25 + 5 = 30

OTES



~~P~~P3

Reverse coded.

1 = 27 + 7 = 34

2 = 32 + 9 = 41

3 = 28 + 7 = 35

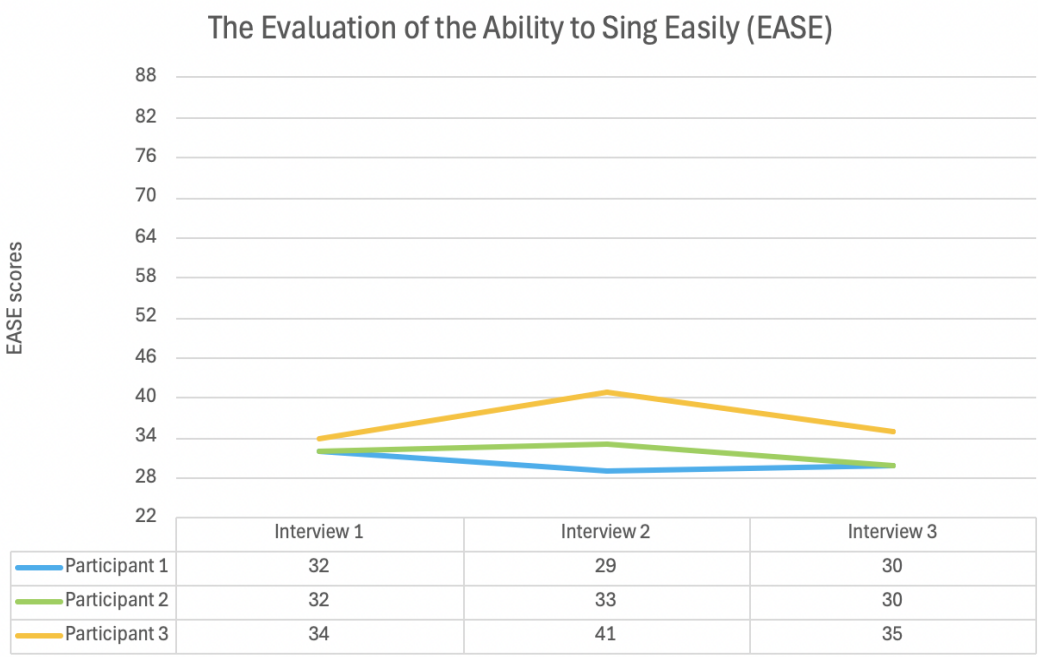
TES

TOTAL SCORE ↑

out of

44 66 88

LINE GRAPH FOR REPORT



	Interview 1	Interview 2	Interview 3
Participant 1	32	29	30
Participant 2	32	33	30
Participant 3	34	41	35

DOWNLOADED GOOGLE FORM EASE SCORES AND ANALYSIS

Timestamp	Name	Date	My voice is husky 1 = Not at All, 2 = Mildly, 3
30/03/2024 09:52:45	P1	30/03/2024	1
14/04/2024 11:12:36	P1	14/04/2024	1
30/04/2024 12:28:29	P1	30/04/2024	1
26/03/2024 15:44:11	P2	26/03/2024	2
04/05/2024 11:44:09	P2	04/05/2024	2
02/06/2024 10:14:41	P2	02/06/2024	2
27/03/2024 11:37:18	P3	27/03/2024	1
04/05/2024 07:18:05	P3	04/05/2024	1
28/05/2024 09:04:23	P3	28/05/2024	1
1			
30/03/2024 09:52:45	P1	30/03/2024	1
26/03/2024 15:44:11	P2	26/03/2024	2
27/03/2024 11:37:18	P3	27/03/2024	1
2			
14/04/2024 11:12:36	P1	14/04/2024	1
04/05/2024 11:44:09	P2	04/05/2024	2
04/05/2024 07:18:05	P3	04/05/2024	1
3			
30/04/2024 12:28:29	P1	30/04/2024	1
02/06/2024 10:14:41	P2	02/06/2024	2
28/05/2024 09:04:23	P3	28/05/2024	1

My voice is dry/ scratchy 1 = Not at All, 2 = Mildly, 3	My voice crack and breaks 1 = Not at All, 2 = Mildly, 3 =	My throat muscles are feeling over-worked 1 = Not at All, 2 = Mildly, 3 = Moderately, 4
1	1	1
1	1	1
1	1	2
1	2	1
2	2	2
1	1	1
2	2	1
2	2	2
1	3	1
1	1	1
1	2	1
2	2	1
1	1	1
2	2	2
2	2	2
1	1	2
1	1	1
1	3	1

My voice is breathy 1 = Not at All, 2 = Mil	My singing voice feels good 4 = Extremely, 3 = Moderate	The onsets of my notes are delayed 1 = Not at All, 2 = Mildly, 3 = Moderat	My voice feels strained 1 = Not at All, 2 = Mild
1	3	2	
2	4	2	
1	4	2	
2	3	2	
2	3	1	
2	3	1	
2	3	2	
3	3	3	
1	4	1	
1	3	2	
2	3	2	
2	3	2	
2	4	2	
2	3	1	
3	3	3	
1	4	2	
2	3	1	
1	4	1	

I am worried about my voice 1 = Not at All, 2 = Mildly, 3 = M	I am having difficulty with my breath for long phrases 1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = Extremel	My top notes are breathy 1 = Not at All, 2 = Mildly, 3
2	1	1
1	1	1
1	1	1
1	1	2
1	1	2
1	1	2
1	1	3
1	1	2
1	2	1
2	1	1
1	1	2
1	1	3
1	1	1
1	1	2
1	1	2
1	1	1
1	1	2
1	2	1

My voice sounds rich and resonant 4 = Extremely, 3 = Moderately, 2 =	My voice is cutting out on some notes 1 = Not at All, 2 = Mildly, 3 = Moderately, 4 =
3	2
3	1
4	2
3	2
3	2
3	2
2	1
1	2
1	2
3	2
3	2
2	1
3	1
3	2
1	2
4	2
3	2
1	2

I am having difficulty singing softly 1 = Not at All, 2 = Mildly, 3 = Modera	My voice is tired 1 = Not at All, 2 = Mi	I am having difficulty changing registers 1 = Not at All, 2 = Mildly, 3 = Moderately,
2	1	2
2	2	2
2	3	1
1	1	1
1	2	1
1	2	1
1	1	2
1	2	2
1	2	1
2	1	2
1	1	1
1	1	2
2	2	2
1	2	1
1	2	2
2	3	1
1	2	1
1	2	1

I am having difficulty with my high notes 1 = Not at All, 2 = Mildly, 3 = Moderately, 4	Singing feels like hard work 1 = Not at All, 2 = Mildly, 3 = M
2	2
1	1
1	2
2	1
2	1
2	1
1	2
1	2
2	3
2	2
2	1
1	2
1	1
2	1
1	2
1	2
2	1
2	3

I am having difficulty projecting my voice 1 = Not at All, 2 = Mildly, 3 = Moderately, 4	I am concerned about my voice 1 = Not at All, 2 = Mildly, 3 = Mod
1	2
1	1
1	1
1	1
1	1
1	1
1	1
2	1
2	1
1	2
1	1
1	1
1	1
1	1
2	1
1	1
1	1
2	1

My voice feels ready for performance if required 4 = Extremely, 3 = Moderately, 2 = Mildly, 1 = Not	I am having difficulty sustaining long notes 1 = Not at All, 2 = Mildly, 3 = Moderately, 4 = E›
4	1
4	1
4	1
4	1
4	1
4	1
3	1
2	1
3	1
4	1
4	1
3	1
4	1
4	1
2	1
4	1
4	1
3	1

INDIVIDUAL SCORES AND NOTES

P1 – INTERVIEW 1

EASE:

1 = Not at all
2 = Mildly
3 = Moderately
4 = Extremely
* Reverse scored

Today …..	**Severity of problem**			
	1	**2**	**3**	**4**
My voice is husky	■			
My voice is dry/ scratchy	■			
My voice crack and breaks	■			
My throat muscles are feeling over-worked	■			
MY voice is breathy	■			
My singing voice feels good *			■	
The onsets of my notes are delayed or breathy		■		
My voice feels strained	■			
I am worried about my voice		■		
I am having difficulty with my breath for long phrases	■			
My top notes are breathy	■			
My voice sounds rich and resonant *			■	

My voice is cutting out on some notes				
I am having difficulty singing softly				
My voice is tired				
I am having difficulty changing registers				
I am having difficulty with my high notes				
Singing feels like hard work				
I am having difficulty projecting my voice				
I am concerned about my voice				
My voice feels ready for performance if required*				
I am having difficulty sustaining long notes				
Total:	**32**			

The EASE scores do not go against anything she has said in the interview. No vocal issues were highlighted in the discussion. Most of the mild concerns highlighted in this table were not mentioned during interview. “I am concerned about my voice” reflects that she was concerned about the cover role vocals.

P1 – INTERVIEW 2
EASE:
1 = Not at all
2 = Mildly
3 = Moderately

4 = Extremely
* Reverse scored

Today …..	**Severity of problem**			
	1	**2**	**3**	**4**
My voice is husky				
My voice is dry/ scratchy				
My voice crack and breaks				
My throat muscles are feeling over-worked				
MY voice is breathy				
My singing voice feels good *				
The onsets of my notes are delayed or breathy				
My voice feels strained				
I am worried about my voice				
I am having difficulty with my breath for long phrases				
My top notes are breathy				
My voice sounds rich and resonant *				
My voice is cutting out on some notes				
I am having difficulty singing softly				
My voice is tired				

I am having difficulty changing registers				
I am having difficulty with my high notes				
Singing feels like hard work				
I am having difficulty projecting my voice				
I am concerned about my voice				
My voice feels ready for performance if required*				
I am having difficulty sustaining long notes				
Total:	**29**			

EASE scores:
Again, her scores reflect the interview. Nothing too concerning. Vocal fatigue has increased.

P1 – INTERVIEW 3

EASE

1 = Not at all
2 = Mildly
3 = Moderately
4 = Extremely
* Reverse scored

Today …..	**Severity of problem**			
	1	**2**	**3**	**4**
My voice is husky				
My voice is dry/				

scratchy				
My voice crack and breaks				
My throat muscles are feeling over-worked				
MY voice is breathy				
My singing voice feels good *				
The onsets of my notes are delayed or breathy				
My voice feels strained				
I am worried about my voice				
I am having difficulty with my breath for long phrases				
My top notes are breathy				
My voice sounds rich and resonant *				
My voice is cutting out on some notes				
I am having difficulty singing softly				
My voice is tired				
I am having difficulty changing registers				
I am having difficulty with my high notes				
Singing feels like				

hard work				
I am having difficulty projecting my voice				
I am concerned about my voice				
My voice feels ready for performance if required*				
I am having difficulty sustaining long notes				
Total:	**30**			

The main observation here is “my voice is tired” which she stated in the interview.

P2 – INTERVIEW 1

EASE:

1 = Not at all
2 = Mildly
3 = Moderately
4 = Extremely
* Reverse scored

Today …..	**Severity of problem**			
	1	**2**	**3**	**4**
My voice is husky				
My voice is dry/ scratchy				
My voice crack and breaks				
My throat muscles are feeling over-worked				
MY voice is breathy				
My singing voice feels good *				

The onsets of my notes are delayed or breathy				
My voice feels strained				
I am worried about my voice				
I am having difficulty with my breath for long phrases				
My top notes are breathy				
My voice sounds rich and resonant *				
My voice is cutting out on some notes				
I am having difficulty singing softly				
My voice is tired				
I am having difficulty changing registers				
I am having difficulty with my high notes				
Singing feels like hard work				
I am having difficulty projecting my voice				
I am concerned about my voice				
My voice feels ready for performance if required*				

I am having difficulty sustaining long notes				
Total:	**32**			

There is nothing concerning in these scores and nothing that directly contradicts the interview.

P2 – INTERVIEW 2

EASE:

1 = Not at all
2 = Mildly
3 = Moderately
4 = Extremely
* Reverse scored

Today …..	**Severity of problem**			
	1	**2**	**3**	**4**
My voice is husky				
My voice is dry/ scratchy				
My voice crack and breaks				
My throat muscles are feeling over-worked				
MY voice is breathy				
My singing voice feels good *				
The onsets of my notes are delayed or breathy				
My voice feels strained				
I am worried about my voice				
I am having difficulty with my				

breath for long phrases				
My top notes are breathy				
My voice sounds rich and resonant *				
My voice is cutting out on some notes				
I am having difficulty singing softly				
My voice is tired				
I am having difficulty changing registers				
I am having difficulty with my high notes				
Singing feels like hard work				
I am having difficulty projecting my voice				
I am concerned about my voice				
My voice feels ready for performance if required*				
I am having difficulty sustaining long notes				
Total:	**33**			

Vocal fatigue increased to mildly.

P2 – INTERVIEW 3

EASE:

1 = Not at all
2 = Mildly
3 = Moderately
4 = Extremely
* Reverse scored

Today …..	**Severity of problem**			
	1	**2**	**3**	**4**
My voice is husky				
My voice is dry/ scratchy				
My voice crack and breaks				
My throat muscles are feeling over-worked				
MY voice is breathy				
My singing voice feels good *				
The onsets of my notes are delayed or breathy				
My voice feels strained				
I am worried about my voice				
I am having difficulty with my breath for long phrases				
My top notes are breathy				
My voice sounds rich and resonant *				
My voice is cutting out on some notes				

I am having difficulty singing softly				
My voice is tired				
I am having difficulty changing registers				
I am having difficulty with my high notes				
Singing feels like hard work				
I am having difficulty projecting my voice				
I am concerned about my voice				
My voice feels ready for performance if required*				
I am having difficulty sustaining long notes				
Total:	**30**			

P3 INTERVIEW 1

EASE:

1 = Not at all
2 = Mildly
3 = Moderately
4 = Extremely

Today …..	**Severity of problem**			
	1	**2**	**3**	**4**
My voice is husky				
My voice is dry/ scratchy				

My voice crack and breaks				
My throat muscles are feeling over-worked				
MY voice is breathy				
My singing voice feels good *				
The onsets of my notes are delayed or breathy				
My voice feels strained				
I am worried about my voice				
I am having difficulty with my breath for long phrases				
My top notes are breathy				
My voice sounds rich and resonant *				
My voice is cutting out on some notes				
I am having difficulty singing softly				
My voice is tired				
I am having difficulty changing registers				
I am having difficulty with my high notes				
Singing feels like hard work				

I am having difficulty projecting my voice				
I am concerned about my voice				
My voice feels ready for performance if required*				
I am having difficulty sustaining long notes				
Total:	**34**			

P3 contradicts herself saying her throat got dry and then said it isn't dry and EASE score is 2.

“Break a bit” - score 2

Registers score 2

High notes (EASE SCORE 1) – she doesn't mention this but says she is having difficulties changing registers

Projecting (EASE SCORE 1) – yet says she isn't heard

Mostly the EASE scores seem to match what P3 has said in interview with a couple of questionable scores. Perhaps suggesting that the interview made her think these things through a little more as EASE was completed before interview.

P3 INTERVIEW 2

EASE P3 INTERVIEW 2

1 = Not at all
2 = Mildly
3 = Moderately
4 = Extremely
* Reverse scored

Today …..	**Severity of problem**			
	1	**2**	**3**	**4**

My voice is husky				
My voice is dry/ scratchy				
My voice crack and breaks				
My throat muscles are feeling over-worked				
MY voice is breathy				
My singing voice feels good *				
The onsets of my notes are delayed or breathy				
My voice feels strained				
I am worried about my voice				
I am having difficulty with my breath for long phrases				
My top notes are breathy				
My voice sounds rich and resonant *				
My voice is cutting out on some notes				
I am having difficulty singing softly				
My voice is tired				
I am having difficulty changing registers				
I am having				

difficulty with my high notes				
Singing feels like hard work				
I am having difficulty projecting my voice				
I am concerned about my voice				
My voice feels ready for performance if required*				
I am having difficulty sustaining long notes				
Total:	**41**			

P3 scores 1 on strain yet some of her answers contradict this …

P3 scores 1 on worried/concerned about her voice, but there are several suggestions that her technique isn't fully established and there are issues after rehearsals

P3 says her voice is rich and resonant but often talks of breathiness...suggesting there is a gap in vocal understanding

P3 says she is not having difficulty with high notes in EASE table but answers contradict

P3 INTERVIEW 3

EASE

1 = Not at all
2 = Mildly
3 = Moderately
4 = Extremely
* Reverse scored

Today …..	**Severity of problem**

	1	2	3	4
My voice is husky				
My voice is dry/ scratchy				
My voice crack and breaks				
My throat muscles are feeling over-worked				
MY voice is breathy				
My singing voice feels good *				
The onsets of my notes are delayed or breathy				
My voice feels strained				
I am worried about my voice				
I am having difficulty with my breath for long phrases				
My top notes are breathy				
My voice sounds rich and resonant *				
My voice is cutting out on some notes				
I am having difficulty singing softly				
My voice is tired				
I am having difficulty changing registers				

I am having difficulty with my high notes				
Singing feels like hard work				
I am having difficulty projecting my voice				
I am concerned about my voice				
My voice feels ready for performance if required*				
I am having difficulty sustaining long notes				
Total:	**41**			

EASE SCORES:

Singing feels like hard work = 3

YET

My singing voice feels good = 4/1 Extremely

My voice cracks and breaks = 3

YET

I am concerned about my voice = 1

I believe that P3 maybe lacking in some technical knowledge and vocal health in terms of effective warm ups etc.

Appendix AA. Survey Results analysis

SURVEY DATA - Pie charts do not always include any answers not chosen (0%). The charts were created for researcher analysis only – charts presented in the main report show full results.

Q1. When performing in students shows, what singing demands does your part normally entail?

a) Solo singing

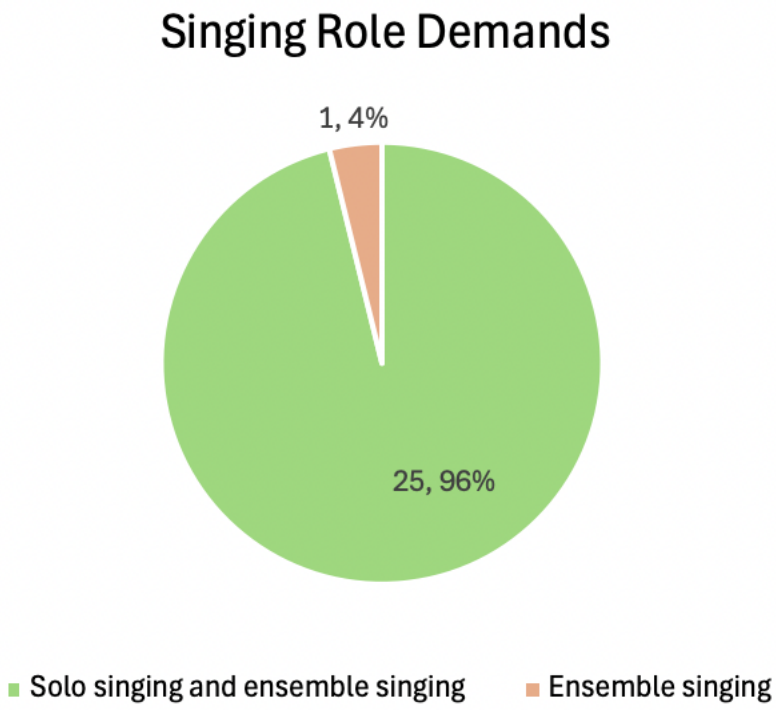
b) Solo singing and ensemble singing

c) Ensemble singing

d) No singing

e) Other - please explain further

f) I have never performed in a student show



Solo singing and ensemble singing (96%)
Ensemble singing (4%)

Q2. Is a vocal warm up part of your show preparation?

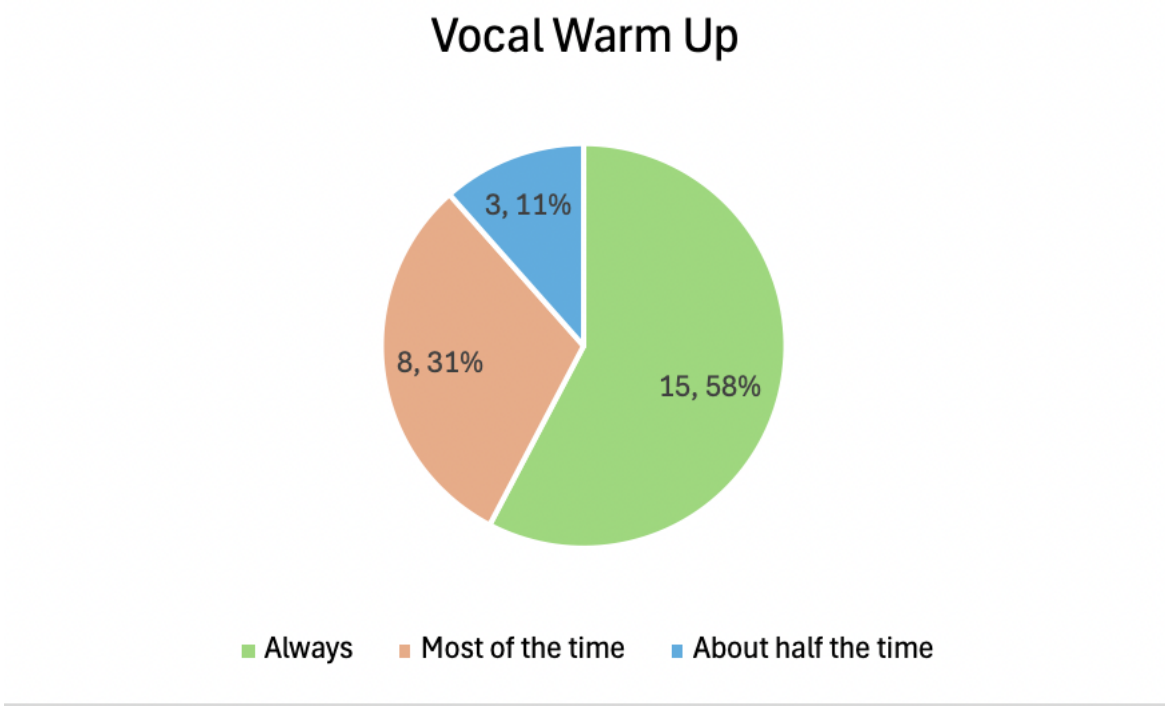
a) Always

b) Most of the time

c) About half of the time

d) Sometimes

e) Never



Always (58%)
Most of the time (31%)
About half of the time (11%)

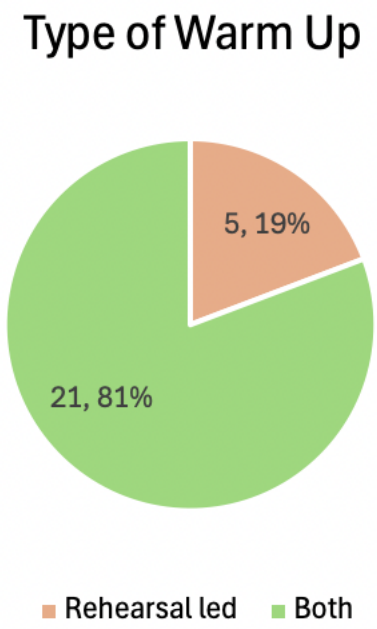
Q3. Is your vocal warm up rehearsal led or do you warm up in your own time?

a) Rehearsal led

b) In my own time - please give a brief description of your own vocal warm up routine

c) Both

d) Other – please explain further



Rehearsal led (19%)
Both (81%)

Q4. When combining singing with movement/dancing, how difficult is it to maintain your usual vocal sound/quality?

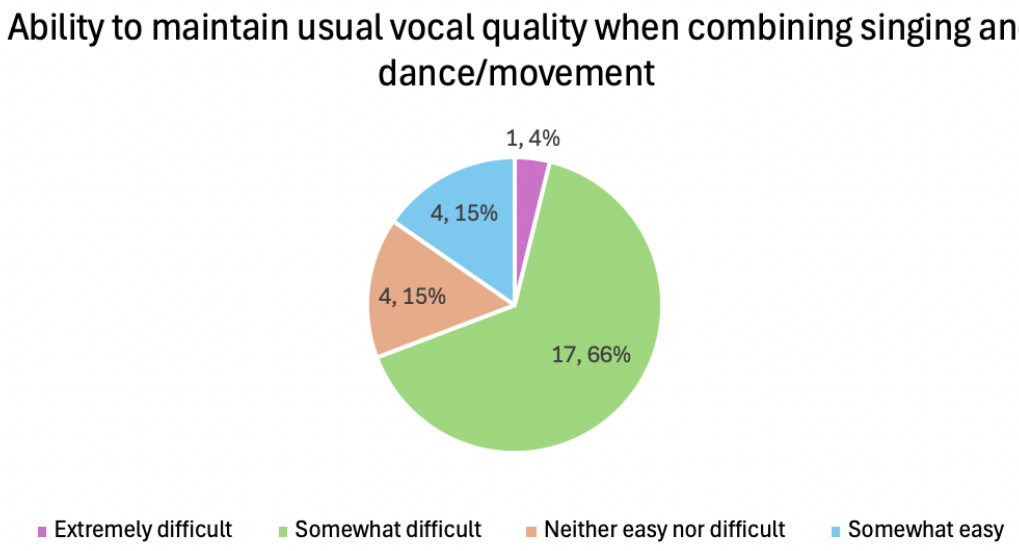
a) Extremely difficult - please explain further

b) Somewhat difficult - please explain further

c) Neither easy nor difficult - please explain further

d) Somewhat easy - please explain further

e) Extremely easy - please explain further



Extremely difficult - please explain further (4%)

- Need further training in putting these two skills together!

Somewhat difficult - please explain further (66%)

- If the choreography is demanding in terms of stamina I find it hard to sustain the same singing quality
- Struggle with breath control and awareness of dynamics
- I can maintain a load strong song but my technique is definitely weakened as well as my breathing.
- Find it difficult to sustain notes in my higher range in physically demanding choreography. All breath control is lost and feels like voice is in throat
- It's easier to carry my voice through simple movement but more high energy dance takes my breath away from my voice
- It is hard to maintain vocal control and clear diction whilst singing and dancing at the same time.
- I can tend to struggle with breath control so whilst increasing movement I tend to lose my technique and volume
- Sometimes when certain directions are given, you have to sing in compromised

position where head neck alignment is absent and certain levels of movement reduces the ability to breathe efficiently for singing
- If my stamina is not very good, I struggle to focus on my breath control while singing
- It takes some time to vocally adjust to the physical demands of the movement, but eventually these things combine
- Sometimes the singing isn't my main priority and then I end up not singing as well as I could
- The body is trying to work in two different ways
- Over time and in gaining more experience, my vocal stamina has improved massively. It is important for me to ensure I am singing to full potential during rehearsals so doing both dancing and singing simultaneously becomes habit.
- The use of voice when moving creates difficulty when having to sing higher or notes that would usually need anchoring or added support
- It's difficult when first starting to combine singing whilst dancing in rehearsals as you have to figure out where you're going to be able to breathe and also sometimes you have to adapt what you're doing whilst singing to something else as a movement or dance may not allow for you to use your usual techniques but after rehearsing and understanding what you need to do to achieve the sound you want and to be able to do the choreography I find I can achieve the same vocal quality whilst performing.
- Physical movement always effects the voice it's how well you can control that

Neither easy nor difficult - please explain further (15%)

- Hard to maintain stamina, sometimes feels like I overcompensate by singing louder and am unable to blend
- Depends on my stamina and how much I'm keeping up with my fitness
- Stamina, ensuring good vocal quality
- Due to lots of rehearsal it gets built up

Somewhat easy - please explain further (15%)

- I find my physical movement doesn't affect my vocals
- As I've been performing for a while. I have been able to gain the vocal stamina and diaphragmatic strength to sing and dance
- I have a lot of stamina and can control my breath easily but can be hard with a big FULL OUT number
- Working on stamina and also the adrenaline would kick in at the time

SUMMARY
Repetitive Words:
Somewhat difficult - please explain further (66%)
Words: Breath/Breathe/Breathing x 7, Control x 7, Struggle x 3, Stamina x 3, Demanding x 2.
Significant phrases:
Movement: "Physical movement always effects the voice", "body is trying to work in two different ways", "you have to adapt what you're doing whilst singing"
Breath: "takes my breath away", "tend to struggle with breath control", "sing in compromised position...reduces the ability to breathe efficiently", "struggle to focus on my breath", "All breath control is lost"

Technique: “my technique is definitely weakened”, “It takes some time to vocally adjust”, “difficulty when having to sing higher or notes that would usually need anchoring or added support”
Difficulty: “I find it hard”, “hard to maintain vocal control”, “the singing isn't my main priority”

Neither easy nor difficult - please explain further (15%)
Words: Stamina x 3
Significant phrases:
Volume: “feels like I overcompensate by singing louder”, “unable to blend”

Somewhat easy - please explain further (15%)
Words: Stamina x 3, Breath x 1
Significant phrases:
Movement: “physical movement doesn’t affect my vocals”
Breath: “I have a lot of stamina and can control my breath easily”
Difficulty: “can be hard with a big FULL OUT number”

HIGHGEST SCORING WORDS across question: Breath/Breathing/Breathe x 9, Stamina x 9
SIGNIFICANT TOPICS: Breath, Technique, Movement, Difficulty
QUAL THOUGHTS: Physical movement IS affecting vocal quality for many, with the exception of two comments in the “Somewhat easy” option. Participants discuss loss of breath control the most followed by technical vocal control. There is certainly a discussion here about educating singers on how to combine singing with dance.
QUANT THOUGHTS: Most replied with “Somewhat difficult”. Nobody chose “Extremely easy”. See pie chart.

Q5. How much knowledge do you have about managing the combination of singing and dancing/movement?

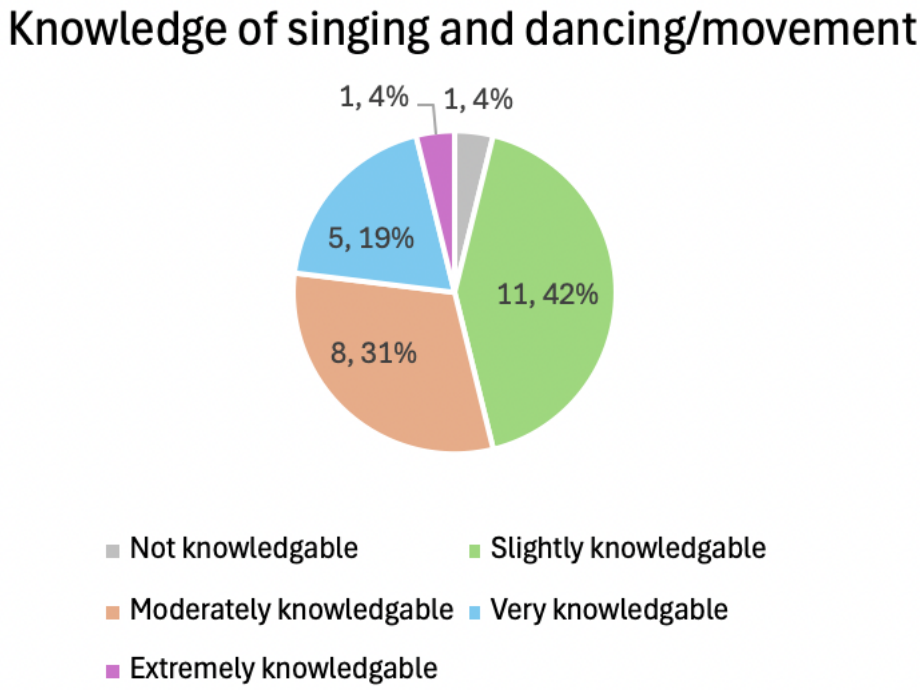
a) Not knowledgeable at all

b) Slightly knowledgeable

c) Moderately knowledgeable

d) Very knowledgeable

e) Extremely knowledgeable



Not knowledgeable (4%)
Slightly knowledgeable (42%)
Moderately knowledgeable (31%)
Very knowledgeable (19%)
Extremely knowledgeable (4%)

Q6. How likely are you to stay hydrated during student show rehearsals?

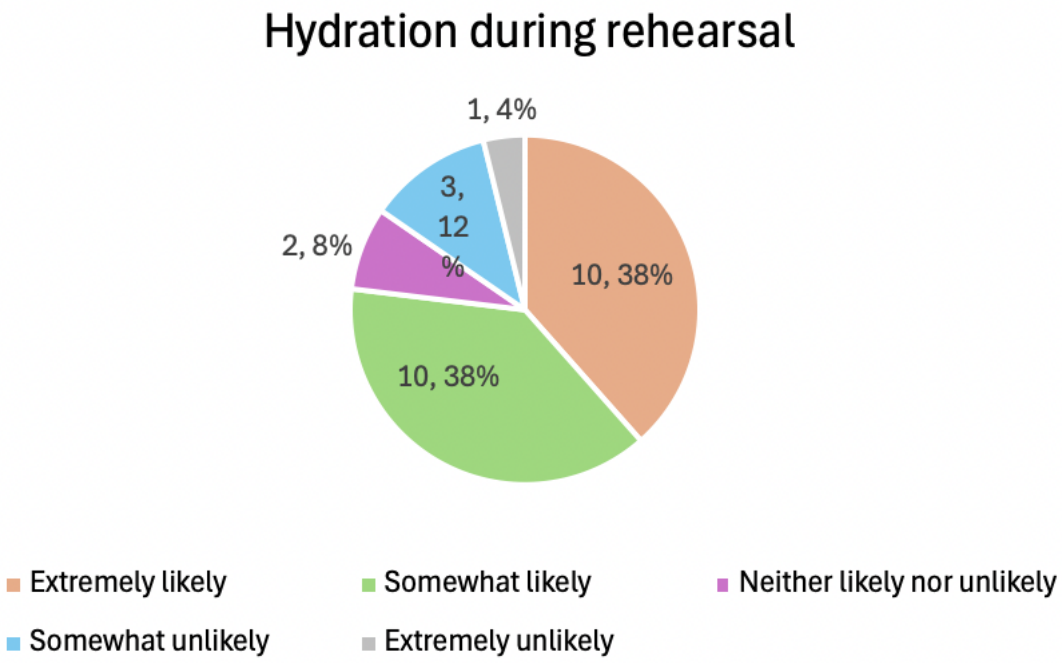
a) Extremely likely

b) Somewhat likely

c) Neither likely nor unlikely

d) Somewhat unlikely

e) Extremely unlikely



Extremely likely (38%)
Somewhat likely (38%)
Neither likely or unlikely (8%)
Somewhat unlikely (12%)
Extremely unlikely (4%)

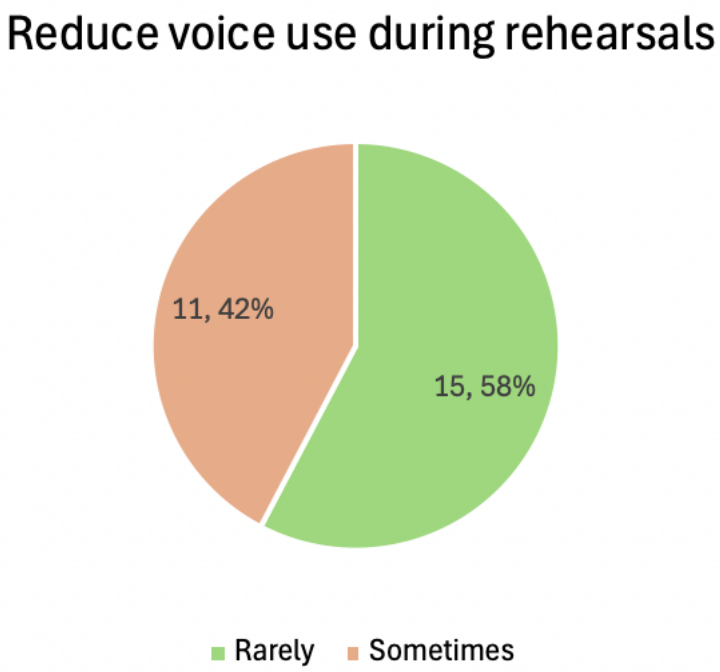
Q7. Do you receive allocated time to reduce voice use during rehearsals?

a) Rarely

b) Sometimes

c) Most of the time

d) Other- please explain further



Rarely (58%)
Sometimes (42%)

Q8. How much do you use your voice during a rehearsal break?

a) None at all

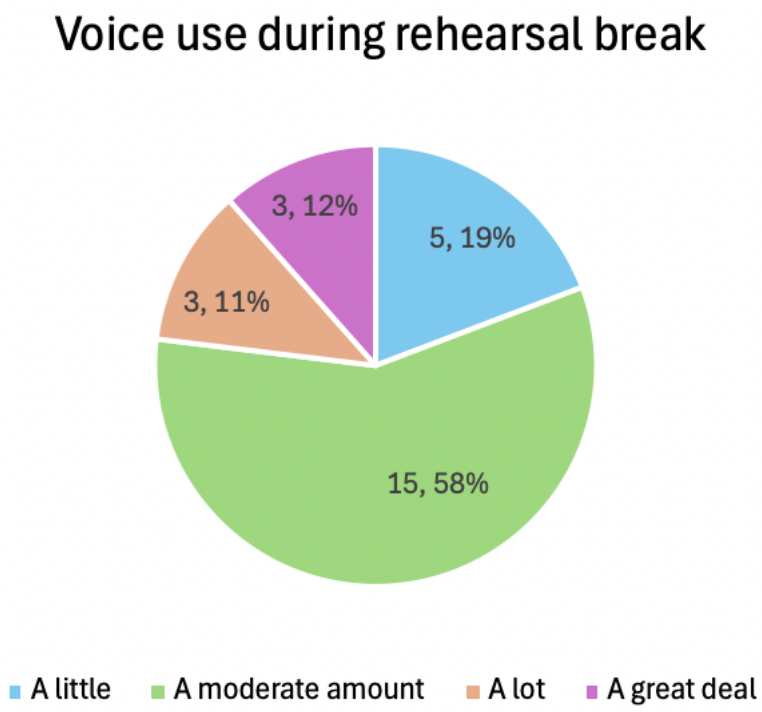
b) A little

c) A moderate amount

d) A lot

e) A great deal

f) Other - please explain further



A little (19%)
A moderate amount (58%)
A lot (11%)
A great deal (12%)

Q9. Is a vocal cool down part of your end of rehearsal process?

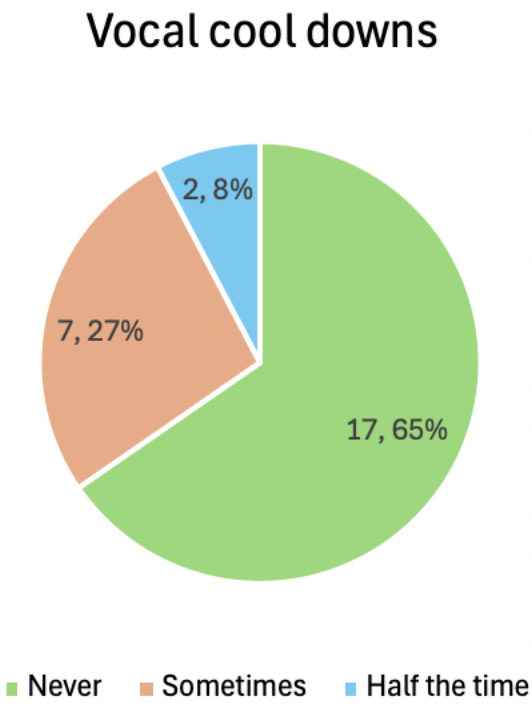
a) Never

b) Sometimes

c) About half the time

d) Most of the time

e) Always



Never (65%)
Sometimes (27%)
Half the time (8%)

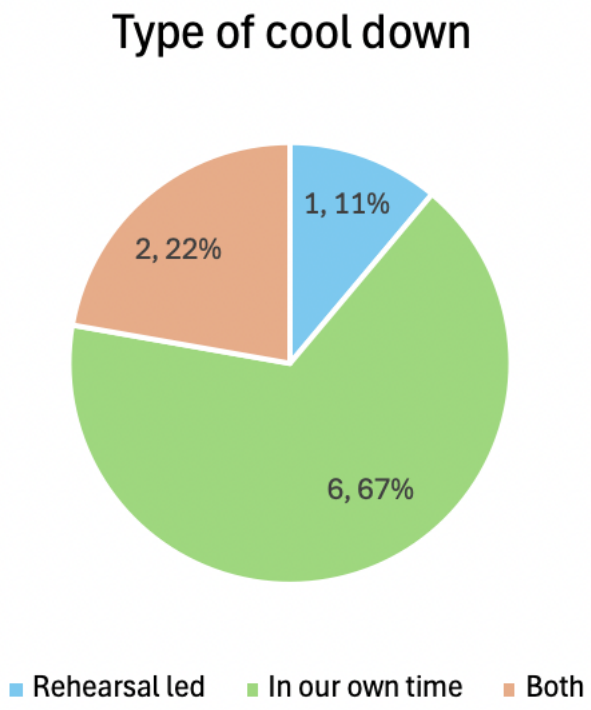
Q10. Is your vocal cool down rehearsal led or do you cool down in your own time?

a) Rehearsal led

b) In my own time - please give a brief description of your own vocal cool down routine

c) Both

d) Other - please explain further



Rehearsal led (11%)
In my own time - please give a brief description of your own vocal cool down routine (67%)

- SOVT sounds
- Lip trills and lower hums.
- Using sirens gong down the scale, lip trills, humming
- A combination of sirens slowly down from the top to the bottom of my range, into some vocal fry, and light neck stretches and throat massage
- Vocal fry
- Only short, consisting of sirens and lip trills through the vocal range.

Both (22%)
SUMMARY
Repetitive Words:
Lip trills x 3, Sirens x 3, Vocal fry x 2, Hum/Humming x 2, Range x 2.
HIGHGEST SCORING WORDS across question: Lip trills x 3, Sirens x 3
QUAL THOUGHTS: Of those participants who DO cool downs, they seems to know what exercises are suitable for this.
QUANT THOUGHTS: Most replied “In my own time”, suggesting that these participants

don't experience cool downs within the rehearsal sessions.

Q.11 Do you notice a difference in the quality of your voice at the end of a rehearsal? Please describe the changes in your own words.

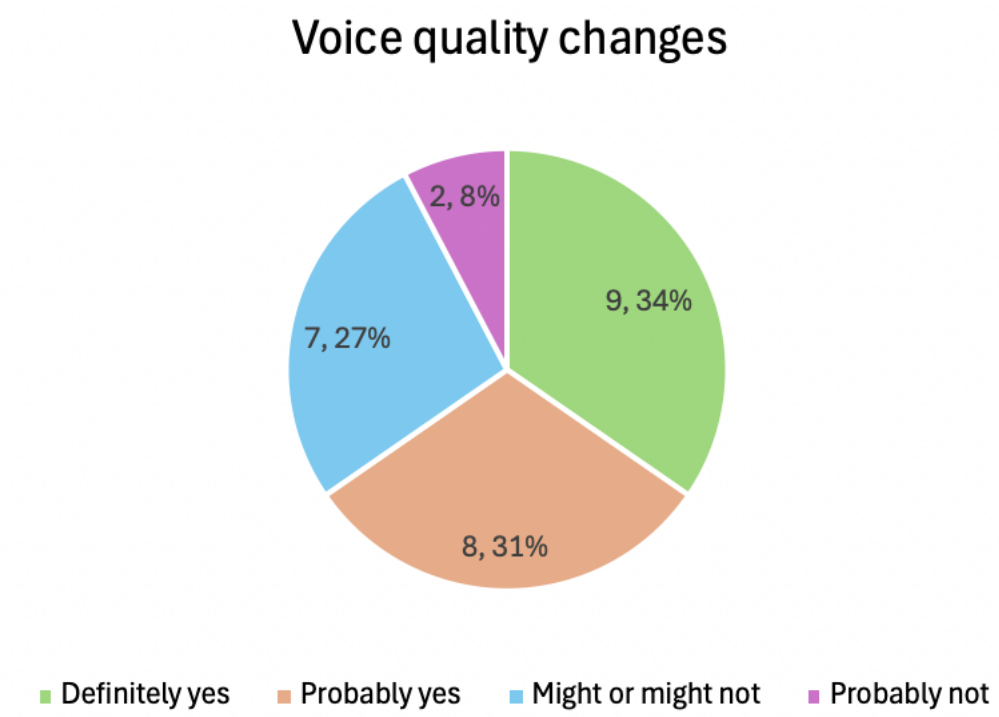
a) Definitely yes

b) Probably yes

c) Might or might not

d) Probably not

e) Definitely not



Definitely yes **(34%)**

- I feel vocally tired often
- My throat is usually very achy.
- I feel more warmed up and have a clearer tone
- My voice is tired and seems strained with a very high larynx
- Uses feeling tired/fatigued, however once recovered, voice feeling stronger and endurance is built.
- My vocal technique and placement seems a lot better
- Used and tired
- Depending on the intensity of the song, but yes I notice a slight fatigue feeling and singing becomes more effort full.
- Depending on consistency and for how long my voice deepens and can become raspy in worst cases

Probably yes (31%)

- Sometimes it feels quite tired with vocal fry
- Sometimes a bit tired and sometimes it sounds lower.
- As a rehearsal and day goes on my voice gets warmer and looser and I would say in general my voice doesn't get that tired.
- Rehearsals benefit my voice to be louder and have good diction. since I am constantly moving around it can be difficult to keep up with stamina yet it's also beneficial to help me improve on controlling my notes and diction.
- Sometimes it's tired
- Overused
- Depending on the style of singing, sometimes it can feel tired/can be hoarse
- After a rehearsal I find I am either lovely and warmed up or my voice is fatigued and needs rest. This depending on what vocal effort was required for the rehearsal

Might or might not **(27%)**

- A little tired sometimes
- Depends on amount of singing, if a lot then definitely feels tired
- If I have been sat in my mixed register for the whole rehearsal then my natural chest voice is raspy and aspirate. Find it difficult to talk at a normal level
- It all depends on how much I use it. If I'm running a number which I sing in repeatedly in rehearsal I notice a slight strain. However, if I'm just doing ensemble work I don't find it strains my voice or notice any changes really.
- Sometimes there is less strain, sometimes there is more aching within my throat
- It often depends on the material, but if it is particularly taxing music vocally I will find my voice to feel tired and airy
- Depending on what we've been doing at the end of rehearsing sometimes my voice feels great and I feel like I'm really warmed up and I can keep singing whereas other times my voice can feel very tired and scratchy it just depends on how much movement/dance we've done, how tired i've been, just lots of external factors it just depends.

Probably not (8%)

- Still sound the same and still able to speak normal volume
- Sometimes if it's been heavy singing my voice might feel a bit tired but most of the time no difference

SUMMARY
Repetitive Words:
Definitely yes
Words: Tired x 5, Strained x 1, Warmed x 1, Fatigue/Fatigued x 2
Significant phrases: Negative: "feel vocally tired often", "throat is usually very achy", "voice is tired and seems strained", "feeling tired/fatigued", "Used and tired", "I notice a slight fatigue", "can become raspy in worst cases"
Significant phrases: Positive: "feel more warmed up and have a clearer tone",

“technique and placement seems a lot better”
Probably yes
Words: Tired x 5, Warmed/Warmer x 12, Fatigue x 1
Significant phrases Negative: **“**quite tired with vocal fry”, “Overused”, “can be hoarse”, “ voice is fatigued and needs rest”
Significant phrases: Positive:“my voice gets warmer and looser”, “ lovely and warmed up”
Might or might not
Words: Tired x 5, Strain x 2, Warmed x 1
Significant phrases Negative: **“**definitely feels tired”, “voice is raspy and aspirate”, “aching within my throat”, “voice to feel tired and airy”, “voice can feel very tired and scratchy”
Significant phrases Positive: **“**I don’t find it strains my voice or notice any changes really”, “less strain”, “voice feels great and I feel like I’m really warmed up”
HIGHGEST SCORING WORDS across question: Tired x 14, Warmed/Warmer x 4, Strain/Strained x 3, Fatigue x 3
QUAL THOUGHTS: There is a combination of both positive and negative feedback about vocal quality changes after rehearsals – mostly negative. This suggests to me at this stage that this is either to do with experience (perhaps some students have more singing experience than others) or there is lack of vocal direction happening within the rehearsal, or vocal health education is not happening prior to rehearsals.
QUANT THOUGHTS: Most replied “Definitely yes”, followed closely by “Probably yes”.

Q.12 At what stage of the rehearsal process (from first rehearsal to final run through) do you use microphones?

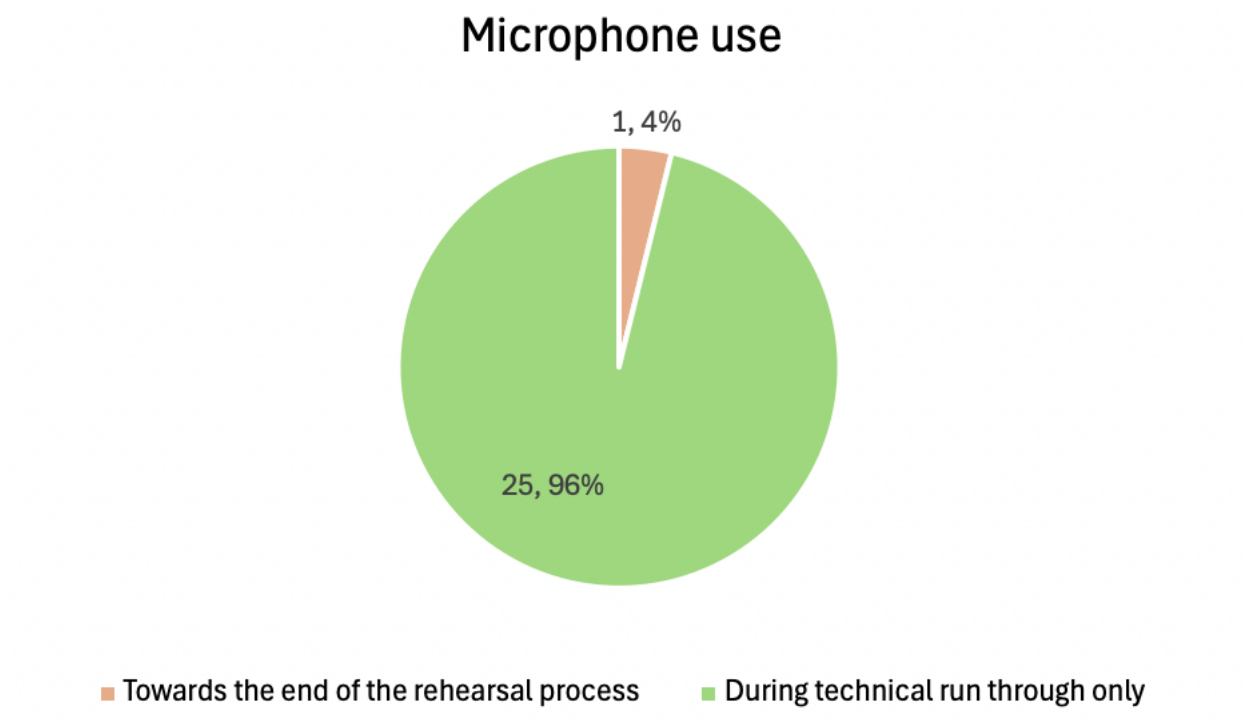
a) We use microphones in all rehearsals

b) Part way through the rehearsal process

c) Towards the end of the rehearsal process

d) During technical run through only

e) Other - please explain further



Towards the end of the rehearsal process (4%)
During technical run through only (96%)

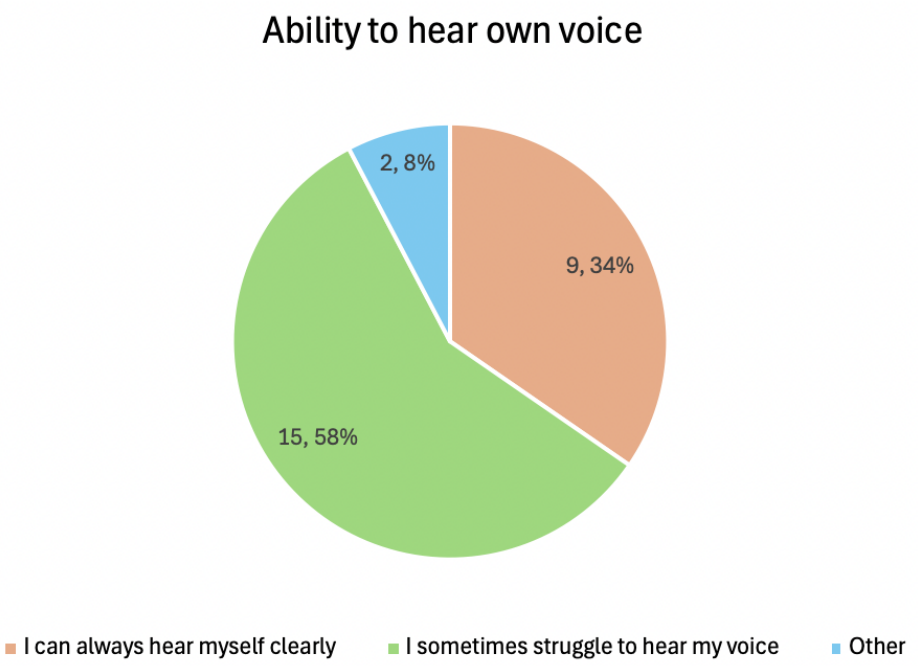
Q.13 During rehearsal, if microphones are not used, can you hear your own singing voice over the music?

a) I can always hear myself clearly

b) Sometimes I struggle to hear my voice

c) I always struggle to hear my voice

d) Other- please explain further



I can always hear myself clearly (34%)
I sometimes struggle to hear my voice (58%)

Other – please explain further. (8%)

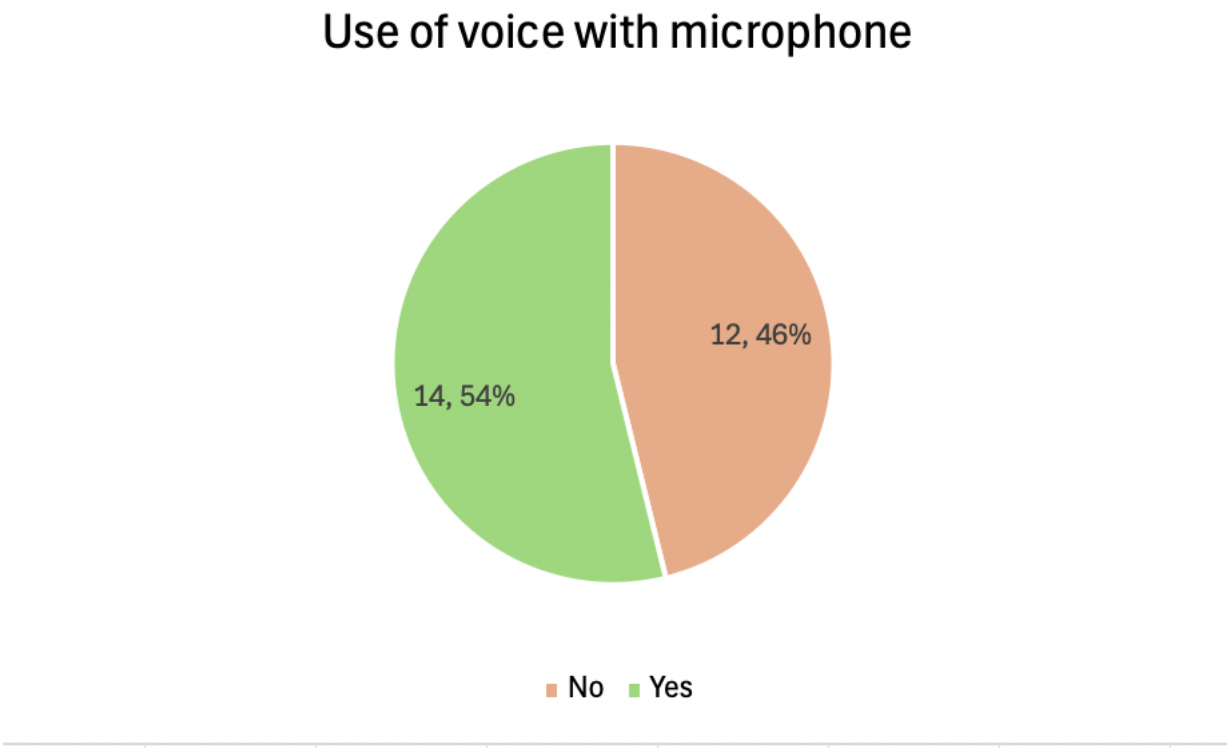
- I can hear myself at times dependant on volume of everyone with harmonies
- Solo and small ensemble singing yes, large ensemble, sometimes not

QUAL THOUGHTS: Seems to be dependant on ensemble.
QUANT THOUGHTS: Most replied “Sometimes struggle” followed by “hear myself clearly”. See pie chart.

Q14. When using microphones, do you notice any difference in the way that you use your voice?

a) No

b) Yes - please explain further



No (43%)
Yes - please explain further (54%)

- I don't have to project and worry about my volume as much, I feel less strain
- I do not have to project are harshly
- Using my mix more, less volume
- I feel like the microphone doesn't pick up the way I have learned to naturally sing. I have found myself directing my voice into a microphone which changes placement and register and I often feel strained. Raspy and aspirate
- If I am belting a song lyrics, I have to tone down my voice and have more control. Whereas, if I'm not using a microphone I feel more free as I know I have to create louder sound to be heard. Projection has to be controlled more or sometimes the volume can be adjusted to help not sound too loud in a microphone.
- I tend to back off a little, but in most cases the microphone balance compared to the music or the lack of presence of monitors on stage mean that you have to fight to be heard, usually resulting in additional constriction.
- I feel less pressure to push my voice to be able to hear myself
- I have to be quieter and not project as far
- Project less - less strain on voice
- I have an stronger awareness of my breathing as this is often picked up very loudly on the microphone.

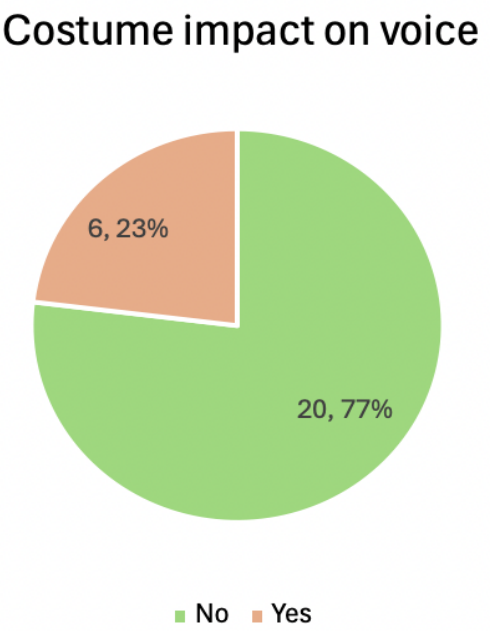
- Projecting a little more incase it doesn't work
- No for the most part, however if there is a belted note, sometimes that may be too loud/too much for the mic so I will adjust accordingly
- I sometimes allow myself to use less effort in projecting as the monitors allow me to hear myself and therefore I can judge the level of volume I produce
- In solo singing I feel like I don't need to push as much, however I don't have a lot of time to adjust vocally to my mic usually

SUMMARY
Repetitive Words:
Project/Projecting x 7, Volume x 5, Strained/Strain x 2, Louder/loud x 3
Significant phrases Negative: **"**I often feel strained. Raspy and aspirate", "if I'm not using a microphone I feel more free", "you have to fight to be heard, usually resulting in additional constriction", "Projecting a little more incase it doesn't work",
Significant phrases Positive: **"**I feel less strain", "I do not have to project are harshly", "less volume", "less pressure to push my voice", "less strain on voice"
QUAL THOUGHTS: A combination of positive and negative answers. Some concern about microphones and lack of trust in the sound – for example, still pushing even with a microphone "incase it doesn't work"! Some education on mic technique seems to be needed in some cases.
QUANT THOUGHTS: Most replied "Yes" but close answers = 57% vs 43%.

Q.15 Has the use of costume in dress rehearsal impacted your voice?

a) No

b) Yes - please explain further



No (77%)
Yes - please explain further (23%)

- I feel it depends on where the costume fits and how I feel in the costume
- I can tend to get distracted by ensuring the costume is being used correctly as well as the fitting sometimes altering my breath or technique.
- Makes me think more on the acting and character which helps bring my voice to life
- Tight clothing has often made breathing feel difficult or has changed the posture I may have once been used to singing the song in
- I had to wear a plastic bonnet which made it difficult to hear the music and myself.
- I believe costume is the final piece to a performance it get me in to the character on a deeper level

SUMMARY
Repetitive Words:
Breathing/Breath x 2
Significant phrases Negative: "altering my breath or technique", "Tight clothing has often made breathing feel difficult or has changed the posture", "I had to wear a plastic bonnet which made it difficult to hear the music and myself"
Significant phrases Positive: "get me in to the character on a deeper level", "helps bring my voice to life"
QUAL THOUGHTS: Some students answered this in relation to character, bringing character "voice to life", however, I was more interested in negative responses and interesting to see how it DOES impact the voice.
QUANT THOUGHTS: Most replied "No". Are some unaware of how costume can impact posture/hearing etc?

Q.16 During the rehearsal process, how often do you feel with vocally tired?

a) Never

b) Sometimes

c) About half the time

d) Most of the time

e) Always

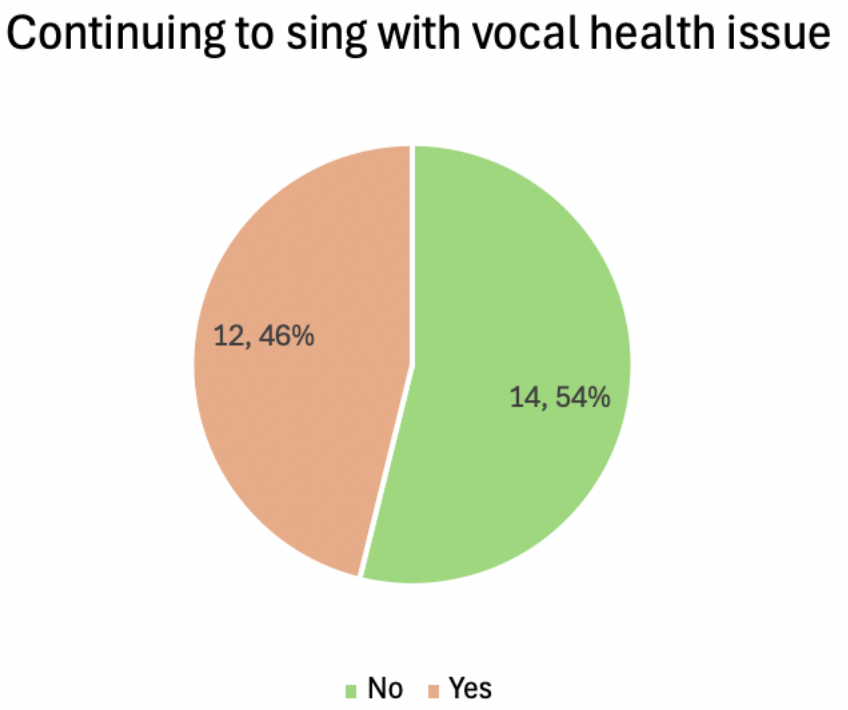


Never (4%)
Sometimes (50%)
Half the time (31%)
Most of the time (11%)
Always (4%)

Q.17 Have you ever continued to sing during rehearsals when you are aware you may have a vocal health issue?

a) No

b) Yes - please explain further



No (54%)
Yes - please explain further (46%)

- We often don't get vocal rest and it isn't taken seriously
- If I'm ill I often do still sing if I don't feel pain
- I feel a level of responsibility to be singing as well.
- Diagnosed with grade 2 tonsillitis which are on a waiting list to be removed but I sing regardless
- I don't want to let others down
- I wasn't completely sure if it was vocal health or if I was having a bad week
- The pressure of being the main role
- Pressure to carry on
- After illness, I had a show in which I was forced to push my voice at a time it already felt weaker.
- No matter if I have a cough/cold I am still able to sing
- If I've not been feeling well and i know my voice probably needs the rest I will sometimes continue to push through as I know I can rest and sort my voice out at home as I'm aware that time is precious in rehearsals and even if I don't sound incredible it's helpful for an MD to just be able to hear harmonies so they can troubleshoot any problems.
- If I'm a lead in most cases I have no choice to carry on but maybe in a reduced

volume

SUMMARY

Repetitive Words:

Rest x 3, Pressure x 2, Push x 2

Significant phrases: "isn't taken seriously", "do still sing if I don't feel pain", " level of responsibility to be singing", "don't want to let others down", "wasn't completely sure if it was vocal health or if I was having a bad week", "pressure of being the main role", "Pressure to carry on", "I was forced to push my voice", "if I have a cough/cold I am still able to sing", "continue to push through as I know I can rest and sort my voice out at home", " I'm a lead in most cases I have no choice to carry on"

QUAL THOUGHTS: These answers are concerning...there is a suggestion that vocal health isn't "taken seriously", feeling of pressure to continue even if voice is suffering and needs rest.

QUANT THOUGHTS: 50/50 answers here suggesting lack of consistent awareness.

Q.18 If you had a concern about your voice before, during or after a rehearsal, how likely would you be to report it to the rehearsal director?

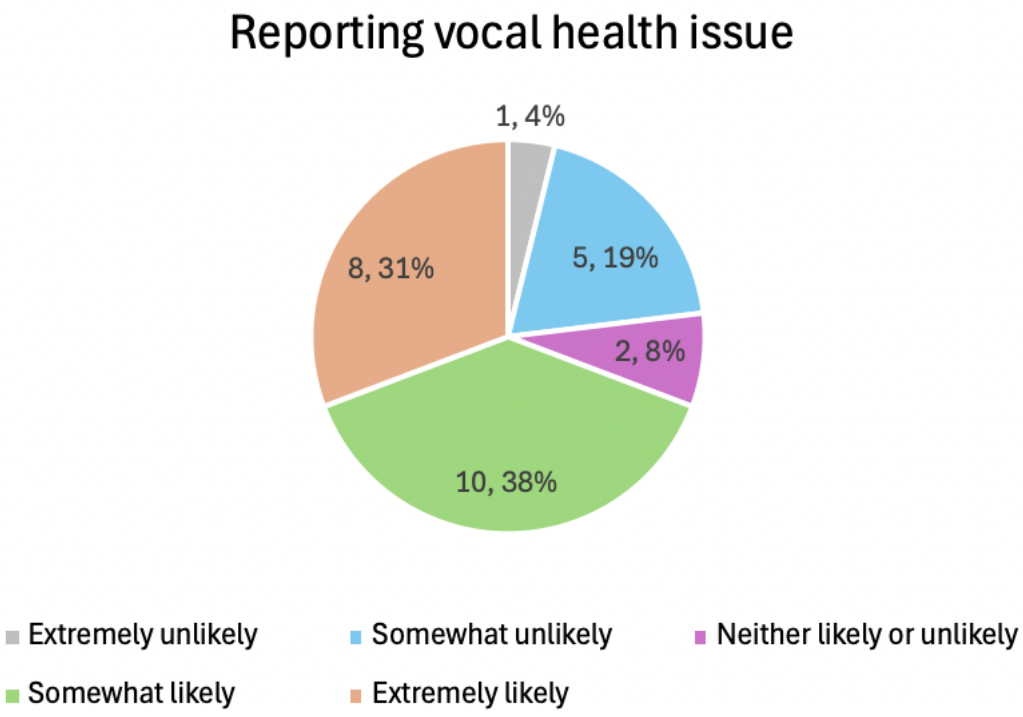
a) Extremely unlikely - please explain further

b) Somewhat unlikely - please explain further

c) Neither likely nor unlikely - please explain further

d) Somewhat likely - please explain further

e) Extremely likely - please explain further



Extremely unlikely - please explain further (4%)

- Unless I had completely lost my voice, there is no reason to tell them as long as no injury occurs

Somewhat unlikely - please explain further (19%)

- It isn't sometimes that gets taken seriously often
- If it's a major issue then I'll raise it but mostly I take care of it on my own
- I would usually mention it to my singing teacher to ask for advise on what to do, but not to the creative team of the show itself
- I just would likely try to deal with the issue myself, and then if it got worse I would let the SM and director know, but in the first instance I would probably keep it to myself
- I believe it would be my issue to resolve, I would let them know if I needed to rest though.

Neither likely nor unlikely - please explain further (8%)

- Depends on the director
- Not feel confident too

Somewhat likely - please explain further (38%)

- It depends how bad it is, and how I think they are to react.
- I wouldn't go completely on vocal rest but I'd take it easier during ensemble singing, then power out a solo if I needed to
- I would speak to them if they were free to chat.
- I might just bring up to the MD that I'm not well
- College tells us the attitude that you get on with it and won't be allowed in the professional world
- If the rehearsal wasn't a particularly important one, I would hope a director would understand you taking it easy.
- If I have lost my voice (which nearly happened once) I would say before rehearsal
- I make sure to tell them and say I'll not be using it fully to prevent anything worse happening
- I will most likely let the director know if my voice is tired or I am losing my voice as then they will know what level of vocal effort to expect
- It depends on how bad my voice feels, if I feel like no sound is coming out or if I were to push sound out I'd hurt myself I'd let the director know but if I know it's just going to be a bit scratchy or uncomfortable I can push through because I know I can rest and sort my voice out at home

Extremely likely - please explain further (31%)

- I would want them to be aware that I am unable to perform to my usual standard
- I have and I tell the director but mainly for fear of underperforming. I would rather them know the reason why I may not be singing at full voice
- I feel confident enough to make my director aware as my vocal health is just as important as my physical health, so if I was to be physically injured they should allow me to rest so it should be the same for our voices.
- If I know my voice isn't feeling as strong I will always report to the director
- I have told them in the past and always will as my vocal health comes first
- My tutors are very understanding with vocal health so it would be important to let them be aware if I can't sing at the moment in time.
- I need to take whatever needs/precautions necessary to be safe and healthy it only with voice but the whole body
- I would always tell a teacher-whether they would care is another story

SUMMARY
Words: - perhaps use certain phrases instead here due to lack of repeated words...
Extremely unlikely - please explain further
Significant phrases: "no reason to tell them as long as no injury occurs"
Somewhat unlikely - please explain further
Significant phrases: " mostly I take care of it on my own", " deal with the issue myself", "probably keep it to myself", " my issue to resolve", "I would let them know if I needed to

rest”

Neither likely nor unlikely - please explain further

Significant phrases: “Depends on the director”, “Not feel confident too”

Somewhat likely - please explain further

Significant phrases: “It depends how bad it is”, I wouldn’t go completely on vocal rest”, “ if they were free to chat”, “ bring up to the MD that I'm not well”, “College tells us the attitude that you get on with it and won’t be allowed in the professional world”, “ I would hope a director would understand you taking it easy”, “I would say before rehearsal”, “say I’ll not be using it fully to prevent anything worse happening”, “let the director know if my voice is tired or I am losing my voice”, “ It depends on how bad my voice feels...a bit scratchy or uncomfortable I can push through because I know I can rest and sort my voice out at home”

Extremely likely - please explain further

Significant phrases: “I would want them to be aware”, “I tell the director but mainly for fear of underperforming”, “I feel confident enough to make my director aware”, “I will always report to the director”, “My tutors are very understanding with vocal health”, “I would always tell a teacher-whether they would care is another story”

QUAL THOUGHTS: I am glad I kept the survey open, as when I initially looked at these answers, I was concerned that nobody felt they could talk to their director. However, there is a combination of answers here with a few concerning ones such as “whether they would care is another story” and “no reason to tell them as long as no injury occurs”, the latter suggesting they may carry on until there is damage.

QUANT THOUGHTS: Most replied “Somewhat likely” followed closely by “extremely likely”. A few suggest they are afraid to voice concerns.

Q.19 How long is a typical show rehearsal that you are required to attend?

a) Up to 1 hour

b) Up to 2 hours

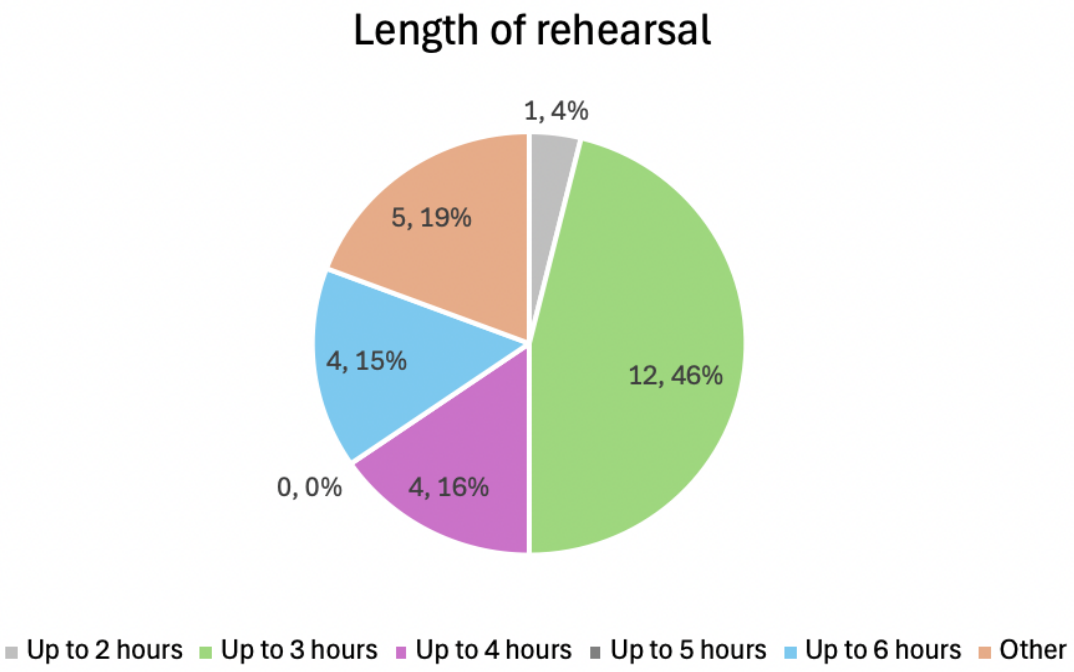
c) Up to 3 hours

d) Up to 4 hours

e) Up to 5 hours

f) Up to 6 hours

g) Other - please explain further



Up to 2 hours (4%)
Up to 3 hours (46%)
Up to 4 hours (16%)
Up to 5 hours (0%)
Up to 6 hours (15%)
Other - please explain further (19%)

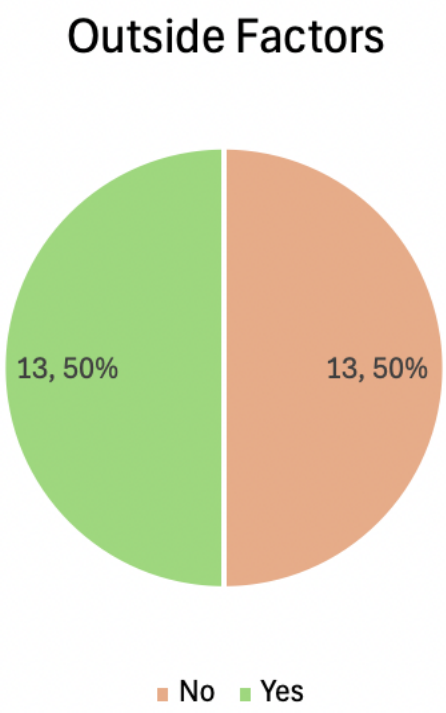
- 9am-6pm
- 8 hours
- For the end of our degree Musical, rehearsals can be from 9am-6pm.
- Dependant on how long the class is for the rehearsal
- Rehearsals can differ due to call times etc. Solo calls often only last 1 hour however full cast can last all day

QUANT THOUGHTS: Most replied “Up to 3 hours” with contrasting 9am – 6pm.

Q,20 Thinking about your lifestyle outside of show rehearsals, is there anything that you think may contribute to poor vocal health?

a) No

b) Yes - please explain further



No (50%)
Yes - please explain further (50%)

- I tend to practice for rehearsals without warming up
- My job requires me to talk a fair bit.
- I have to use a microphone in my job but the microphone is quiet and music is loud. I have to project over children so usually means straining and shouting. Also poor hydration I struggle with drinking water and can't drink 8 glasses a day.
- I tend to talk a lot, so I feel my voice is always in use, which after singing and then talking will create a soreness and fatigue to my voice.
- Chatting in a loud setting.
- Alcohol, vaping, screaming (going out)
- The consumption of alcohol or caffeine will sometimes depress my larynx or dehydrate me, therefore I refrain from consuming it through rehearsals processes
- Teaching children part time
- I'm aware that at times I don't drink enough whilst I'm doing lots of exercise.
- Exposed to cold weather
- I often do lots of singing outside of rehearsals which may impact my vocal health due to overuse

- Vaping/smoking I know isn't great and alcohol I know affects my voice the day after but I only do these things when I know I don't have to use my voice extensively the next day
- I don't drink enough water as I know I should

SUMMARY

Repetitive Words:

Talk/Talking/Chatting x 5, Water/Hydrate/Hydration/Dehydrate x 5, Alcohol x 3, Vaping x 2.

Significant phrases: **"**talk a fair bit", "I have to project over children... I struggle with drinking water", "talk a lot", "Chatting in a loud setting", "screaming (going out)", "consumption of alcohol or caffeine", "Teaching children", "I don't drink enough", "Exposed to cold weather", "lots of singing outside of rehearsals", "Vaping/smoking I know isn't great and alcohol I know affects my voice the day after",

QUAL THOUGHTS: Participants seem aware of what may affect their voice outside of training.

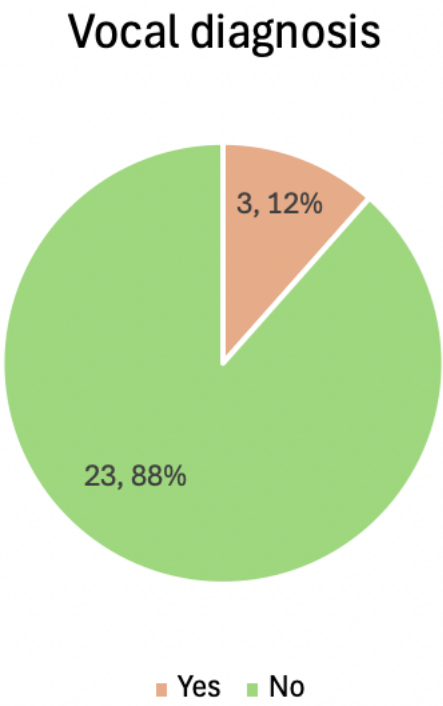
QUANT THOUGHTS: Almost 50/50 here, suggesting inconsistent understanding.

Q.21 Are you currently suffering with any vocal problems that have been officially diagnosed?

a) Yes – please specify the vocal diagnosis if you happy to share this information

b) No

c) Rather not say



No (88%)
Yes (12%)

Yes – please specify the vocal diagnosis if you happy to share this information

- Unsure if vocal. But I have grade 2 chronic tonsillitis. Also diagnosed with rhinitis which can make nasal and throat passage swell.
- I have vocal damage from glandular fever
- I have bent cartilage in my nasal passage over one side this changes my breathing capacity and sometimes alters vocal technique

QUANT THOUGHTS: Most replied do not have any vocal issues diagnosed.

Q.22 How would you rate your knowledge on vocal health for singers?

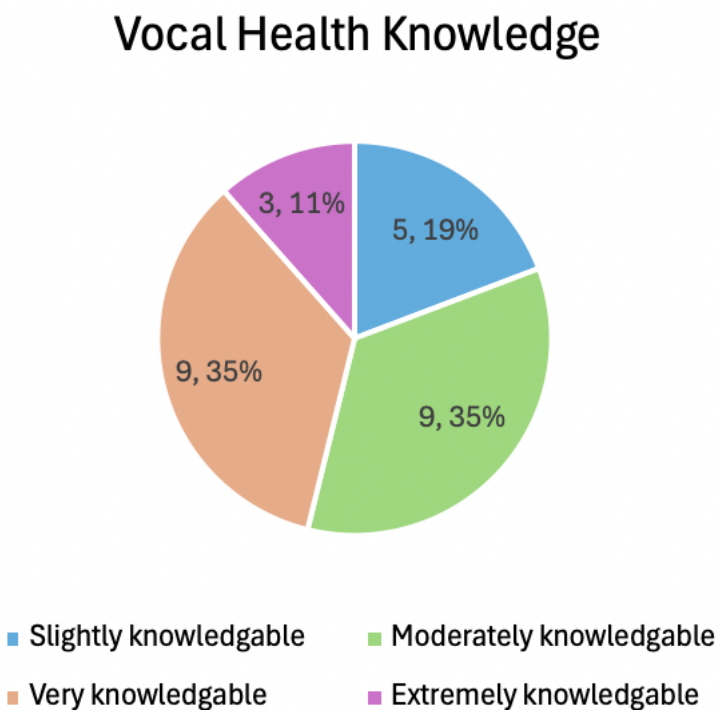
a) Not knowledgeable at all

b) Slightly knowledgeable

c) Moderately knowledgeable

d) Very knowledgeable

e) Extremely knowledgeable

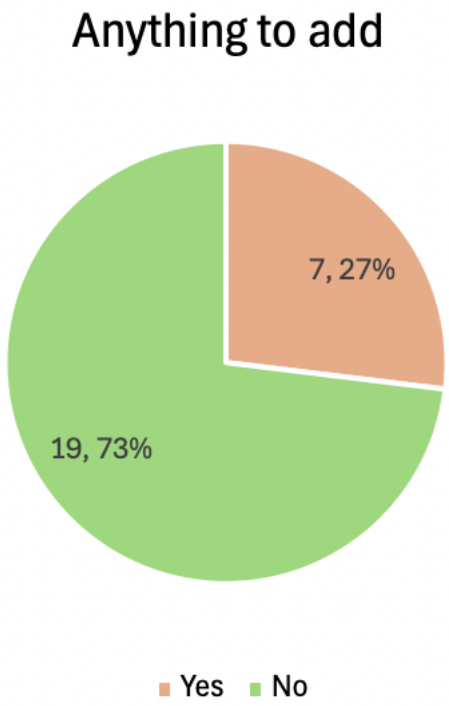


Slightly knowledgeable (19%)
Moderately knowledgeable (35%)
Very knowledgeable (35%)
Extremely knowledgeable (11%)

Finally, is there anything you would like to add that is related to vocal health in the musical theatre rehearsal process? Or, do you have any suggestions to encourage/expand upon vocal health education in musical theatre training?

a) Yes - please expand here

b) No



NO (73%)
YES (27%)

Yes - please expand here

- There is a lack of teachers in my institution that understand vocal health to teach us healthy singing and warm us up properly, and it has massively affected me vocally.
- Often performers are pushed or forced into doing the same vocal warm ups at the same capacity. There needs to be more education as some people may require different types of warm ups or may need to do less or more to warm up their voice depending on their register. Uneducated teachers may teach singing and they do not provide a warm up, it feels more like a vocal agility test which often leads people to going on vocal rest and is dangerous
- I feel it would benefit performers to be more aware of using microphones and how it affects our voices as well as knowing how to ground ourselves correctly and how we can use different stylistic positions to maintain grounding when performing so that we can still deliver a solid performance that is pleasing to the audience as well as knowing we can stylistically achieve it, as we need supported posture and alignment with flat feet, so if my performance moves around it would benefit

knowing how to project correctly and still be heard with correct diction whilst doing this.

- I feel that vocal health isn't taught well enough to performers in classes. Additionally when directors chose to warm up the cast they sometimes do the wrong things that lead to strain on people's vocals that they don't realise
- Making sure that directors are informed on vocal health
- Possibly after rehearsals allow your voice to rest for the day this way you won't be risking any poor vocal health for your show. Always stay hydrated with water and drink water at least 2 hours before singing to let it digest.
- I studied for an anatomy exam in my foundation degree which really allowed me to understand the voice and how you can protect yourself from injury. I feel as though this information is critical when understanding how to maintain vocal health and good technique

SUMMARY

Repetitive Words:

Warm up/warm ups x 5, Teachers/Directors x 4, Understanding/understand x 3

Significant phrases: "lack of teachers in my institution that understand vocal health", "Uneducated teachers", "it would benefit performers to be more aware of using microphones", "vocal health isn't taught well enough", "Making sure that directors are informed on vocal health", "I studied for an anatomy exam...this information is critical when understanding how to maintain vocal health"

QUAL THOUGHTS: The topic of unsuitable warm ups comes up often here – however, hard to know if this is student understanding what warm ups need to be done or if director is at fault. Concerning phrases such as "uneducated teachers" needs to be addressed. If the teachers are "uneducated" this is a concern, or if they are and the students are feeling this way, there is also a need to investigate why.

QUANT THOUGHTS: A lot of participants (73%) have things to voice and strong opinions of knowledge of tutors.

CODES FROM SURVEY:

1. **Breath/Breathe/Breathing**
2. **Control**
3. **Struggle**
4. **Stamina**
5. **Demanding**
6. **Technique**
7. **Movement**
8. **Difficulty**
9. **Lip trills / Sirens**
10. **Tired, Fatigue/Fatigued**
11. **Warmed/Warmer/Warmed**
12. **Strain/Strained**
13. **Project/Projecting, Volume, Louder/loud**
14. **Rest**
15. **Pressure**
16. **Push**
17. **Talk/Talking/Chatting**

18. **Water/Hydrate/Hydration/Dehydrate**
19. **Alcohol**
20. **Vaping**
21. **Warm up/warm ups**
22. **Teachers/Directors**
23. **Understanding/understand**

CATEGORIES:

Categories	Codes
Vocal Practice – GO INTO VOCAL DEMANDS	• Warm up/warm ups • Control • Technique • Lip trills / Sirens • Breath/Breathe/Breathing Project/Projecting, Volume, Louder/loud • Rest
Coping ability / Pressure – GO INTO MENTAL DEMANDS	• Struggle • Demanding • Difficulty • Pressure • Tired, Fatigue/Fatigued • Push • Understanding/understand
External factors – outside of the rehearsals – GO INTO VOCAL HEALTH	• Vaping • Alcohol • Water/Hydrate/Hydration/Dehydrate • Talk/Talking/Chatting
Movement – GO INTO PHYSICAL DEMANDS	• Stamina • Breath/Breathe/Breathing • Movement
Microphone – GO INTO VOCAL DEMANDS	• Breath/Breathe/Breathing • Project/Projecting, Volume, Louder/loud
Negative vocal observations - GO INTO VOCAL DEMANDS	• Strain/Strained • Push • Tired, Fatigue/Fatigued
Vocal observations - GO INTO VOCAL DEMANDS	• Warmed/Warmer/Warmed
Hierarchy – GO INTO MENTAL DEMANDS	• Teachers/Directors

4 X THEMES: VOCAL DEMANDS, PHYSICAL DEMANDS, MENTAL DEMANDS, VOCAL HEALTH