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**Module 6**

BMPF7329D: Work-based Learning Project (Extended)

‘Singing “truthfully under imaginary circumstances”: an exploratory empirical study into how a Meisner-inspired approach could function as an external focus of attention in emerging singers’ technical training’

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## Project Proposal

### Context

My job as a singing pedagogue in a Secondary School requires me to teach emerging singers for whom technical and anatomical language might feel difficult, due to the voice being a largely invisible instrument. Moreover, short lessons (no more than 30 minutes long) make it particularly necessary for me to find accessible and straightforward strategies to share technical singing knowledge.

After months of questioning and studying the role of emotions and acting in the technical growth of inexperienced singers, the upcoming study will hopefully further my enquiry on previously developed ideas. Expanding on Robertson's (2025) proposal of using acting as a tool for External Focus of Attention (EFOA) in singing pedagogy and considering the relevance of drama as a subject in my workplace, I will be investigating the impact of Meisner technique's principles of spontaneous reactivity (Meisner and Longwell, 1987; Strandberg-Long, 2021) in singing.

### Justification

Robertson (2025) contends that acting tools may be an imaginative means to achieve certain vocal qualities, due to their potential to elicit EFOA. There is a large body of literature that supports the use of EFOA in voice pedagogy, proposing a range of imagery-based approaches to achieve this (Helding, 2015; Maxfield and Treinkman, 2021; Brand, 2021; Robertson, 2025). Such strategies usually imitate real-life scenarios (DeSantis et al., 2022), which is what occurs when we act. Despite the research community's interest in EFOA, empirical studies exploring acting as an imagery tool to facilitate it are still scarce, a gap I would like to address. Moreover, there is still an ongoing debate surrounding the use of imagery in singing lessons and whether they genuinely promote evidence-based and scientifically sound voice pedagogy (Lillis, 2021). As practitioners seek to bridge that gap between imagery and science (Brown, 2023), this study will aim to contribute to the discussion by suggesting and testing a potential pedagogical strategy.

**Intended Impact**

This study will explore Meisner (1987) technique's principles as imagery tools to support technical singing through in-lesson interventions in my workplace. These shall take place over 4 weeks during my students' usual 30-minute individual weekly lessons. While existing research has shown that such short and limited sessions might suffice in the context of empirical studies (Baughman, 2022; Lee, Dvorak and Manternach, 2024; Irons and Sheffield, 2025; Sheeran et al., 2025), it is possible that they may not suffice to achieve a tangible improvement in students' vocal performance. Such limitations shall therefore be considered throughout the process.

For the interventions, I intend to develop a set of vocal activities inspired by Meisner's principles, which may go through different iterations influenced by feedback from participants. To assist me in the development of the project, certain Aims and Objectives have been defined:

Aims:

- Develop strategies to improving vocal technique by integrating acting and singing
- Put them into practice in an educational context and continue developing them in an iterative approach
- Undergo a process of Action Research to evaluate students' insights into acting and singing integration for technical purposes. These are expected to provide a clearer understanding of what works well in my proposed strategies and what needs improvement, directly influencing their future development

Objectives:

- Write a literature review to deepen my knowledge and understanding of my topic by linking it to themes I have not yet examined in this context, such as imagery and primal sounds
- Create interventions to undertake during regular singing lessons
- Gather a small sample of singers in my secondary school to participate in the study
- Collect and analyse students' feedback and perceptions to draw conclusions for the study
- Recommend lines of enquiry for future research

**Outlined Intention**

This study will follow a qualitative framework of Action Research (Rowley, 2003), which will include in-lesson interventions. Participants will be recruited via convenience sampling (Andrade, 2021), amongst my vocal students at a Secondary School in London, where I work. Inclusion criteria will be the following:

- Students must be **keen singers with acting experience**, or at least **interested in drama**
- Despite the studied population being emerging singers, prospective participants must be competent at **accurate and independent pitch and rhythm matching in singing**
- **Advanced** students will be ineligible to take part
- To avoid disruption to or caused by Secondary School exams, **only students in Key Stage 3** (years 7 to 9) shall be invited to take part

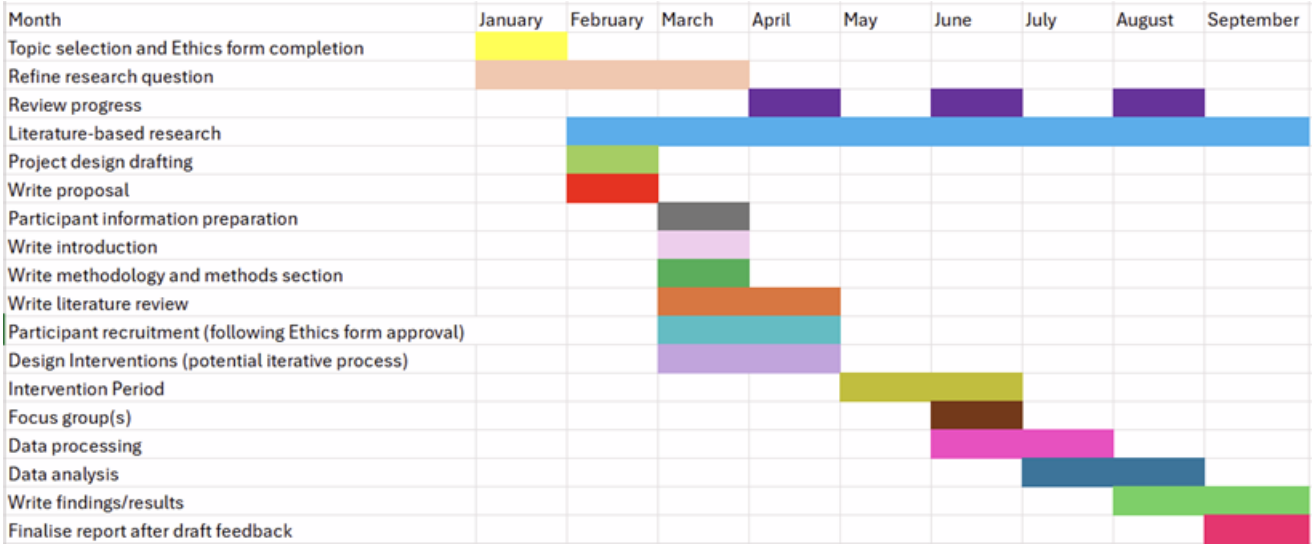
The Intervention Period (IP) will take place between May and June 2026, during participants' weekly 30-minute singing lessons. Following each session, students will be asked to write a journal entry about their experience, which will be analysed and coded. Once the interventions are completed, a focus group with all participants will be facilitated, to allow for a joint and retrospective reflection about the entire experience.

Subsequent data analysis will be carried out through Interpretative Phenomenological Analysis (IPA) to attempt to draw deeper meanings from participants' accounts (Nizza, Farr and Smith, 2021), supported by Thematic Analysis (Braun and Clarke, 2006) to generate themes from the data.

<u>Project timeline:</u>

To assist me with project management and staying on track, a GANTT chart shall be followed to the best of my ability (Figure 1).

**Figure 1:** GANTT chart




## Expected Learning Outcomes (LO's)

For my professional and academic development throughout this project, I am hoping to:

1- Deepen my knowledge of the employment of acting tools in voice pedagogy and how they might aid vocal technique
2- Improve my skills in managing a longer work-based project involving participants and data
3- Enhance my awareness of insider researcher issues and find ways to mitigate them
4- Use research results to further inform my own pedagogical approaches and how I integrate acting and singing

## Ethics and Insider Research considerations

Participants will all be students of mine who are under 18, which warrants certain ethical procedures and considerations. While I intend to engage in informal conversations with all prospective participants about the project and get their verbal assent, their age will require that no interventions or data collection occur without informed consent from legal guardians. Additionally, participants will be regularly reminded of their right to withdraw consent at any time without justification or consequence. This will be particularly relevant during the IP, in which discomfort and reluctance to take part will be closely monitored by me. Moreover, to protect participants' privacy, all data shall be anonymised through the use of pseudonyms and stored safely in an encrypted OneDrive account.

I will still need to be mindful about undertaking research in my own workplace. Although I have been granted permission by my employer to carry out the project, I will be working with subjects with whom I will have developed a personal connection. Such existing relationships will both benefit and pose challenges to the project's successful completion. While these might help young students feel at ease with the process and more willing to immerse themselves in it, this trust must be handled responsibly, as our student-teacher connection inevitably places me in a position of power. This means that participants could feel inhibited from providing truthful feedback and reflections, which could both influence the outcomes of this study, as well as make them uncomfortable. For these reasons, certain mitigations will be taken, including regular reminders about the need for honest reflections, keeping journals completely anonymous by using Google forms, as well as seeking to gather a pool of participants that might include existing students, as well newer ones who might be less influenced by power dynamics.

**Project Report**

## Introduction

Exploring the interaction between Meisner's Acting Technique (henceforth referred to as MAT) and External Focus of Attention (EFOA) in voice pedagogy has been a growing area of interest for me, both as a pedagogue and as a researcher. After all, both MAT and EFOA have been linked with the theory of 'flow', in which individuals reach a state of immense concentration in an externally-focused task, while reducing self-criticism and other negative feelings associated with the execution of certain skills (Strandberg-Long, 2021, citing Csíkszentmihályi, 1990; Green and Rosenkranz, 2025). While 'flow' was not central to the current project, it provided a contextual framework for understanding a desirable outcome for the participating singers.

My interest in MAT and EFOA has professional motivations: in my job as a secondary school singing teacher I work with many young people who are unfamiliar with their voices' invisible anatomical features, which makes it more difficult for technique to be retained (Kimmel, 2024, citing Ragan, 2020). In 30-minute-long lessons, I am expected to help develop their technical accuracy and artistic expression, leading me to seek ways to effectively impart knowledge without lengthy explanations. I have come to view EFOA as one such strategy, due to its potential to elicit natural vocal coordination without over-intervention on exact internal muscles (Wulf, McNevin and Shea, 2001; Maxfield and Treinkman, 2021).

EFOA has been linked with imagery or images (Maxfield and Treinkman (2021), which are "mental representations (auditory, kinaesthetic, motor, and/or visual) of an object, event, or movement" (DeSantis et al., 2022, p. 527). For this paper, I focused on replicating events and interactions to elicit sensory and emotional responses, upholding the idea that acting-based exercises could be a viable way to elicit EFOA in voice pedagogy (Robertson, 2025), while also approaching singing as an art form, rather than a strictly scientific phenomenon (Sherwood, 2023). I consequently proposed that truthfully and spontaneously connecting with a partner under imaginary circumstances, as Meisner (1987) taught, might lead to:

- Emotional and truthful reactions that elicit primal sounds, deemed optimal for natural and holistic voice production (Chapman, 2017)
- A state in which the student no longer monitors their voice, but is instead focused on reacting to the partner, i.e., their focus is external

For the reasons above, this paper aimed to study the following research question: 'How does Meisner-inspired work function as an external focus of attention in emerging singers'

technical training?'. Approaches integrating singing and acting were developed and tried out in the context of Action Research with secondary school students. To conduct the study, the following objectives were set:

- Write a narrative-style literature review to deepen my understanding of relevant topics
- Design Meisner-inspired interventions to be put into practice with students
- Collect and analyse learners' feedback and reflections
- Suggest recommendations for future research

Additionally, I have expected to achieve the following Learning Outcomes: Expand my knowledge of how acting may be used to develop vocal technique, learn how to effectively manage a relatively large work-based project, enhance my approaches to insider researcher issues, and improve how I teach the integration of singing and acting in my professional practice.

Finally, I should state that my researcher positionality (Holmes, 2020) was deeply influenced by the training I received in MAT. As my career vacillated between musical and theatrical performances, and eventually shifted from performing to teaching, Meisner was always on my mind, but felt impossible to put into practice in singing. After all, I viewed singing as a very controlled and cerebral activity, starkly contrasting with the visceral and spontaneous performance style that MAT instilled in me. However, while researching focus of attention and singing techniques that do not micro-manage every single physiological and acoustic feature of vocal production, I saw an opportunity to explore how Meisner's principles of spontaneity and connection (Silverberg, 2010) might facilitate that. These contrast with other acting techniques that may for example employ analytical engagement with text (including lyrics) like Stanislavski's (Dunbar, 2016; Weaver, 2019), or movement-based approaches, like Chekhov's (Bennett, 2013). While MAT is no more valid than the others, its intended spontaneity might indeed have the potential to elicit natural vocalisation without overanalysing, as was my intention. Nevertheless, my training and the positive impact this technique had on me as a performer directly underpinned and possibly even biased this entire study's design. It is likely that a different researcher with a different acting background might prefer other approaches at the detriment of this one.

## Literature Review

Review methodology

The following review follows a narrative style to facilitate a broad overview of literature surrounding my topic, link it together, and identify current gaps (Winter, 2023). Literature available in the English language was identified by searching in UWTSD's library and Google Scholar with the following keywords:

- Meisner
- Imagery AND Singing
- Focus of attention AND Singing
- Primal sounds

Identified literature was subsequently backward and forward chained, to allow for an expansion of the search. Additionally, separate inclusion criteria were established for white and grey literature (Table 1). Beyond books and doctoral dissertations, no other types of grey literature were considered due to lower reliability and scrutiny (Adams, Smart and Huff, 2017).

**Table 1:** Literature inclusion criteria

| **White literature** | | **Grey literature** | |
|---|---|---|---|
| Articles covering science and other voice pedagogy related themes:<br><br>-Dated from 2016 onwards<br><br>-Quantitative/ qualitative/ mixed-methods studies and literature reviews | Articles about acting technique:<br><br>-Dated from 2006 onwards for a wider range of approaches and thoughts, as recent literature is more limited<br><br>-Quantitative/ qualitative/ mixed-methods studies and literature reviews | Doctoral dissertations:<br><br>-Dated from 2016 onwards<br><br>-Must be directly relevant to topic, due to their size | Books<br><br>-Dated from 1970 onwards, to allow the use of essential practitioners' texts |

Through Thematic Analysis while searching and reading (Braun and Clarke, 2006), the following themes emerged: Imagery versus science - A worthwhile debate?, Primal sounds and singing technique, and Meisner beyond acting**.** These became the titles of the different sections of this review, which will conclude by highlighting the Research gaps this paper seeks to address.

## Imagery versus science: A worthwhile debate?

Imagery's use in voice pedagogy has been a reality for centuries, but the debate on its efficiency is equally long-standing (DeSantis et al., 2022). In a literature review, Lillis (2021) showed that, while scientists criticise imagery's alleged scientific inaccuracies, practitioners highlight its usefulness in conveying difficult concepts about a largely invisible instrument, as well as facilitating greater efficacy and improved ability to perform under pressure (Maxfield and Treinkman, 2021). However, Gürel and Şakalar (2026) claim that scientific advances in recent decades have already facilitated more systematic and informed pedagogies which have, in some way, surpassed imagery-based ones.

This dispute echoes another one surrounding focus of attention during learning (Helding, 2016; Daşdöğen et al., 2025). After all, that debate too opposes two sides that parallel science and imagery: Internal Focus of Attention (IFOA), which relies on scientific, concrete, and evidence-based information to accurately describe or explain what the body is doing, and EFOA (External Focus of Attention), which tends to implicitly direct the student without naming body parts, often using imagery (Banks et al., 2020; Brand, 2021; Maxfield and Treinkman, 2021). For the purposes of this study, the term 'focus of attention' deliberately conflated both the focus' exact physical location (locus, either internal or external) as well as its target (biomechanics versus their outcome). However, some researchers reject such a combination because it may fail to accurately capture how each affects learning (Daşdöğen et al., 2025), a point I acknowledged. Nevertheless, I reasoned that merging both constructs might provide a more holistic insight into people's engagement with the concept of focus during singing, converging with this study's interpretivist stance (Leplaa et al., 2025). This stance is outlined in the Methodology section. My choice was therefore driven by the wish to capture both constructs without imposing reductionist definitions.

In 2023, Brown challenged the dichotomy between imagery and science, arguing that, for imagery to be effective, it should present itself as a conduit between evidence-based knowledge and in-lesson strategies, instead of being viewed as objective reality when it is not. In other words, imagery and science have the potential to work together (not against each other) to make voice pedagogy both more evidence-based and accessible for learners.

While there are different documented strategies to achieve that, including induction of imitative or metaphorical analogies in students (Treinkman 2022a and 2022b; Biassoni, Vismara and Gnerre, 2025), Brown (2023) suggests an additional approach that involves using emotion-inducing imagery to facilitate the manipulation of anatomical functions we may not have direct or conscious control over, due to the interdependence between mind and body. While empirical peer-reviewed evidence directly supporting this idea is still limited, it has been gaining traction amongst many practitioner-researchers within grey literature, as the next section demonstrates.

Emotional primal sounds and singing technique

Benson's (2020) book, which includes insights from 26 renowned singing teachers about different topics related to voice pedagogy, showed that practitioners and researchers are increasingly advocating for the use of acting, speech-based, and emotional tools to facilitate singing technique. Scientists have been cautious about such methods, highlighting their potential lack of technical depth and possibility for measurable results (Gürel and Şakalar, 2026), aligning with some of the general criticism of EFOA. However, strictly privileging scientifically established information risks overlooking teachers' valuable expertise and practical experience with real students (McCoy and Ragan, 2018), even if that knowledge is not peer-reviewed. To honour and give space to such expertise, the next few paragraphs of this literature review will shift towards grey literature covering emotional singing and technique.

Notably, Chapman (2017), whose book chapter on this matter has subsequently influenced related work (Benson, 2020; Cuny, 2022; Brown, 2023) supports the idea of expressive singing with technical aims by repeatedly referring to an "emotional motor system" (p. 17) present in the brain. By relying on "emotional memory and imagination" (p. 18), this system is argued to generate a coordinated body response that yields a holistic phonation where mind and body naturally unite, without the need to micromanage the voice. This concept remains overwhelmingly unchallenged in the aforementioned literature citing Chapman, with Brown (2023) identifying it as a medium between voice science and its practical application. There are, then, grounds to believe that emotion and singing ought to be linked in ways that go beyond expressive goals, due to the former's believed potential to subconsciously and implicitly coordinate the vocal apparatus.

As evidenced by grey literature, some very established practitioners have developed systems that may rely on certain emotional sounds, including Estill Voice Technique and Complete Vocal Technique (CVT), even if not systematically or exhaustively (Gürel and

Şakalar, 2026). In CVT, Sadolin (2008) suggests whining to access certain vocal modes, while Estill et al. (2005) proposed imaginary mourning to access a vocal quality called Sob, although the method's most recent iteration no longer includes emotional cues to achieve it (Estill et al., 2019). However, these sounds have in common the employment of instinctive and natural vocalisations or, in other words, primal sounds (Brown, 1996). In her book, Chapman (2017) described using them with Western Classical singers to achieve intended vocal qualities. She highlights that she would not expect the seasoned singer to always engage with such emotional sounds, but still used them as initial stimuli, as I intended to do with my emerging learners.

The topic of primal sounds in singing is academically under-researched. However, there is exploration-worthy but currently unpublished work developed by Chalfin on Primal Sounds for Contemporary Commercial Music (CCM). This framework, which Chalfin outlined in significant detail in Benson's (2020) book, is inspired by Chapman's (2017) guidance for Western Classical Singing and aims to help singers access specific vocal qualities typical of CCM by using sighing, whimpering, whinging or whining, and yelling. Chalfin describes asking singers to first try those sounds in their spoken voice, subsequently transposing them into their singing. This concurs with Spivey and Saunders-Barton's (2018) suggestion that singing should depart from speech, calling it a "vocal primary use [...] flexible enough to mix in many different colours [...] to express different emotions" (p. 37), and echoes the pedagogical framework of Speech Level Singing (SLS) which seeks to transfer mechanisms used in day-to-day speaking into singing, implicitly guiding vocalists (Gürel and Şakalar, 2026). Speaking can, therefore, be considered a natural function of the voice, intrinsically connected to primal sounds, which possibly explains why speech-based exercises appear to be an essential tool for some singing teachers (Roll, 2016).

I could conclude this section now by expressing my agreement with the use of speech-based exercises to elicit emotional singing and improved vocal technique. However, according to my anecdotal experience, sometimes students go into a disengaged semi-automatic state akin to distraction and mind-wandering (Unsworth and McMillan, 2017; Wang, 2025) during vocal tasks, potentially making them less emotional and, consequently, less useful. Such a state could be caused by exercises' repetitiveness, so I considered how I might keep students emotionally engaged throughout a set of acting-based exercises or even a song.

One example of how this was done came from Zhang et al. (2021), who used Virtual Reality (VR) to induce emotions in students during singing. They found VR to be more effective than traditional imagery (described by a teacher who otherwise plays a passive role) at successfully eliciting emotions, consequently achieving better technical outcomes for their

singers. A similar study by Doganyigit and Islim (2021) found analogous results. Such outcomes could be related to this technology's potential to induce traits of absorption in participants, due to the immense realism it provides (van Mulukom, 2025). While many challenges impede a wider use of VR technology in singing pedagogy, including "equipment discomfort, visual fatigue, [or] high cost" (Li and Liang, 2025, p. 13), Zhang et al.'s (2021) and Doganyigit and Islim's (2021) findings raise an important question: is the learner's independent imagination enough to elicit emotion, or could they benefit from external events mirroring a real situation to maintain emotional engagement?

This question led to the idea of a teacher actively eliciting and helping maintain intended emotional states in students through some of MAT's core principles, like mutual connection and responsiveness, to better serve singing technique (Kimmel, 2024). The section below will therefore attempt to position this approach as an adaptable framework for solo singing.

## Meisner Technique beyond acting

MAT (Meisner's Acting Technique) is a complex and lengthy framework used in actor training, impossible to fully put into practice within the scope of this study. Therefore, instead of attempting a scrupulous adherence to the entire framework, I decided to draw from its core principles and aims. In his 2010 book, Silverberg neatly summarised them into "four fundamental skills" (p. 7):

- Being attentive and available to be affected by a partner and the surroundings
- Living in the present moment
- Really doing something
- Respond to situations through instinct and spontaneity, as an infant would

Additionally, Kimmel (2024) highlighted the importance of "focusing on the other person, and really listening" (p. 87), indicating MAT as an EFOA tool due to eliciting concentration anywhere but on the self (Sun and Okada, 2023).

MAT and its principles have proved to be versatile, having been adapted for training psychotherapists and counsellors (Andrášik and Krčmářová, 2025), as well as leaders (Sparks, 2021). In contexts related to musical performance, Dahlke (2020) outlined a detailed Meisner-based framework to enhance vocal expression in choral singers and provided some anecdotal accounts of its positive impact. Extending on this research, Kimmel (2024) produced an empirical doctoral study exploring the use of acting-based musical games (partly inspired by MAT) to improve technical singing in adolescent choral singers. While he found his strategies to be effective and pleasant for this age group, Kimmel

highlighted the need to foster a trusting and encouraging environment with students for better results. This could be because many adolescents may find it easier to engage with exposing drama exercises if their teachers foster emotional safety by building positive relationships with them (Revell, 2026). Thus, a MAT-inspired project ought to be done with students who already have a rapport with the researcher.

Finally, there is still Meisner in Music, an acting-through-song method for Musical Theatre performers. Its creator, Jillian Paige, has not authored any literature about her work, but in an interview for Kimmel's (2024) study, she explained that, while her main aim had been to create an acting technique for singers, the result had also been a "lining up of technique that happens when we get out of our own ways" (p.74). This statement helps reinforce MAT's potential to draw the learner's focus away from the voice, allowing them to access their emotional motor systems without overthinking (Chapman, 2017). After all, MAT involves emotional reactions to stimuli, which appear to assist technique. Paige's words also support my belief that vocal technique and expression should work concurrently (Ekici, 2022; Juntunen, Arlin and Liira, 2023), with MAT framed as a worthy facilitator for that process.

## Research gaps

While there have been nods towards using acting and vocal expression as tools to facilitate EFOA and imagery for improved singing technique (Kimmel, 2024; Robertson, 2025), most empirical research on these topics focuses instead on their potential to enhance artistic outcomes in a performance. Studies proposing interdisciplinarity for vocal technique enhancement are still scarce (Kimmel, 2024) and, despite MAT being a recognised method for shifting the performer's focus away from themselves and onto another person responsively and spontaneously (Silverberg, 2010; Strandberg-Long, 2021; Kimmel, 2024), its exploration in singing, particularly with soloists, is limited. This is possibly due to MAT being highly dependent on interaction and, therefore, not an obvious approach for an individual activity. However, sung or spoken prompts and 'provocations' throughout vocal exercises might serve as a scaffolding tool for students to explore their vocal emotionality by responding spontaneously whilst singing. In such a situation, students could be temporarily supported by a perceptual experience (with a real interaction), before transitioning to an imaginary one via presentification (Voltolini, 2025). Therefore, if the teacher were to become a temporary scene partner, the possibilities could be endless.

To the best of my knowledge, Kimmel's (2024) paper is the only empirical study testing acting-based approaches (including MAT) to improve singers' vocal technique, rather than exclusively vocal expression. However, a gap in similar research within individual lessons

remains, and this paper intended to contribute to the discussion by empirically studying Meisner's principles as a learning tool for soloists developing typical CCM voice qualities, combined with Primal Sounds work. The next chapter outlines how the research process was carried out.

## Methodology & Methods

The current chapter outlines this study's methodological decisions and is divided into 5 sections: Philosophical underpinnings and methodology, Sampling, Data collection and analysis, Interventions and Ethical and insider researcher considerations.

### Philosophical underpinnings and methodology

This project was rooted in the interpretivist paradigm, due to an ontological positionality that values humans' subjective experiences and perceptions (Sol and Heng, 2022; Pretorius, 2024), considering these through a qualitative methodology (Bryman and Bell, 2019). This approach allowed me to contribute to student-centred voice pedagogy by putting my participant learners' insights at the core of the paper's findings and allow them to influence my future actions (Sherwood, 2023). The study's exploratory nature still allowed for a flexible approach to research, where gathering insights and establishing patterns was the aim, rather than confirming a predetermined hypothesis (Haile, 2023). This was done through a process of Action Research, in which an intervention was planned and implemented in my workplace to generate knowledge and evaluation (Rowley, 2003).

### Sampling

Convenience was the chosen participant sampling method, as I would not have easy access to singers outside of my workplace. The initial aim had been to recruit both new and existing students to balance both groups, but in the end only existing students were approached. This was because I happened not to be taking on new learners during the recruitment period. While familiarity and established rapport between the participants and me was advantageous for MAT-inspired work (Kimmel, 2024), it also presented risks of power imbalance that warranted ongoing self-awareness and other mitigations, as described in the Ethical and insider researcher considerations section.

Additionally, participating students were required to master basic singing skills that have been used in research to assess vocal abilities, such as accurate pitch and rhythm matching

(Larrouy-Maestri, Harrison and Müllensiefen, 2019; Wolfs, Boshuizen and Brand-Gruwel, 2023), as I believed it would be more difficult for students to benefit from the interventions without them. Additionally, they were required to have acting experience or, at least, show an interest in and openness to engaging with acting exercises. Moreover, advanced singers were excluded, to allow my research to focus exclusively on emerging ones who might need more support.

Data collection and analysis

Six female students (ages 13-14) of a London Secondary School experienced 4 interventions, with data being collected throughout the entire IP (Intervention Period) and at the end. This type of longitudinal approach allowed for participants' reflections to develop and be captured over time, providing deeper dimensions for analysis (Kipfer et al., 2025). While a sample including boys and girls would have been ideal, as research has found that each group may experience work with imagery differently (DeSantis et al., 2022), the inclusion criteria applied to students scheduled to attend lessons with me during the recruitment period meant that I was only able to undertake the study with female singers.

Participants' written journals throughout the IP were chosen as a data collection method over repeated individual interviews, due to their greater time efficiency. This way, I could carry on with my day-to-day tasks at work after the interventions, while participants were reflecting, minimising disruption to my professional obligations. Additionally, journals allowed for a slower and more private reflection. To mitigate risks posed to journal completions by forgetfulness and lack of time, participants were asked to complete them via Google Forms at the end of each session, also allowing for immediate and unadulterated reflections on recent experiences (Morrel-Scott, 2018). Moreover, journal entries were kept anonymous to motivate honest reflections without concerns about the power imbalance resulting from our student-teacher relationships (Stephens, Ottrey and Matthews, 2026). Although this decision impeded the tracking of every participant's individual journey throughout the IP, I accepted this limitation to help them feel more comfortable with the research process. Finally, each journal included open questions (please see Appendix A), which were designed to provide guidance to participants and keep data relevant, simplifying future coding and analysis (Morrel- Scott, 2018; Stephens, Ottrey and Matthews, 2026).

At the end of the IP, students were invited to participate in a focus group to retrospectively reflect on and casually discuss the experience with their peers, a process that was supported by Barbour's (2007) framework. This method was chosen over individual interviews because the journals already gave me individualised accounts from everyone,

and I wanted to witness how a group discussion, through “cross-fertilization [...] of ideas” (Costley, Elliot and Gibbs, 2010, p. 96), would shape their perceptions further and why. Moreover, my chosen combination of data collection methods replicates that used in other similar studies (Kimmel, 2024; Arlin, Liira and Juntunen, 2025).

After the IP and focus group, data was coded with the assistance of Saldaña’s (2013) coding framework embedded in Braun and Clarke’s (2006) six steps for Thematic Analysis to find common themes. Such process helped not only with comprehension of the data, but also with distancing myself from it, to view it with greater clarity. Additionally, Interpretative Phenomenological Analysis (IPA) was utilised to allow for an additional layer of participants’ individual experiences (Morrel-Scott, 2018; Forbes, 2024).

Interventions

Interventions took place during participants’ regular weekly 30-minute individual lessons with me, to mitigate disruption to their wider studies. 30 minutes appears to be a standard duration in other voice-related studies in which interventions were undertaken (Baughman, 2022; Lee, Dvorak and Manternach, 2024; Irons and Sheffield, 2025), suggesting that it may be possible to have a noticeable impact with that duration. The IP lasted for 4 weeks between May and June 2026, which was a convenient amount of time that accommodated the project’s required timeline, while still providing an appropriate timeframe to collect useful data (Sheeran et al., 2025).

The earlier explorations on imagery, primal sounds, speech-based exercises, and MAT’s principles underpinned the intervention’s design (please see Appendix B). Essentially, it was proposed that emotional and primal engagement could be elicited and maintained if the student used the exercises to respond to ‘provocations’ or interactions from the teacher, as if in a theatrical scene (please see Appendix C). Each lesson of the IP entailed a basic warm-up not included in the intervention itself, and therefore not recorded, followed by a set of research-related activities. While the same basic structure was followed every week, each lesson represented a successive phase of the study, with interactions being introduced only from Week 2, to be subsequently removed in Week 4 to mitigate against teacher overreliance (Crocco, McCabe and Madill, 2020; Crocco and Meyer, 2021; Sherwood, 2023). Additionally, ongoing feedback from journals informed some adjustments made in Week 3, as part of an iterative process. Table 2 summarises each lesson (a detailed breakdown can be found in Appendix D).

**Table 2:** IP week by week

| **Week** | 0 | 1 | 2 | 3 | 4 |
|---|---|---|---|---|---|
| Planned Progression | Learning exercises | Sing through exercises with basic expressive instructions | Introduction of MAT-inspired interactions | Ongoing interactions throughout exercises | Sing through with some interactions, subsequently removing them from all exercises |
| Adjustments prompted by feedback | N/A | N/A | N/A | Keep exercises at a comfortable range for each person;<br><br>Introduce verbs to function as Dramatic Actions (Liron, Raindel and Alon, 2018) | Maintain adjustments from Week 3 |

Ethical and insider researcher considerations

Ethical and insider researcher considerations were influenced by Costley, Elliot and Gibbs's (2013) book, namely regarding the duty of care for participants and the importance of ongoing reflexivity on my position in relation to others involved in the study, to protect relationships and avoid biased results. For example, concerns regarding participants' emotional well-being during the interventions were observed, as the ridiculous nature of the exercises had the potential to provoke feelings of self-consciousness and embarrassment. Their emotional state was closely monitored during the sessions, but the sampling method of only choosing participants who are interested and experienced in acting (and therefore already aware of how playful and ridiculous it may be) already aimed to mitigate these difficulties. However, possible additional risks to mental and vocal well-being posed by work with acting and emotions were acknowledged (Hülsheger and Schewe, 2011; Fu, 2026) and monitored by regularly checking in with participants and reading their journals every week to detect any such difficulties. Additional considerations included ensuring the study would not

take up too much time outside of the participants' usual singing lessons and, when relevant, I communicated in advance with any other teachers whose lessons might be affected. This was to minimise disruption to students' overall education, as well as protect my relationships with other colleagues. Mitigating impact to overall education was also the reason why I only approached learners who did not have upcoming national exams that might disrupt or be disrupted by their singing lessons and data collection.

Regarding consent, I ensured that all participants (who were underage) received written informed authorisation from a legal guardian to take part. Students were nonetheless also able to give me verbal assent in an informal conversation where I explained the process in an accessible way (Harcourt, Perry and Waller, 2011; O'Reilly and Dogra, 2017). This allowed them to decide if they were ready for the emotional openness needed to engage with the process (Kimmel, 2024). They were still given reassurance of their right to anonymity and confidentiality where possible and were regularly reminded of their right to withdraw at any time without giving a reason and without consequences.

The established professional relationships with participants were particularly relevant for my insider researcher considerations, as they could influence the generated data and its meaning (Stephens, Ottrey and Matthews, 2026). After all, some of them had been working with me for some time and had developed a close and trusting working relationship with me. This proximity risked making them feel coerced into participating in the study or into telling me what they thought I wanted to hear, instead of honest accounts (Costley, Elliot and Gibbs, 2013), especially given their young age and my more dominant position as their teacher (Harcourt, Perry and Waller, 2011). These considerations deeply influenced the study's methodological design, and were the main reason why I sought anonymity where possible. The regular reminders about withdrawal of consent were also particularly relevant for empowering participants to exercise their freedom of choice.

However, it should be noted that my position as an insider (and teacher) made it relatively easy to access and select participants, and our familiarity benefited the study, because it contributed to making participants more willing to be playful. Additionally, being an experienced performer gave me additional insider advantages because it made it easy for me to get into the ridiculous nature of my interventions and feel more at ease in the process.

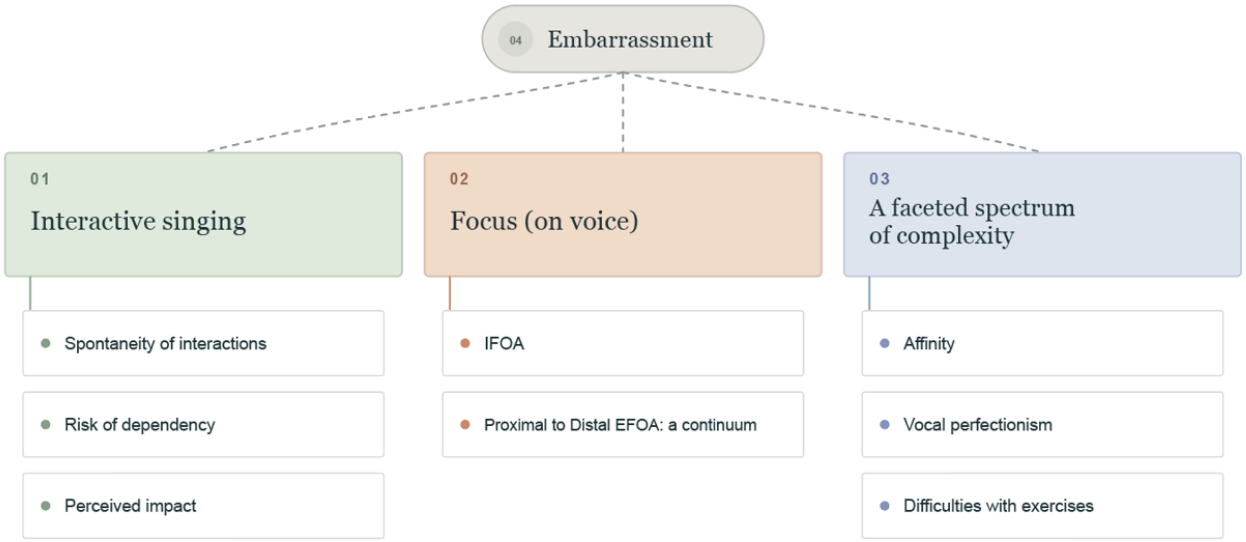
## Findings and Discussion

Following the coding and categorisation of journal and Focus Group (FG) data (Braun and Clarke, 2006; Saldaña, 2013), the following themes emerged inductively: **1. Interactive**

**Singing (IS), 2. Focus (on voice),** and **3. A faceted spectrum of complexity** (Figure 2). Each of these themes (including relevant sub-themes) was interpreted through IPA, with the participants' perceptions of their experiences being hermeneutically related to relevant theoretical constructs (Forbes, 2024). Throughout the discussion, pseudonyms were used to attribute statements to individual participants, with "P" standing for "Participant", followed by an identifying number (P1, etc).

Additionally, a cross-cutting theme of **Embarrassment** was identified (Thompson et al., 2022), as seen in Figure 2. This sentiment was not explicitly mentioned in the data, having instead emerged as a theme via emotion coding (Saldaña, 2013), which encourages researchers to "infer underlying affects" (p. 106) in participants' perspectives. Therefore Embarrassment, unlike other themes, was a result of my own interpretations, rather than directly induced from the data. For the purposes of this paper, **Embarrassment** is defined as "a self-conscious emotion in which a person feels awkward or flustered [...] when being observed engaging in actions that are subject to mild disapproval from others" (VandenBos, 2006, p. 323), i.e., public embarrassment, which may be influenced by individuals' proneness to analyse what others are thinking (Misailidi and Chaliassos, 2024). However, it can also entail private embarrassment, in which people privately engage in acts that may oppose their sense of self (Soliman, 2024).

**Figure 2:** Themes and sub-themes



**1. Interactive singing (IS)**

This theme observes the Meisner-inspired exercises and how participants experienced them. Data was split into three sub-themes: Spontaneity of Interactions, Perceived Impact, and Risk of Dependency.

Spontaneity of Interactions

The term 'interactions' was used between the participants and me at all stages of the study. It refers to the MAT-inspired elements of the vocal exercises, when I joined along with responses or provocations to add to the imaginary scenarios. 'Spontaneity' covers the inference drawn from the data regarding the conversational and natural feel of the interactions which, when present, may have been a result of deep engagement in the scenarios (Strandberg-Long, 2021).

According to the journals and FG, the temporary interactions were well received by participants, having seemingly helped distract them from vocal insecurities and boost enjoyment of the lessons, as well as helping them explore specific emotions within themselves. Additionally, participants described how interactions brought context and meaning to the exercises, stopping students from "just singing for the sake of singing" (P2, FG). These perceptions were attributed to the interactions' natural and conversational feel, with P2 referring to an experience of "speak-singing" (FG). While this study did not subscribe to any particular pedagogical methodology, like Speech Level Singing (SLS), such an observation encapsulates Gürel and Şakalar's (2026) suggestion that speech-based approaches may promote ease in singers. It also highlights how imaginative singing has the potential to help students find or at least perceive a natural speech-quality in their sound (Doğanyiğit and Yiğit, 2023).

Moreover, participants still described how the interactions helped them engage with more ridiculous exercises and sounds:

*[...] if I'm the only one making strange [...] noises in a room [...], it's going to make me want to quiet down because [...] imagine walking down the hallway and you're hearing someone meowing [...] I don't want to be the only person heard meowing. I want us to be[...] together in this.* (P1, FG)

In this statement, P1 expressed a preference for sharing exercises perceived as "strange" with someone else, implying that doing them alone might be embarrassing, making her consequently sing quieter. Her thoughts received widespread agreement in the group,

emphasising how aware students, particularly at this age, may be of their surroundings and of how real or imaginary audiences might perceive them (Somerville et al., 2013; Paul, Juncos and Winter, 2024). This instance brings to the fore the theme of public **Embarrassment,** which is known to negatively impact people's willingness to sing (Hogle, 2021), possibly generating inhibitions capable of hindering a desirable free vocal production (Juntunen, Arlin and Liira, 2023). P1's instinct to lower her volume seems to undermine this vocal freedom, suggesting a need to hide from an embarrassing situation (Soliman, 2024), such as that of others overhearing her producing sounds regarded as ridiculous. However, the interactions and the communion they brought to the exercises seemingly helped her prevail through such moments. That feeling appears to be analogous to the process outlined by Lee (2009) where, in a group musical performance, someone ends up being protected by a peer from an embarrassing situation caused by mistakes due to a shared focus on maintaining an interaction (or performance). Put differently, it is believed that a shared experience may ameliorate feelings of embarrassment due to both parties working together towards the same goal. In this case, the shared experience was the ongoing interactive exercise, and having a partner also making "strange sounds" might have been perceived as protection from embarrassment. This reasoning helps position IS as a strategy for fostering emotional safety during vocal explorations in a public context, as well as eliciting expression and help singers work together with the partner and listen to them, as sought by MAT (Kimmel, 2024).

Finally, while enjoyment of and interest in IS are essential factors for engagement and improvement, it is important to understand whether students noticed any changes in their performance due to this approach, which shall be examined next.

Perceived impact

The present sub-theme explores the participants' views about how IS affected them, both vocally and theatrically. The scope and methodology of the study did not allow for a precise assessment of changes in students' competency, having instead relied on their own evaluations. These, while being important and valid tools for learners to track their development, do not provide measurable information regarding improvement, particularly with non-expert singers (Silveira and Gavin, 2016; Moreno, 2020). Additionally, my status as an insider-researcher could have impacted these self-assessments, with participants overstating positive outcomes due to thinking that was what I was hoping to receive (Costley, Elliot and Gibbs, 2013). Finally, even if the self-assessments truly reflected

students' feelings about the process, it was impossible to track individual journeys throughout the IP due to the journals' anonymity.

Nevertheless, the data suggested that, over time, the participants perceived that the interventions' tasks became much easier for them to execute, probably due to ongoing practice. Such familiarity may have allowed for an enhanced mental capacity to engage with the emotional and imaginative scenarios (Strandberg-Long, 2021) and sing with greater ease. Indeed, as the weeks went by, there was a steady increase in descriptions of improved vocal range, less pushing, more effective breath control, or just overall a better vocal sensation. Moreover, the FG revealed additional positive perceptions regarding performance and confidence, including:

- Finding it easier to sing due to focusing on/stressing about the voice less than usual
- Enhanced expression and acting skills
- Improved sound
- Greater confidence in voice

The perceptions listed above, while not unequivocal indicators of actual improvement, suggest that the lessons' impact on students' self-efficacy (individuals' belief on their ability to perform a task) was positive. According to Bandura (1997), there are four indicators that may influence one's self-efficacy, which Hendricks (2016) has adapted to music education:

- Mastery: successful performances of a skill
- Vicarious experience: Observing others performing the intended skill, both peers and experts
- Verbal persuasion: Affirmation from another, including augmented feedback
- Physiological and Affective States: Somatic and emotional perceptions

The reasons for this increased self-efficacy were not widely explored in the data collection process. However, it could be due to a sentiment of improved mastery caused by familiarity with the material, or the amount of time spent singing without listening to explanations (Kelly, 2025). Similarly, according to some remarks found in the data, the experience of singing along with/observing a more proficient singer during the vocal tasks seemed to contribute to this increased self-efficacy (Xu, 2026). It could then be inferred that my participation might have served as a type of "modelling influence" for vicarious experience (Bandura, 1997, p.92), occurring both when I was responding in the same vocal quality as the students, but also when I was simply talking back at them, modelling instead an openness for acting and play. Such possibilities allow for a cautious optimism about IS's impact on some students' performance and confidence, even if only on some of the exercises. However, the data

unequivocally revealed that not all aspects of the intervention produced encouraging results, and such challenges shall be examined in more detail in other relevant themes and sub-themes. One of them pertains to the removal of the temporary interactions from the exercises and exposes a potential pitfall of this approach, as examined next.

Risk of dependency

*I felt like something was missing when the interaction wasn't [there]* (Anonymous Journal, Week 4)

The journal entry above encompasses all students' reluctance in phasing out the temporary interactions in the final lesson of the IP. According to the journals, four of them found it more difficult to sing the exercises well, and the remaining two participants described a heightened focus on their voice which they "disliked" or made them feel less "confident" (to be discussed in the next theme). Additionally, in the FG, P1 admitted that without interactions she felt like she just sounded "annoying" and P3 repeatedly described the experience of "talking to nothing" as “really awkward”. Both remarks indicate a discomfort with how these girls were perceived by others and themselves, revealing underlying public and private **Embarrassment** (VandenBos, 2006; Soliman, 2024), and seemingly corroborating the reasoning above about interactions’ role as a shield against uncomfortable and self-conscious sentiments. In fact, discussions from the FG revealed that the interactions led participants to view the exercises as actual conversations. Performing them alone may therefore have felt unnatural or silly and caused self-consciousness, once more due to a potential awareness of a real or imaginary audience (Somerville et al., 2013).

The resistance to the interactions' removal still indicates that a teacher dependence could have developed during the IP, as students seemingly started to believe they were unable to play out the scenarios without my regular input. While literature covering teacher dependency only tends to link it to excessive verbal involvement (in the form of lengthy instructions or frequent feedback) or modelling by teachers (Crocco, McCabe and Madill, 2020; Crocco and Meyer, 2021), it must not be overlooked that IS could have a similar effect. Such an impact could be due to my constant involvement, even if this was solely aimed at implicitly eliciting reactions in singers, rather than providing direct instructions or feedback.

Additionally, the struggle with interactions’ removal may be an indicator that learning retention may not have occurred for everyone. As highlighted by Crocco and Meyer (2021), motor learning science contends that learning occurs in three distinct stages:

1) New skill acquisition and practice
2) Retention of skill after practice
3) Transferability of skill into different contexts

According to such metrics, it can be argued that, in this study, most participants seemingly did not go beyond the first phase. The limited number of sessions could have been a determining factor, as empirical research on vocal breakthroughs suggested that improvements may only occur over the course of or even after several weeks (Jensen, 2015). While the study's design had expected the 4 sessions to be enough to at least allow participants to retain the skills (reaching phase 2), it seems that such expectations might have been too optimistic. This understanding highlights that future studies might benefit from longer IP's, giving students more practice time before consistently mastering the skills with or without interactions.

However, another factor exacerbating the difficulties caused by the removal of interactions could be the studied population itself. While the sampling process sought to only include participants who had experience and felt comfortable with acting (please see above), only P6 unequivocally identified as a confident actor, due to attending drama classes both in and outside of school. Accordingly, it was this participant who, despite finding the phasing out of interactions somewhat difficult, still reported being able to use her acting skills to overcome the hurdle:

*I've been doing [the interactions] for like a few weeks, I kind of already just had them in my head. So [that] made it easier to just like... think about it.* (FG)

"Think about it" suggests that P6 was recalling and imagining the interactions whilst attempting the exercises, possibly managing to transition from a perceptual experience to an imaginative one (Voltolini, 2025). Doing so was how all participants were instructed to proceed after the interactions' removal, but P6's confidence as an actor potentially played a role in her ease at putting this into practice. Such correlation is in keeping with research suggesting that individuals with more acting experience have greater absorption and fantasy proneness, making it easier for them than for non-actors to imagine themselves as fictional characters (Panero et al., 2016; van Mulukom, 2025), and supporting the theory that drama experience enhances imaginative abilities (Celume, Besançon and Zenasni, 2019). However, P6' experience could also be related with an innate proneness to be absorbed in imaginary experiences, a trait naturally present in some people (Lifshitz, van Elk and Luhrmann, 2019).

Nonetheless, confusion and reluctance over withdrawal of scaffolding strategies during learning is not unheard of (Gruenhagen and Whitcomb, 2014). Therefore, given the

discussion above, a new question arises: how could IS be adapted to allow participants to reap its possible benefits, without suffering from its removal? Further research is needed to address this question, but I would suggest that adjustments might include phasing interactions out over a more extended period of time, depending on each person's learning pace (Tomlinson, 2001), which was not possible in this study.

Overall, reaching the end of the theme of Interactive Singing, it is possible to speculate that, despite the major pitfall examined above, with necessary adjustments and improvements, this approach may have potential for positive outcomes in students' confidence and willingness to engage with emotional sounds, facilitating vocal exploration which may be necessary for improved technique (Jensen, 2015). This understanding addresses the part of the research question pertaining to "technical training" with MAT-inspired exercises. However, the rest of the research question concerned the students' focus whilst engaging with my proposed approaches. The data showed that focus was not a straightforward process, and that is what the next theme analyses.

**2. Focus (on voice)**

This theme examines the participants' reported focus during the lessons, particularly their persistence in mostly concentrating on their voice, even when instructed not to:

*[Teacher] tells me not to [focus too much on the voice] but it's kinda all I can focus on. Because it's a singing lesson. The entire point of it is to sing and we do that with our voices.* (Anonymous Journal, Week 2)

Statements of this nature were very prevalent in the data, indicating that there was an expectation that in singing lessons the voice should always be the central point of focus, otherwise students might not "make any progress" (P2, FG). Consequently, the coding of data relating to the singers' focus led to 2 sub-themes: IFOA and IFOA to EFOA: a continuum. These shall be explored in the next few pages.

IFOA

While indicators of IFOA (Internal Focus of Attention) were not very present in the data, they still warrant a separate analysis in order to provide a foundation for the subsequent sub-theme. As outlined in the literature review, IFOA occurs when singers focus on their internal biomechanics of the voice, or even on one specific part of their body (Wulf, 2013; Banks et al., 2020). References to IFOA in the data included allusions to sensations inside the mouth

and throat. When asked in the FG about a preference for IFOA or EFOA (External Focus of Attention), four participants clearly stated that they needed a combination of both, reinforcing that, at least in the voice studio, this matter should not be treated as a dichotomy, as both focal points are useful for students at different times (Brand, 2021; Daşdöğen et al., 2025). However, P2 expressed a clear preference for IFOA:

*I tend to focus on how it feels because I know that [if] it feels wrong or [...] hurts [...] that's probably not where I'm supposed to be right now* (FG)

P2 seemingly employed IFOA to assess vocal dose, something that participants 3, 4 and 5 corroborated through their own reported experiences. Such accounts demonstrate how students may rely on perceptual and kinaesthetic feedback to monitor their singing, which is deemed to be essential for learning regardless of pedagogical approaches (Crocco, McCabe and Madill, 2020; Gürel and Şakalar, 2026). Nevertheless, the data indicated that, generally, reliance on IFOA did not interfere with participants' willingness to engage with more external foci too, since attentional focus may in fact exist on a spectrum (Treinkman, 2022a), as seen next.

<u>IFOA to EFOA: a continuum</u>

Despite having earlier highlighted that focus on the voice was almost constant throughout the IP, concentration on how the voice *sounded* rather than how it physically *felt* prevailed across all data, suggesting that participants were mostly focusing externally rather than internally. After all, as Treinkman (2022a) highlighted, motor learning science has established that attentional focus may exist at different levels, closer or further from the self. This suggests that there may be variations in skill execution driven by focus' proximality and distality from the person attempting it (McNevin, Shea and Wulf, 2003; Banks et al., 2020; Singh et al., 2022). In other words, it appears that, even when singers were monitoring their voice, their attentional focus was mostly on the sound it generated, not inside the body or its biomechanics. As such, it could be assumed that, in those instances, participants were engaging with a proximal (close to the self) type of EFOA, i.e., still very focused on the self, but not internal. While this meant that the IP was often successful at keeping the focus away from vocal biomechanics, it may have been less so at promoting a more consistent distal focus, i.e., on a partner, away from the self, as intended throughout. However, this proximal EFOA appeared to be necessary and even desirable for most participants to assess their performance, except for P2 who, as previously seen, tended to prefer IFOA:

*[By focusing on sound] I heavily focus on what I'm doing wrong instead of what I'm doing right.* (P2 in FG)

Proximal EFOA apparently made P2 extremely perceptive of any mistakes, which she found upsetting. While she viewed IFOA as a source of useful and reassuring kinaesthetic feedback, proximal EFOA appeared to cause her to over-monitor the voice, contrasting with literature stating that it is IFOA that might cause such behaviours (Maxfield and Treinkman, 2021; Flôres et al., 2025). However, some authors emphasise that scientific consensus on the disadvantages of IFOA is yet to be reached (Perta et al., 2023; Hohagen and Immerz, 2024), reinforcing that this matter, like almost anything in voice pedagogy, may vary between individuals and is something teachers ought to be attuned to (Treinkman, 2022a). Yet, while P2's divergence from most literature and other participants' opinions was intriguing, the reason why was not clear in the data. Perfectionism and fear of mistakes could be an explanation, but these were not exclusive to P2, as seen later in this paper (Vocal Perfectionism, Theme 3). However, I could speculate that underlying **Embarrassment** about how her voice sounded might explain P2's dislike of this type of proximal EFOA, as it led her to greater self-judgement. Such behaviour is, according to Soliman (2024), consistent with embarrassment. Contrastingly, IFOA might have impeded such self-judgement from occurring, revealing another instance in which participants seemingly attempted to self-protect against shameful feelings.

Despite her weariness towards proximal EFOA, P2 had a different perspective regarding placing her focus on interactions and scenarios:

*[instead of] focusing on [...] "get my voice higher", I was […] focusing on annoying miss and being annoyed myself, and it made it [...] a lot easier* (FG)

Later, P2 still highlighted that, contrary to proximal EFOA, focusing on interactions made her "happy". On a similar note, P1 contended:

*When Miss would interact with us, I wouldn't focus then on how breathy my voice is [...] it's just a passing thought, and then in my head it's like: "Okay, [I have] to maintain the conversation I'm having with Miss within the scenario"... I'm focusing on that instead of my voice.* (FG)

P1 and P2's reflections suggest engagement with a more *distal* EFOA, where the focus is mostly away from the self (Banks et al., 2020) which, in tandem with other preferred foci, apparently eased any difficulties and vocal concerns they were facing. Indeed, journals written from Week 3 onwards showed a significant expansion of students' focus between the voice and the scenarios, demonstrating an increased attentional flexibility that allowed them

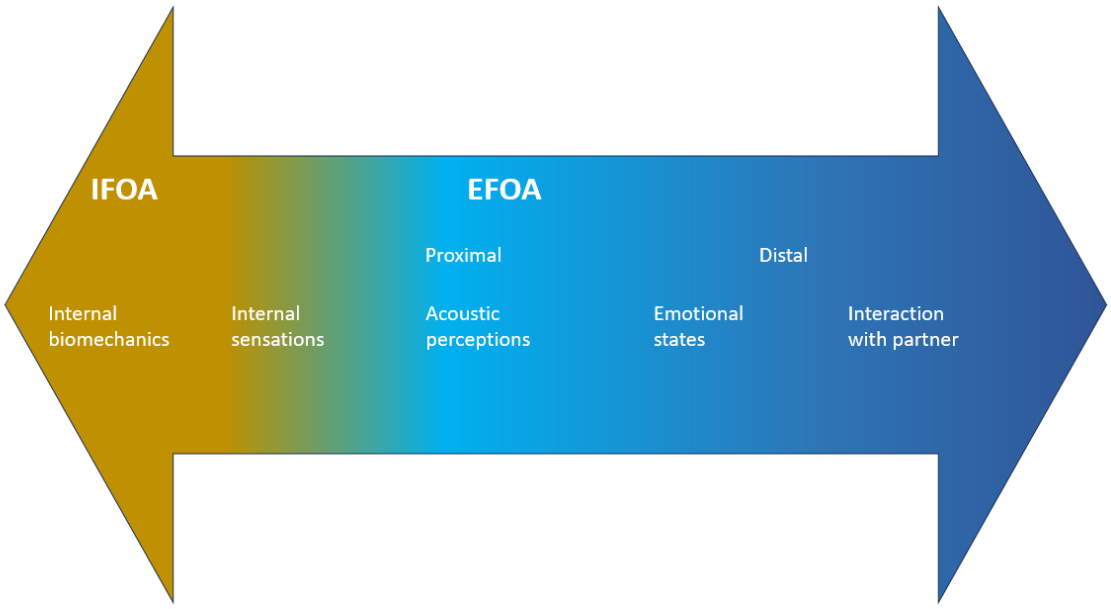
to engage more fully with the tasks and simultaneously monitor their voice which, as we have seen, was of the utmost importance to them. This flexibility could indicate that a balance might have been struck, in which participants reached a duality of consciousness, like actors in a play who might be simultaneously aware of their fictional scenario and their condition as performers (Guo, 2022). However, this balance seemed fragile:

*[If] at some point [...] my voice feels too [...] breathy, I might try to focus on that instead of like... the actual emotion that I'd like to be conveying*. (P6 in FG)

*Even if you told me not to [focus on the voice], I would. [...] I can multitask[...]. So, if you told me to focus on our interactions and what I'm saying, I would. But I also then think about [...] what my voice is doing in the background.* (P1, FG)

Seemingly, even when combining foci on voice and scenarios, there still seemed to be a tendency to prioritise the voice whenever problems arose. It would then appear that EFOA (or, even, focus of attention in general) was often operating on a continuum between proximality and distality, depending on participants' needs and concerns at any given moment, consistent with wider motor learning research covering distal and proximal focus (Singh et al., 2022; Abdi, Abedanzadeh and Mousavi, 2025). Figure 3 summarises my understanding of the focus continuum that arose from the data and the literature, but does not in any way intend to be an exhaustive display of foci. Indeed, further research would be needed to better establish the full range of such a continuum as, to the best of my knowledge, no voice researchers (other than Treinkman, 2022a and 2022b) have explored these concepts in more depth.

**Figure 3:** Focus continuum



Concluding this theme, and linking it back to the part of the research question pertaining to focus, I would contend that MAT-based approaches can support EFOA, albeit not consistently. Ultimately, tensions between different foci appeared to be dictated by whatever was claiming the students' attention at any given moment, and the next theme examines the different levels of complexity that pulled their concentration in different directions.

**3. A faceted spectrum of complexity**

This theme focuses on the different layers of challenge participants faced throughout the IP, how they coped, and what they could mean for the application of MAT in singing lessons. Research has indicated that levels of complexity may directly influence whether learners reach a 'flow state', which may be achieved through MAT, provided that difficulty levels are adequate (Strandberg-Long, 2021, citing "Csíkszentmihályi, 1990). While flow was not examined in detail in this study, nor can I make solid claims about its occurrence during the IP, it is very likely the varying degrees of complexity faced by participants throughout impacted their focus of attention and, consequently, their ability to reach a flow state. The theme is split into three sub-themes: Affinity, Vocal Perfectionism, and Difficulties with exercises.

Affinity

According to the Oxford Dictionary of English, 'Affinity' is defined as "a natural liking for and understanding of someone or something" (Stevenson, 2010, 'affinity'), and in psychology it was linked not only with 'liking', but also with a sense of familiarity (Moreland and Zajonc, 1982). Affinity can be felt both for other people, but also for environments and experiences (Mason, 2018), which in this study constituted the IP and its activities. This sub-theme exists because the data suggested that affinity with vocal exercises (or lack of it) seemingly influenced how students engaged with them and impacted their perceptions of difficulty:

*I understand how it is to annoy [adults]. So I just transferred that into my singing. And that worked* (P1)

*[Researcher] said she was going to give me [...] 2 hours in detention [...] I took it personally enough for it to actually... bring the voice out[...]* (P1)

*I just love annoying people [...]. I'm a... really good rage bait also, of course I'll do well.* (P5)

P1, for example, found the scenario realistic enough to take it personally and react to it, seemingly helping release the voice naturally, as had been my intention. P5 and others also

expressed confidence and pleasure in acting out scenarios in which they got to "annoy" me. In some instances, participants seemed to take their imagination even further to make a scenario more realistic:

*[...] it feels like 2 cats genuinely having a conversation* (P1, FG, referring to the *Cat's duet* exercise)

*I imagined [the researcher] as Mr. [school teacher], and she was telling me "you have 60 minutes" [detention] and my [verb] was to be like "mocking"; I find it very easy to mock that man* (P2, FG)

P1 and P2 describe reimagining scenarios in ways that helped make them more believable, including relying on relatable Dramatic Actions (transitive verbs that were suggested to participants in Weeks 3 and 4 to help with emotional engagement; please see Appendix D) (Caldarone and Lloyd-Williams, 2004; Liron, Raindel and Alon, 2018). These accounts, like the earlier ones above in this section, highlighted how familiarity and relatedness with a given scenario heavily contributed to making exercises easier to engage with, converging with van Mulukom's (2025) findings indicating that individuals' sense of realness (i. e., how real something felt) was predicted by imaginings' plausibility and relatedness.

Possibly for these reasons, most participants also reported reluctance and difficulty engaging with scenarios they lacked affinity with. This included instances where students found it impossible to unstuck themselves from the *Cats' duet'*s implausibility, or did not consider themselves to be "whiners", therefore finding it difficult to sing with a whiny sound. While not being explicitly alluded to, **Embarrassment** could once more be the underlying cause for such perceptions. However, in these instances, the interactions did not appear to shield students from it. This could be because lack of affinity may have led to a more private kind of Embarrassment, which may result from a self-appraisal recognising how something goes against someone's sense of self, even in the absence of a judging audience (Krishna, Herd and Aydınoglu, 2019). Indeed, as Soliman (2024) found, while public embarrassment leads individuals to shield themselves from being negatively judged by an audience (in this study, this seemed to be done through the interactions), the same does not appear to happen with private embarrassment. While Soliman did not clearly hypothesise a reason for this, it could be explained by the absence of an audience to defend against. Therefore, it is possible that, by experiencing private embarrassment rather than public, participants felt less willing to engage with practical strategies to shield from it.

However, among the participants, P6 seemingly found it easiest to engage with her imagination in implausible scenarios, instead of viewing them as an extension of herself:

*I feel like playing a character helps [...] feel that scenario. [...] I feel comfortable playing a character.* (FG)

With this statement, P6 once more reinforces how, despite everyone having been instructed to use their imagination, fantasy and absorption proneness (which, as previously seen, could be caused by enhanced acting training) appear to have influenced how students viewed and reacted to certain exercises (Panero et al., 2016; van Mulukom, 2025), potentially explaining P6's ease.

Overall, these findings suggest that coming up with more relatable and familiar scenarios for each student might be a necessity when carrying out this type of work, especially with less experienced actors. This is in keeping with Revell's (2026) recommendation for tailored teaching approaches to foster engagement in performing arts lessons with adolescents, as well as Brown's (2025) call for imagery in voice pedagogy to be personalised, rather than standardised. Indeed, through the data, it was possible to verify that, when scenarios and interactions felt plausible and relatable, students found it easier to harness their own personal experiences and imagination to engage emotionally with the exercises, whereas not doing so sometimes led to self-consciousness and brought the singer's focus back to the self. However, other difficulties produced similar impacts in students, as the next sub-theme shows.

<u>Vocal Perfectionism</u>

Perfectionism emerged as a key cause of an unavoidable focus on the voice, due to an apparent determination in the participants to sing flawlessly. It is examined here rather than in Theme 2 due to representing a complexity factor that often made it difficult for students to direct their focus outwardly to the imaginary scenarios. This sub-theme specifically examines the concept of self-oriented perfectionism, in which individuals demand perfection of themselves (Chen, Hewitt, and Flett, 2015):

*I focus on the parts of my voice that I know aren't the strongest. If I hear my voice getting breathier, I focus on that. If [...] I hear a voice crack [...] I focus on that to try and avoid it*. (P1)

With this specific statement, P1 reveals 'perfectionist *strivings'* (Stoeber and Otto, 2006) that are proactive and focused on what needs improving and how, rather than voicing negative feelings towards imperfections. However, more upsetting 'perfectionist *concerns*' (Stoeber, Madigan and Gonidis, 2020) dominated the data. Their prevalence is unsurprising, given that my sample comprised exclusively female adolescents. As research suggests, this population

tends to display high levels of perfectionism, albeit not necessarily negative or maladaptive (Sand et al., 2021). However, amongst female adolescent singers, hormonal changes that affect their voices (Sweet, 2015; Manternach, Clark and Sweet, 2024; Higgins, 2026) could lead to maladaptive perfectionistic behaviours. Indeed, the reflections below (which received widespread agreement in the group) indicate a pattern of 'perfectionist concerns' driving an almost inevitable focus on the voice in lessons (as previously highlighted in Theme 2):

*I feel like I have to [be] good, every single time.* (P3, FG)

*I really hate fumbling[...] in front of people* (P5, FG)

Reasons for the perfectionist concerns during the lessons reportedly amounted to fears of making mistakes or sounding "weird" in front of someone else (Anonymous Journal, Week 1), as well as a weariness of being recorded for posterity:

*[...] because I knew it was on recording, I felt like I had to do it better.* (P4, FG)

This type of concern was very present despite participants being frequently reminded that no one other than the researcher would have access to the recordings, which would eventually be destroyed.

The perfectionist behaviours often had in common an intrinsic need to do well and sound good, otherwise something potentially shameful might occur. In a study about Music Performance Anxiety in adolescents, Paul, Juncos and Winter (2024) noted this exact tendency to fear failure and view it as something shameful, rather than an opportunity for growth, supporting the idea that, in most instances, fear of **Embarrassment** might have been a factor leading this extreme care with the voice.

Alongside embarrassment, it appeared that frustration about the voice not always responding the way participants hoped for also intensified their focus on it:

*I tried to focus on the actual exercises but my voice is shifty so it distracts me* (Anonymous Journal, Week 1)

This statement shows how someone’s focus inevitably kept returning to the voice against her wishes, due to what she apparently judged to be a lack of vocal control. Indeed, across all sets of data, students consistently described difficulty avoiding and controlling voice cracks and breathiness. Such struggles controlling the voice were highlighted by Higgins (2026) as a cause of distress in young singers, which I believe could trigger further perfectionist concerns in adolescents navigating vocal changes. Despite all students having at some point been briefed about the potential effects of voice maturation to help them cope better with those (Mercado and Draut, 2023; Higgins, 2026), at least in this study the frustration over

lack of control often appeared to cancel out the benefits of knowledge. However, certain technical challenges with exercises seemed to exacerbate vocal perfectionism, as shown by the next sub-theme.

Difficulties with exercises

Most of the struggles highlighted in the data appeared to occur during the earlier weeks of the IP, probably due to unfamiliarity with the exercises, and were mostly related to breath control and focus on the task at hand. These appeared to have dwindled throughout the study as familiarity with exercises increased. However, journals written later in the IP, as well as reports from the FG, revealed other constant difficulties:

- *Higher pitches:* Most participants reported some difficulties singing into their upper range, where challenges such as breathiness and voice cracks were more noticeable. These can be explained by previously described vocal changes typical of their age. However, interpreting the data, I noticed that students erroneously thought that they always needed to sing exactly as one might speak, which meant that they might have wanted to (unsuccessfully) carry that vocal quality upwards in their range. Such is known not to be possible, as singing requires greater range in pitch than speaking (Riggs, 1992; Estill et al., 2019). It is likely that the interactions' conversational nature led to such misconceptions, and I may not have sufficiently dispelled them among participants. Nevertheless, as difficulty with higher pitch during the IP was evident with some students, I chose to lower the exercises for them. Feedback received during the FG suggested that this move helped ease anxieties about their voice and fostered engagement with IS

- *Whining:* As previously mentioned, everyone somehow resisted the idea of engaging with the whiny sound, especially in higher pitches (exacerbating the previously outlined difficulty). While we have seen that some of this reluctance could be due to a lack of affinity and a degree of self-consciousness, several participants genuinely found it to be a difficult sound to engage with, often because they could not really understand what it meant. However, for several participants, the use of suitable verbs/ Dramatic Actions made more sense than being told to sound whiny, indicating that adapting communication style may help (Brown, 2025)

Moreover, I inferred from the data that the challenges above sometimes resulted in some fatigue and vocal discomfort, which research has linked to perceptions of decreased

competency at a task in adolescent singers (Xu, 2026). However, as Higgins (2026) cautions, reluctance to sing in less comfortable parts of the voice does not mean that teachers should allow students to simply avoid them, as they would risk overloading the other ones and lead to an unbalanced instrument (Spivey and Saunders-Barton, 2018; Rosenberg, 2025). Nevertheless, the difficulties and resulting adaptations highlighted the need to be student-centred and keep exercises at an appropriate difficulty level for each person and scaffold as needed to improve self-efficacy (Tomlinson, 2001; Zelenak, 2015). This could be done for example by starting with exercises students feel more comfortable with, or practising skills of 'high pitch' and 'whining' separately before attempting to combine them. Such strategies might help students confidently explore difficult sounds properly before being expected to let go and vocalise throughout their range expressively through play and imagery.

Although 'flow state' was not an explicit aim of this study, but rather an underlying one due to its suggested link with MAT (Strandberg-Long, 2025), it would be expected that more adequate difficulty levels might create optimal conditions for such a state to occur with IS (Green and Rosenkranz, 2025). Therefore, considering the complexity levels outlined throughout this theme might be of the essence for a successful practical application of MAT-inspired imagery in singing lessons.

**Limitations**

Despite the relative depth of insights uncovered throughout this study, its findings are hardly generalisable due to the very small sample and purely qualitative methodology (Bell, 2005). Moreover, attempting to generalise these findings might disregard the fact that work with voice and emotions is highly individual and may be influenced by one's cultural circumstances and background (Cespedes-Guevara and Eerola, 2018). As Brown (2025) summarised: "Issues surrounding inaccurate and unhelpful imagery use may be the result of presenting subjective experiences for objective prescriptions that can applied to all singers." (p. 21). Additionally, the all-female sample constitutes another limitation, since research by DeSantis et al. (2022) has found that male singers may engage less with imagery than females ones. Therefore, if the sample had included boys, the findings would have been more comprehensive.

Moreover, due to the paper's limited scope, certain themes did not get the attention and space they deserved, particularly those concerning the relationship dynamics between teacher and learner within the context of IS, including the risk of perpetuating master-apprentice models. Furthermore, the eye-contact resulting from IS was the subject of

compelling discussion in the FG, and could have provided deeper insight into the topic at hand.

**Conclusion**

Through a process of Action Research in my workplace, this paper empirically studied the question 'How does Meisner-inspired work function as an external focus of attention in emerging singers' technical training?'. The most significant findings suggested that, if variables such as perceived complexity and embarrassment are properly and individually addressed, MAT-based Interactive Singing (IS) can be successful (albeit inconsistent) at shifting focus away from the self, due to its induction of interactivity and spontaneity. Such occurrence reportedly resulted in increased vocal ease, self-efficacy, and enjoyment of singing.

Further insights included:

- IS made vocal exercises feel more contextualised and natural/conversational, often eliminating the need to overthink or over-monitor the voice
- IS often felt like a protection against embarrassment caused by vocal play and emotional singing, due to uniting teacher and learner in the same task
- participants' focus was never static, existing instead within a continuum, influenced by different momentaneous or ongoing factors that were identified and discussed.

However, some challenges were highlighted:

- Discontinuance of interactions may have been too abrupt, causing discomfort in participants and exposing a potential overreliance on me
- Skill retention did seemingly not occur, indicating that more practice over more sessions might be needed
- Lack of affinity with certain imaginary scenarios and sounds made them difficult for some participants, reinforcing the need to be student-centred and adapting where needed
- Similarly, vocal perfectionism in participants exposed that too much difficulty may be counterproductive, once more reinforcing the need for flexibility in teachers

Ultimately, this study explored acting as a tool for teaching singing, as suggested in the literature (Kimmel, 2024; Robertson, 2025), and provided insight into its possibilities and impact in the voice studio. This study did not seek to claim MAT-based exercises as the only useful strategy for technical singing. Rather, it presented MAT as an approach to potentially

be used by singing teachers who wish to engage in a pluralistic and holistic teaching style that embraces each student's circumstances. It also hopefully contributed to a further expansion of MAT's potential beyond its realm of straight acting by helping singers genuinely engage with real-life imagery. After all, as van Mulukom (2025) wrote, "there is more to imagination than details and visual imagery; really feeling or experiencing an imagining is what it [*sic*] makes come to life" (p. 194).

## Reflective conclusion

Throughout its duration, this project allowed for extensive immersion in themes I am deeply passionate about, as well as many unexpected others that emerged from the data, including self-efficacy, dynamics of embarrassment, or affinity. Such unexpected themes presented a significant challenge, as they meant I needed to deeply engage with all of them before feeling able to write about them within a short timeframe. However, their emergence reassured me that my interpretation of the data may have been unrestrained from my preconceived expectations and beliefs, as intended by inductive approaches to Thematic Analysis (Kiger and Varpio, 2020). The contact with these themes warrants further exploration in future, as well as that of certain adjacent topics that ended up not being featured.

Overall, I believe I met my previously outlined aims, due to having engaged with every objective to achieve them. However, regarding my personal Learning Objectives (LO's), more could have been achieved. Although I immensely expanded my knowledge on a topic I am deeply interested in, I had hoped to find more conclusive evidence and information about how certain emotions and acting scenarios might support vocal technique, which I believe the study fell short on (LO 1). However, this might have been too ambitious an endeavour, considering that it is still a matter subject to wider ongoing research. Additionally, while I believe I improved my skills in managing a long project, there is always scope for improvement, namely in terms of organisation of extensive amounts of data and codes, as well as processing and synthesis of a wide range of literature (LO 2). Finally, LO 4 was aimed at the future, post-research, and is something that will hopefully be an ongoing effort.

## Recommendations

Future studies on this topic should seek to include a broader sample of participants, possibly with different methods for better management of increased data (Morrel-Scott, 2018). Such studies ought still to balance the number of participants with and without comprehensive

acting training, and include male students, as well as attempt to conduct the study over a longer period, with more sessions. Additionally, further research is certainly warranted either to establish strategies to make MAT-based exercises suitable for everyone or to determine whether significant prior acting training should be recommended as a requirement for any student to engage with them.

Regarding the difficulties with the removal of interactions, future research might benefit from exploring the role of reproductive and productive imagination to help mitigate the challenge (Hentschel's 2026 article transposing Ricoeur's theory of imagination to a theatrical context provides a solid starting point).

Finally, voice research expanding on motor learning theories (such as the continuum of attentional focus) is needed, particularly regarding the role of EFOA in skill retention and transferability.

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**Appendices**

**Appendix A**

Journal Prompts

Week 1:

# Module 6 Diary

Week 1: Please write about...

* Indica uma pergunta obrigatória

...anything you found easy or difficult. *

A sua resposta

... your focus during the actual exercises. Was it on your voice? Or something else? *

A sua resposta

... the interactions and guidance throughout the session. *

A sua resposta

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. *

A sua resposta

...anything else you noticed or would like to mention, if applicable. *

A sua resposta

Week 2:

# Module 6 Participant Reflective Diary

Week 2: Please write about...

* Indica uma pergunta obrigatória

... anything you found easy and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

A sua resposta

... anything you found tricky and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

A sua resposta

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Or something else? Did it vary throughout the session? Please ellaborate on that experience if you can. *

A sua resposta

... the interactions and guidance throughout the session and their impact on you. *

A sua resposta

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can.** *

A sua resposta

...anything else you noticed or would like to mention, if applicable. *

A sua resposta

Week 3:

# Module 6 Participant Diary

Week 3: Please write about...

* Indica uma pergunta obrigatória

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

A sua resposta

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

A sua resposta

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

A sua resposta

... the interactions and guidance throughout the session and their impact on you. **Please write at least 3 full sentences.** *

A sua resposta

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

A sua resposta

...anything else you noticed or would like to mention, if applicable. *

A sua resposta

Week 4:

# Module 6 Participant Diary

Week 4: Please write about...

* Indica uma pergunta obrigatória

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

A sua resposta

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

A sua resposta

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

A sua resposta

... the interactions and guidance throughout the session and their impact on you, such as suggested moods or verbs, prompts, responses. **Please write at least 3 full sentences.** *

A sua resposta

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

A sua resposta

... whether you felt any different about having interaction and then singing without any interaction and **WHY**. **Please ellaborate, with at least 3 full sentences.** *

A sua resposta

...anything else you noticed or would like to mention, if applicable. *

A sua resposta

**Appendix B**

<u>Interventions' exercises and imaginary scenarios</u>

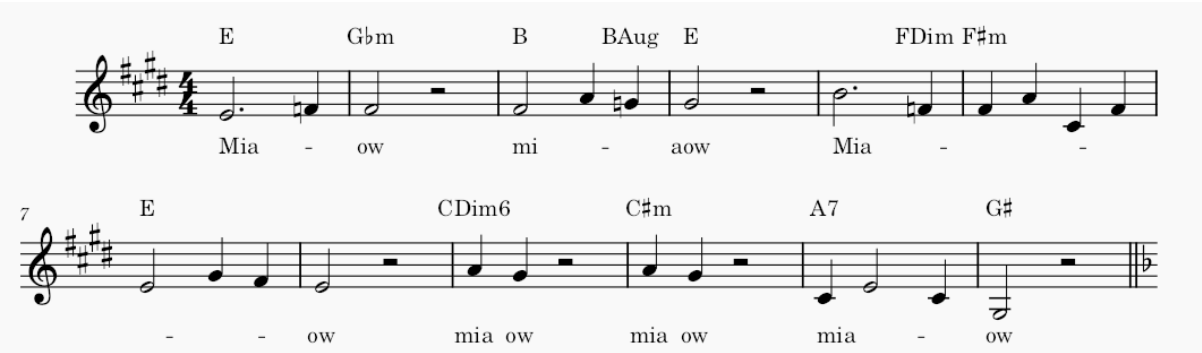
Exercises that were taught and sung by students in every intervention**. Range and number of repetitions varied according to student ability and my perception of their stamina to keep repeating without fatigue. Imaginary scenarios were not shared with students during Week 0.** The images below do not feature examples of the teacher's prompts and interactions.

All exercises have different technical aims.

*Exercise 1: Cats*

Inspired by suggestions from Sadolin (2008) and Ragan (2020) to use 'meowing' exercises to find a metallic or mixed-register sound, often used in Contemporary Commercial Music. The exercise felt more like a song than a vocalisation and was directly extracted from Rossini's (1970) *Duetto buffo di die gatti.* This piece was chosen because its dialogical characteristics naturally elicit Interactive Singing.

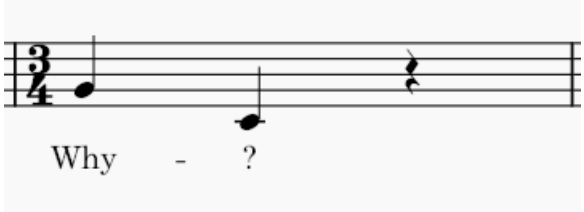
Imaginary scenario for participant: You are a cat.




*Exercise 2: Whiny "Why?"*

Exercise inspired by Chalfin's (Benson, 2020) Primal Sounds, namely the 'Whining'.

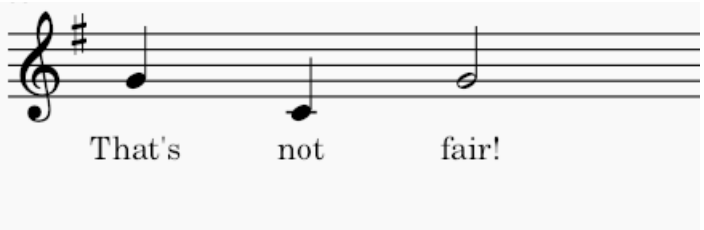
Imaginary scenario for participant: I have decided to log a 60-minutes detention after school for you due to your poor behaviour.



*Exercise 3: Bratty "That's not fair"*

Exercise inspired by Ragan's (2020) exercise 'That's mine', deemed useful for developing a belty vocal quality.

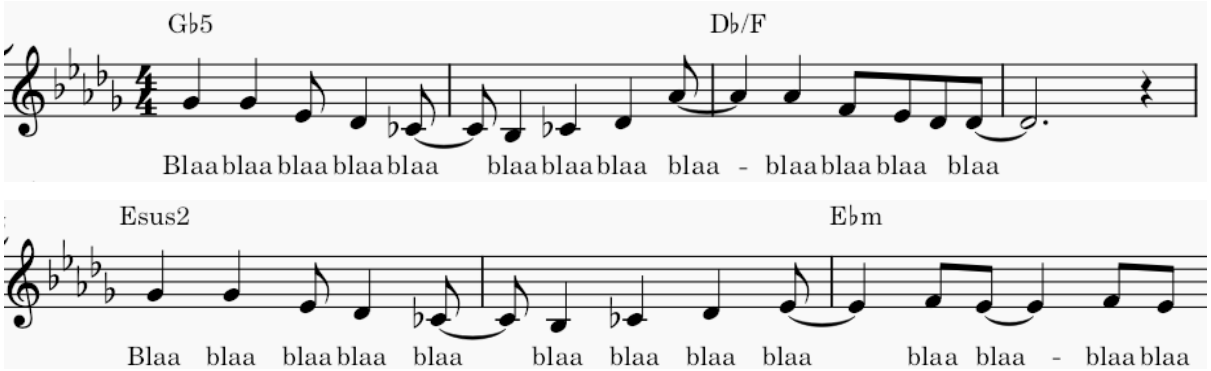
Imaginary scenario for participant: Because you repeatedly questioned the detention, you will be in Internal Reflection (Isolation) tomorrow.




*Exercise 4: "Blaa blaa blaa"*

Extracted from Sheik and Sater (2006). This section was chosen due to its lyrics, that may induce bratty behaviours and vocal sounds. Like the *Cats' Duet*, it also felt more like a song than a vocal exercise.

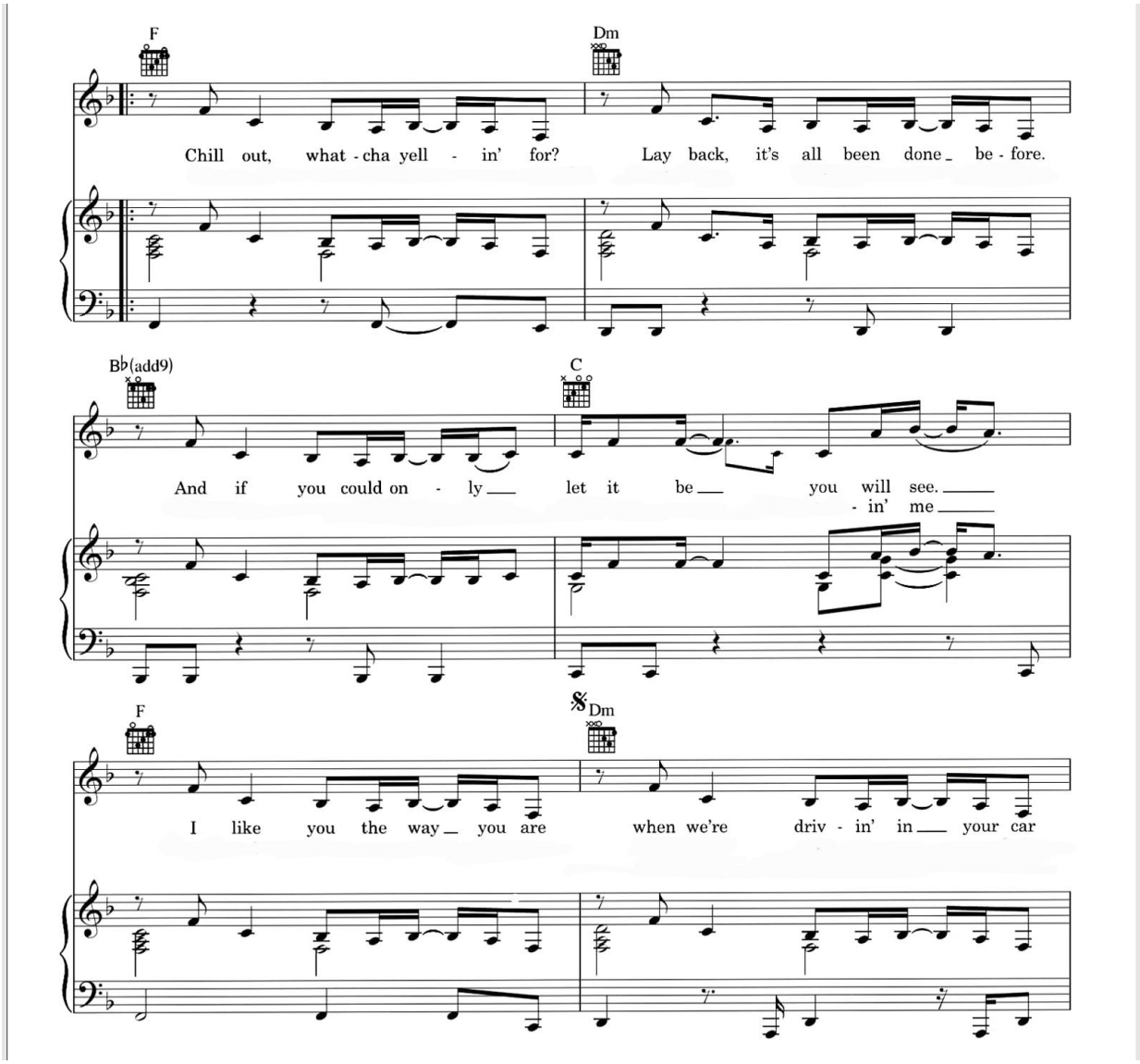
Imaginary scenario for participant: I am very upset with your attitude towards me and I need you to listen.

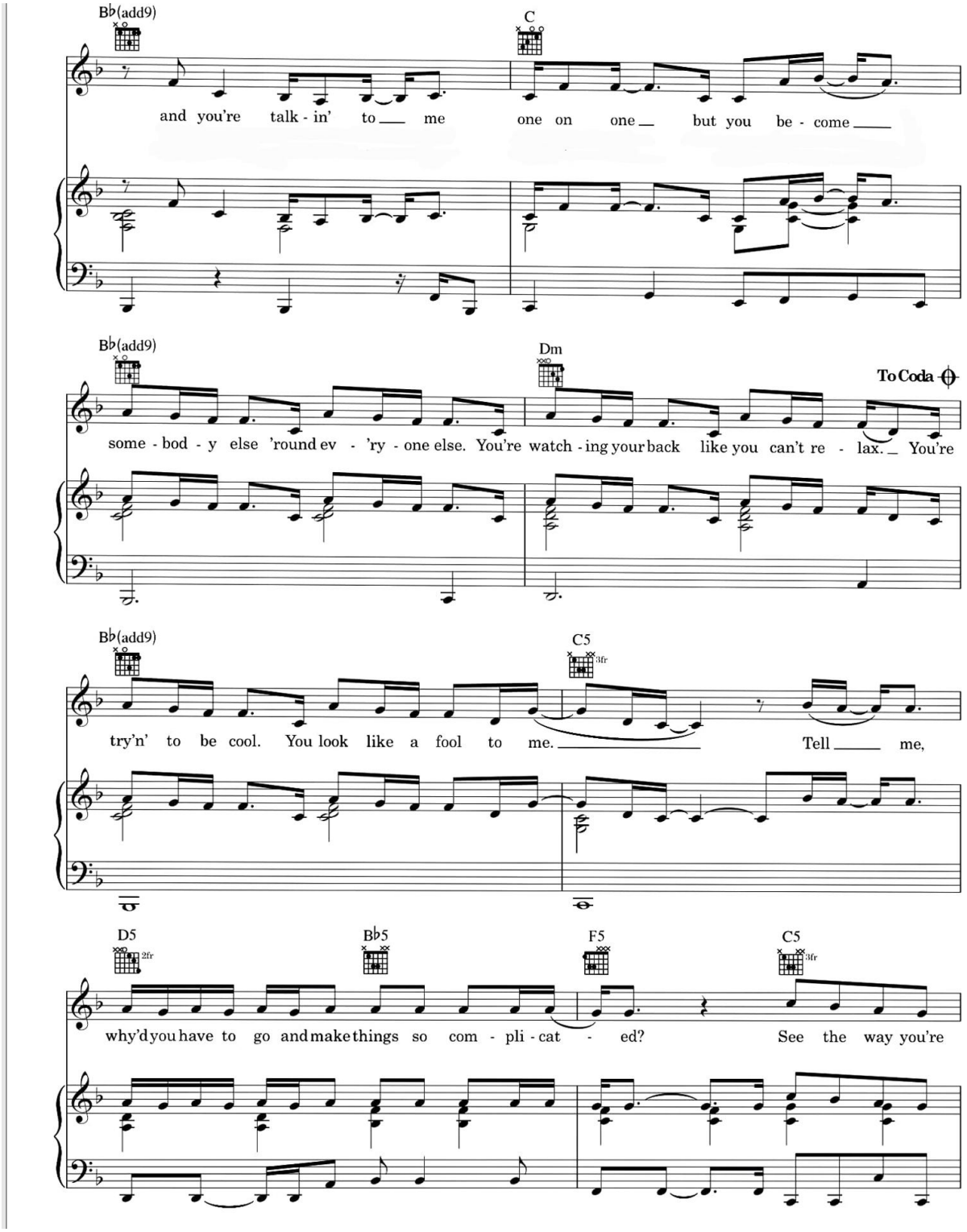


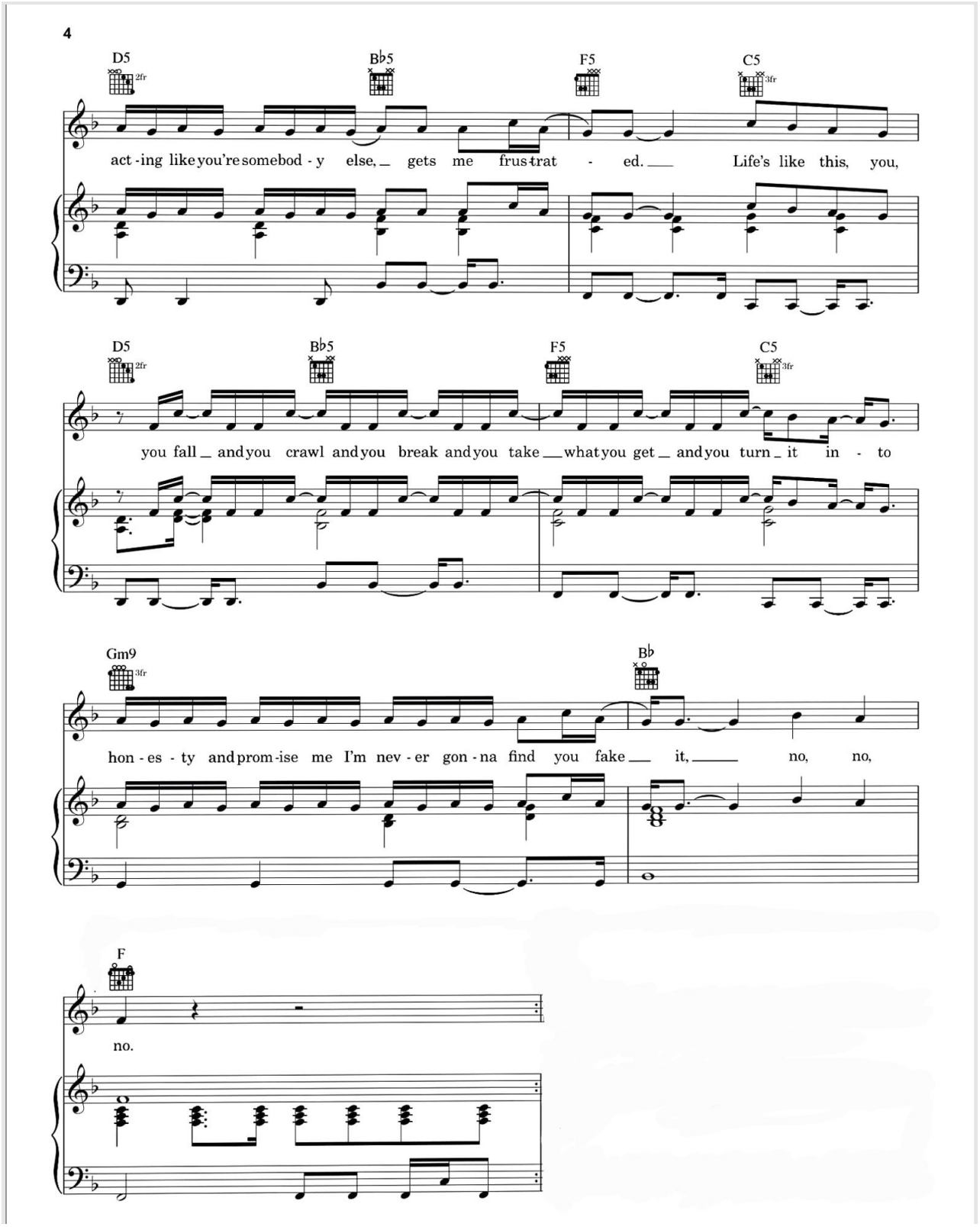

*Exercise 5: Complicated*

Extracted from Lavigne et al. (2002), this exercise is a practical application of earlier vocalisations into an actual song. This specific tune was chosen due to its potential to elicit brattiness and whiny sounds in singers.

Imaginary scenario for participant: We are having a very heated discussion. At first you are not taking me seriously, but in the chorus, you become frustrated with me.


F
Dm
Chill out, what - cha yell - in' for? Lay back, it's all been done be - fore.
B♭(add9)
C
And if you could on - ly let it be you will see.
- in' me
F
𝄋Dm
I like you the way you are when we're driv - in' in your car


B♭(add9)
C
and you're talk - in' to me one on one but you be - come
B♭(add9)
Dm
To Coda
some - bod - y else 'round ev - 'ry - one else. You're watch - ing your back like you can't re - lax. You're
B♭(add9)
C5
3fr
try'n' to be cool. You look like a fool to me. Tell me,
D5
2fr
B♭5
F5
C5
3fr
why'd you have to go and make things so com - pli - cat - ed? See the way you're

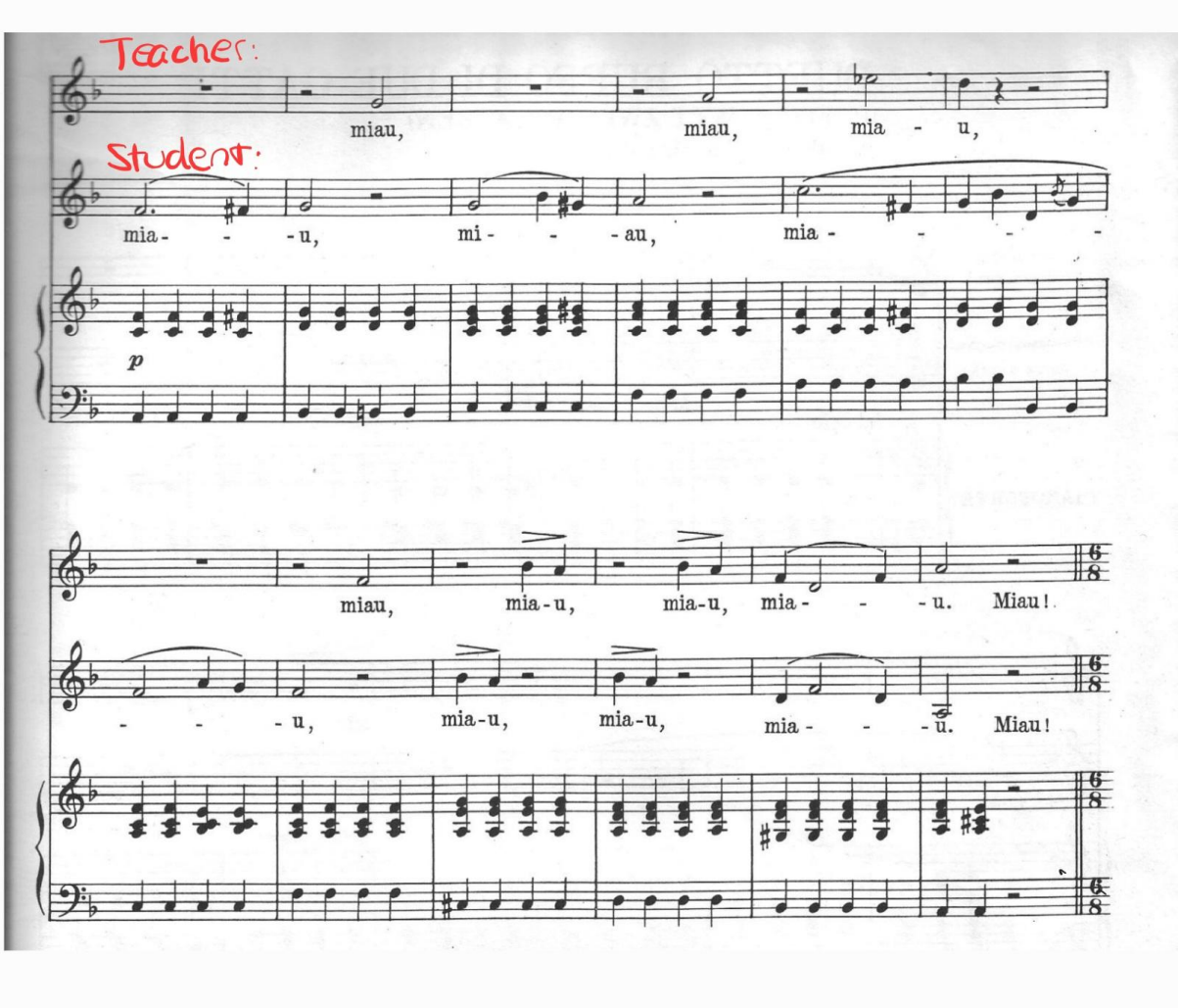

4
D5
B♭5
F5
C5
act-ing like you're somebod-y else, gets me frus-trat-ed. Life's like this, you,
D5
B♭5
F5
C5
you fall and you crawl and you break and you take what you get and you turn it in-to
Gm9
B♭
hon-es-ty and prom-ise me I'm nev-er gon-na find you fake it, no, no,
F
no.

**Appendix C**

Examples of interactions

The prompts below are examples of those used during IP's exercises. They were mostly improvised in the heat of the moment, and were part of an imaginary scenario. Both the participants and I were fully aware that none of these interactions were real, only acted. In addition to the interactions listed below, there was also ongoing non-verbal interaction, including facial expressions and expressive vocalisations (such as scoffing, laughter, or indignant sounds).

*Cats* (Extracted from Rossini, 1970):




*Whiny "Why?"*

In between ascending or descending *Why's:*

- Huh?

- Excuse me?
- Seriously?
- Because I can!
- Stop arguing!
- I have the power!

*That's not fair*

In between ascending or descending *That's not fair's :*

- It is!
- I don't care!
- Your opinion doesn't matter!
- So what?

*Blaa blaa blaa*

In between natural pauses in exercise:

- That's a bit rude!
- Can you not?
- Why are you doing this?
- You're offending me now!
- Stop that now!
- That's not nice!
- Stop!

*Complicated*

During rests or natural pauses in the music:

- I'm not being anything!
- What?! I become a what?!
- Me?
- You don't tell me what to do!
- Did you just call me a fool?!
- You're frustrating me!
- I'm not faking anything!

**Appendix D**

Summary of each Intervention Week

*Week 0*

This week took place before the IP's official start, and the sessions were not recorded, as they functioned like normal lessons. I taught each participant the material (Appendix A). This was to ensure that, during the official IP, their attention was liberated from constraints caused by unfamiliarity with the material, allowing them to shift their focus towards the interaction, as suggested by Strandberg-Long (2021) No expressive inputs or instructions were given. Everyone sang across their entire range.

*Week 1*

All exercises were recapped, to help participants become more familiar with the material. Everyone sang across their entire range, and minimal expressive or imaginative instructions were given:

Exercise 1: Be a cat

Exercise 2: Be very whiny.

Exercise 3: Sing in a very bratty and whiny way, imagine something very unfair just happened.

Exercise 4: Still bratty and whiny, but as if you were mocking and mimicking someone who is being whiny to you.

Exercise 5: On the verse, it is still a mocking whiny sound, whereas on the chorus you are really whining about something.

*Week 2 A and B*

This Intervention Week took place over 2 weeks (A and B) due to half of the students being absent in Week A. In both instances, I used Meisner principles throughout. I gave everyone a chance to perform each exercise once as a recap, then asked them to include the minimal expressive instructions and inputs used in Week 1 (including the Imaginary Scenarios), and then they sang everything with me emotionally and provocatively interacting throughout, like a scene partner. Everyone sang across their entire range.

Key differences between Weeks A and B:

- **Eye contact:** In Week B, I asked everyone to lock eyes with me, which I had forgotten to mention in the previous week. I reminded them that I would break eye contact regularly in order to keep playing the piano, but that I would keep it going for as long as possible. However, I urged them to maintain the connection with me, even when my attention briefly drifted towards the piano.
- **Playfulness:** In Week B, I was much more relaxed and playful than in Week A, due to having had time to reflect on the exercises and being more comfortable with interacting and playing the piano at the same time. This shift could have created different student engagement and reactions from Week A.

*Week 3*

We recapped exercises if participants wanted. **The reminders to maintain eye contact were essential in all interventions during the interactive section.** I kept reminding them of the Imaginary Scenarios of each exercise. While I followed the same structure as previous weeks, I made significant changes to my approach:

- **Range:** I started adapting the range of the exercises to each participant, rather than pushing everyone as high as they were able to sing. This was because in some journals written on previous weeks students highlighted that singing beyond their comfortable range was making it difficult for them to engage properly with the exercises. By pushing for higher range, I was neglecting one of the core aims of my project: to study how the integration of singing and acting can improve vocal technique. Expanded vocal range, while being a desirable outcome, was overshadowing the rest of the study, and had therefore to be set aside. This choice also brought me closer to the type of voice pedagogy that adapts to each individual, instead of attempting a standardised strategy for all. It was a stark reminder that I should always adapt to students, no matter the circumstances, even if they are participating in an academic study.

- **Dramatic Actions (DA's):** these were introduced to replace or enhance generic instructions such as "be whiny" or "be a cat" and functioned as optional tools for students to use and help them immerse themselves more in the scenarios, in case vehicles such as emotion and narrative were not enough (Liron, Raindel and Alon, 2018). While DA's are not originally part of MAT, but rather a tool introduced by

Konstantin Stanislavsky, they are frequently used in MAT (Strandberg-Long, 2021), particularly during scene work, as occurred when I studied MAT myself. Using Caldarone and Lloyd-Williams's (2004) thesaurus, of transitive verbs, I chose some to be used in each exercise. I explained to participants that these verbs were something they had to try to do to me (the teacher) throughout the exercise, and listed them all before each stage of the intervention. Participants were instructed to either choose one verb and stick to it throughout the exercise, or to shift to another one whenever they wished. I asked them not to tell me what verb(s) they chose. Table 2 shows the verbs that were presented for each exercise.

Dramatic Actions in each exercise:

| **Exercise** | **Verbs** |
|---|---|
| *Cats* | Nag, captivate, irritate |
| *Why?* | Drain, challenge, annoy |
| *That's not fair* | Challenge, fight, resist, dismiss |
| *Blaa blaa bla* | Mock, insult, satirise |
| *Complicated* | Verse: Mock, satirise, dismiss<br>Chorus: Resist, insult, challenge |

*Week 4*

Final recaps without input were done if needed. Participants were reminded of their Imaginary Scenarios and instructed to use the expressive inputs or DA's of previous weeks. Afterwards, each participant sang through each exercise twice. The first time around, I was fully interacting as a scene partner. For the second attempt, I told them I would not be responding in any way, but that they should imagine that the interaction was still occurring in real time. This was to get participants to experience and go through a final stage of the process, in which they would still have to go through all the emotions and exercises, but independently. After all, constant interventions from a teacher are undesirable, as they perpetuate a master-apprentice model (Sherwood, 2023) and could risk teacher dependency (Crocco, McCabe and Madill, 2020; Crocco and Meyer, 2021).

**Appendix E**

Participant information sheet

Title: *'Singing "truthfully under imaginary circumstances": an exploratory empirical study into how Meisner-inspired work could function as an external focus of attention in emerging singers' technical training'*

**Introduction**

Your child is being invited to participate in a research study after having informally agreed in principle to do so. However, due to being under 18, your child may not take part without written parental consent.

Before you decide whether to allow them to participate, it is important that you understand why this research is taking place and what it will involve. Please read the following information carefully and ask questions if anything is unclear. Participation is voluntary, and you or your child are allowed to withdraw consent at any time without giving a reason and without negative consequences.

This research project is being conducted as part of my Master's degree at the University of Wales Trinity Saint David (UWTSD), under the supervision of Josh Lee-Cummins and Pippa Anderson. It has been reviewed and approved by UWTSD's Research Ethics Committee. I have also been granted authorisation to undertake research at Trinity Academy Brixton by Principal Matt Singh.

**What is the project about?**

This study intends to explore how emotional vocal expression could make an accurate technique more accessible to emerging singers, who may still have limited knowledge about their voice's anatomical features. It will do so by promoting the integration of singing and acting, where the researcher will serve as a "scene partner" that provokes certain spontaneous and emotional responses from the singer, as if they were in an acting context.

Methods will include audio-recorded interventions that will take place during your child's regular singing lessons over a period of time. These may include exercises and songs that meet the needs of the research project. Your child would be informed at the beginning of each intervention that they are about to take part in a research lesson and would be asked to provide anonymised feedback in writing at the end of each session through a reflective journal. Once the Intervention Period ends, they would be asked to take part in an audio-recorded focus group with other peers to discuss their experiences. In this instance, due to other students' presence, confidentiality might not be guaranteed.

**What are the risks and benefits?**

There are no significant risks associated with your child's participation in this study. However, the following ones and possible mitigations were identified:

- While most of the project participation will take place during your child's usual weekly singing lessons with me, which minimises disruption to their overall school attendance, they may miss an additional lesson or break to take part. This sort of disruption will be kept to a minimum as much as possible, and relevant teachers will be informed.
- Exercises involving ridiculous acting scenarios could elicit embarrassment and other emotions in students, but these are expected to be on par with the normal level of emotion found in any regular singing or drama class. The researcher will, however, closely monitor your child's reactions to exercises and regularly remind them of their right to withdraw from the study without consequence.

Although there are no direct benefits to your child's participation, it will help contribute to an emerging field of voice pedagogy research. Additionally, it may be an experience that enhances their vocal technique and artistic expression, benefiting their overall engagement with singing and performance.

**Will my data be kept confidential?**

All the information you provide will be kept strictly confidential. Data, including recordings from the interventions and focus group, will be anonymized, and any identifying information will be removed from the paper. Data will be securely stored in accordance with data protection regulations like the General Data Protection Regulation (GDPR) until the project's final moderation by UWTSD.

**Contact for further information**

If you have any further questions or would like more information, please contact:

Samanta Franco

Email: 2319578@student.uwtsd.ac.uk

**Consent Statement**

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You agree to allow ..... to participate.
- You are aware that you can withdraw consent at any time without any consequence.

**Name (print):**

**Signature:**

**Date:**

**Appendix F**

Signed consent forms

**Consent Statement**

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You agree to allow [redacted] to participate.
- You are aware that you can withdraw consent at any time without any consequence.

**Name (print):** [redacted]

**Signature:** [redacted]

**Date:** 15/09/26

**Consent Statement**

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You agree to allow [redacted], to participate.
- You are aware that you can withdraw consent at any time without any consequence.

**Name (print):** [redacted]

**Signature:** [redacted]

**Date:** 16/04/2026

**Consent Statement**

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You agree to allow [redacted]... to participate.
- You are aware that you can withdraw consent at any time without any consequence.

**Name (print):** [redacted]

**Signature:** [redacted]

**Date:** 15/03/26

**Consent Statement**

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You agree to allow ... [redacted] ... to participate.
- You are aware that you can withdraw consent at any time without any consequence.

**Name (print):** [redacted]

**Signature:** [redacted]

**Date:** 20/04/26

**Consent Statement**

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You agree to allow [redacted] to participate.
- You are aware that you can withdraw consent at any time without any consequence.

**Name (print):** [redacted]

**Signature:** [redacted]

**Date:** 22 04 2006.

**Consent Statement**

By signing the consent form, you are agreeing that:

- You have read and understood the information provided in this sheet.
- You agree to allow [redacted] to participate.
- You are aware that you can withdraw consent at any time without any consequence.

**Name (print):** [redacted]

**Signature:** [redacted]

**Date:** 25.04.2026.

## Appendix G

Completed Journals



# Module 6 Diary

Week 1: Please write about...

...anything you found easy or difficult. *

I found the meowing easy. It was fun and came out naturally so I actually did not have to think about it much. I found the "blahs" somewhat difficult though because as you keep saying the word blah it makes your tongue feel foreign in your mouth.

... your focus during the actual exercises. Was it on your voice? Or something else? *

I tried to focus on the actual exercises but my voice is shifty so it distracts me. Calling my voice shifty is funny but it is the best way I can describe it. Ms Samantha says it is a work in progress so I will be staying patient.

... the interactions and guidance throughout the session. *

Ms Samantha is always very interactive and she give guidance on the exercises. Since I learnt the exercises last week, it was just a matter of jogging my memory but she was a superstar as per usual

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. *

There wasn't any noticable impact on my voice, other than it's a lot more clearer than it was before my lesson, but that happens after all my lessons.

...anything else you noticed or would like to mention, if applicable. *

uhh, only that the exercises point out the breathiness in my head register (correct me if i got it wrong) but like Ms Samantha said, it's a work in progess. So i need to cultivate patience.

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# Module 6 Diary

Week 1: Please write about...

...anything you found easy or difficult. *

i found the bla bla verse one very easy to do and i found it alot more fun in comparisson to why and the meowing which personally was my least favorite

... your focus during the actual exercises. Was it on your voice? Or something else? *

for the most part i believe the focus was completely my voice

... the interactions and guidance throughout the session. *

i think it was very good epecially how we recapped the all the excercises and i really liked the fact that miss also made sure i was comfortable with the excersises

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. *

i currently dont know if weve made a significant impact as its our first sesion

...anything else you noticed or would like to mention, if applicable. *

miss was very pleasant and recapped the excercies also the excercies themselves were very fun because of how enthusiastic she was

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# Module 6 Diary

Week 1: Please write about...

...anything you found easy or difficult. *

i find one of the complicated verses a little bit difficult and some of the ´blah´ warmup tricky

... your focus during the actual exercises. Was it on your voice? Or something else? *

i think it was something to do with my voice because i was pushing my voice a little bit

... the interactions and guidance throughout the session. *

it was really helpful because they knew what i was doing wrong and went through everything witch was really helpful

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. *

no negatives

...anything else you noticed or would like to mention, if applicable. *

i found the warmups really fun and it let me explore different parts of my voice and discover things i didnt know my voice could do it was just a really enjoyable warup technuiqe overall!

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# Module 6 Diary

Week 1: Please write about...

...anything you found easy or difficult. *

I found the techniques really easy

... your focus during the actual exercises. Was it on your voice? Or something else? *

I focused on my voice and trying to reach all points correctly

... the interactions and guidance throughout the session. *

I found them helpful for the tasks

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. *

Positive impact. I think it helped reach different notes

...anything else you noticed or would like to mention, if applicable. *

The techniques were really helpful for the songs

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# Module 6 Diary

Week 1: Please write about...

...anything you found easy or difficult. *

I found it slightly hard remembering some notes while singing, but i got there eventually.

... your focus during the actual exercises. Was it on your voice? Or something else? *

I was focusing on not having voice cracks, and getting the notes that i needed to remember.

... the interactions and guidance throughout the session. *

The guidance throughout the session was very helpful, i appreciate it.

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. *

There wasn't really any impact on my voice, I found it pretty straightforward.

...anything else you noticed or would like to mention, if applicable. *

The session was very enjoyable, i actually had fun.

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# Module 6 Diary

Week 1: Please write about...

...anything you found easy or difficult. *

the "why" is hard because of the whining and im bad at whining but i am good at doing the higher notes on the vocal exercises

... your focus during the actual exercises. Was it on your voice? Or something else? *

it was my voice so i can get the right pitch and not sound weird

... the interactions and guidance throughout the session. *

it was useful when it was mentioned to whine a little more

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. *

i think it made me sing more louder and confidentlu

...anything else you noticed or would like to mention, if applicable. *

whining is hard

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# Module 6 Participant Reflective Diary

Week 2: Please write about...

... anything you found easy and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

Honestly, I think it was only really the meows I found easy and I think it was easy because of the impersonation of a cat. Cats are easier to impersonate than humans, so if you really put your mind to becoming the animal, you can!

... anything you found tricky and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

Everything else was somewhat difficult. And the exercises themselves aren't even what are difficult, it's the emotion you have to put behind them. Being whiny isn't something I am on a constant, so it's hard to imagine myself being so and then the breathiness in my register is so discouraging. I try to not focus on it, but I really dislike hearing it at all because I spent so long working and strengthening my head register so now to hear my mix... yeah no.

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Or something else? Did it vary throughout the session? Please ellaborate on that experience if you can. *

Ok so I might've answered this question in the last question but I'm so overly focused on my voice. And Ms Samantha tells me not to but it's kinda all I can focus on. Because it's a singing lesson. The entire point of it is to sing and we do that with our voices, and I'm overly aware of the fact that my voice can be so strong and clear one day, but breathy and, I think I'll say, empty another. AND ALSO MY BREATHINESS. I can't seem to unfocus on my breathiness and it's annoying because I spent the past year controlling my breathing during singing and now I forget to breath in the exercises. But don't get it twisted, I do focus on the exercises, but since they're like second nature to me, they require the least amount of attention, and since they don't require a lot of attention, my focus goes elsewhere.

... the interactions and guidance throughout the session and their impact on you. *

Ms Samantha is always really interactive, but this time she was extra interactive, and I think that was so she could really evoke the emotion she wanted from me, which is the entire point of this experiment. So I loved the level of guidance she gave and her interactions through the entire thing.

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can.** *

I think I performed in just about the same way as I usually do, but like I said before, I spent most of the time trying and failing badly at figuring out why my voice was so breathy like mixing and strengthening registers sound like rainbows and sparkles but it's so annoying to me to hear how breathy my voice is, and how I really can't seem to breath properly.

...anything else you noticed or would like to mention, if applicable. *

Well there's not much to rant anymore about, because I've already ranted my heart and soul into how disheartening it is to hear my voice empty and like I'm back at square one. But like Ms Samantha said last week, it's all a work in progress and I'll need to cultivate some patience with myself. So I'll be patient, because there's no way I can control and force my voice into being less breathy. I genuinely feel like I've just been writing in circles about how much I deeply dislike the breathiness just in general, but we don't seem to understand the lengths of how much I deeply dislike the breathiness I worked so hard to control. I really am just writing in a full circle.

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# Module 6 Participant Reflective Diary

Week 2: Please write about...

... anything you found easy and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

i found the ´complicated´ easy which i find really funny because the song is literally called complicated but besides that i found it raelly easy due to miss being really accomadating nad changing the pitch to make it lower for me and as we did it repeatedly it got alot easier and less constrainted because when we first did it i felt like i kept tensing up at the neck trying to hit the notes but as we continued it got alot easier and smoother and it just felt alot more relaxed than then when we first begun and when we were on the higher note

... anything you found tricky and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

i found the meowing alot trickier than the rest of the exercises as i find it really hard to get the rasp properly and the fact that the cat noises dont really make sense to me so i found that the most tricky and then a close second was the thats not fair exercise but i blame that less on my vocal range and more on the fact that once i actually start the further i continue the more the fair starts sounding like fay and i think thats my fault and i just need to focus on pronounciation

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Or something else? Did it vary throughout the session? Please ellaborate on that experience if you can. *

there was a lot of focus on my voice obviously because it was a singing lesson but there was also alot on scenarios and how i kept having to lookat miss because we characters whether i was wining or mock or both  we focuseda lot on figuring how acing could improve singing and technique and circiling back to how as time progressed complicated became alot more relaxed be cause i felt like me and miss were acting together  instead of being in a lesson

... the interactions and guidance throughout the session and their impact on you. *

tsome of the interactions were truth fully very funny especially the bits where i got to be a wind up and i had alot of fun being my characters except for the cat also miss was really helpful in all aspects like running down the exercises to remind me aswell as changing the pitch to better suit my vocal range

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can.** *

im going to keep coming back to the complicated becuse i genuinly really enjoyed it but like i really think that as we repeated certian things and as we did i became louder more relaxed and more comfortable with the notes but as far as i can see thats all the improvement i could hear miss maybe felt differently

...anything else you noticed or would like to mention, if applicable. *

i wnat to do more iconic songs like complicated and i like the vocal exesices where we say actual word instead of meowing

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# Module 6 Participant Reflective Diary

Week 2: Please write about...

... anything you found easy and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

i found the exercises really easy as she was helpful with understanding them more

... anything you found tricky and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

i found going high on some warmups quite difficult

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Or something else? Did it vary throughout the session? Please ellaborate on that experience if you can. *

i focused on the emotions on the warmups

... the interactions and guidance throughout the session and their impact on you. *

i liked how miss was reacting to me which was helping me a lot with the emotions

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can.** *

i think it had a positive impact as i feel like i can go higher

...anything else you noticed or would like to mention, if applicable. *

overall great session

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# Module 6 Participant Reflective Diary

Week 2: Please write about...

... anything you found easy and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

I found it a lot easier to remember lyrics this session, as well as notes, i found i hard to remember certain notes last session.

... anything you found tricky and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

I found it slightly harder to be more sarcastic in some songs, i found it easier in others though, it wasnt really that hard.

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Or something else? Did it vary throughout the session? Please ellaborate on that experience if you can. *

I was trying to remember certain notes and some lyrics but ive basically got them down.

... the interactions and guidance throughout the session and their impact on you. *

I found the guidance in the session helpful, the overall interactive element was quite helpful.

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can.** *

I felt in this session and the last session that my voice was breathier than usual.

...anything else you noticed or would like to mention, if applicable. *

Again, my voice was breather, but ill keep an eye on it.

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# Module 6 Participant Reflective Diary

Week 2: Please write about...

... anything you found easy and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

i think that the blah blah blah one is quite easy just because its nit complicated and just one word repeating

... anything you found tricky and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

still the whining bits because i am not a fan of whining but what does help is when miss also says or sings with you

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Or something else? Did it vary throughout the session? Please ellaborate on that experience if you can. *

it was on my voice and the whining parts because iwanted it to sound right

... the interactions and guidance throughout the session and their impact on you. *

when im singing a whiny song or an angry song miss talks back which just helps me express emotion better

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can.** *

i think its making me a better singer because it teaches me warm ups,how to act whilst singing,and more

...anything else you noticed or would like to mention, if applicable. *

nothing reallu

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# Module 6 Participant Reflective Diary

Week 2: Please write about...

... anything you found easy and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

the meow warmup was really easy becuase when miss was interacting with me it made it easier to use the right pitch

... anything you found tricky and **why**. This could be about exercises/ songs, emotions, or certain instructions. *

the blah warmup wa tricky becuase i couldnt really find the right pitch i looking for and i was pushing a little bit too much

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Or something else? Did it vary throughout the session? Please ellaborate on that experience if you can. *

i was focusing on my voice a little much which then evrything else didnt meet my standard due to focusing only on my voice

... the interactions and guidance throughout the session and their impact on you. *

they helped me and my voice because they were interacting with me alot

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can.** *

no negatives

...anything else you noticed or would like to mention, if applicable. *

nothing else i would like to mention

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# Module 6 Participant Diary

Week 3: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

What exactly did i find easy? I could say that the exercises themselves were really easy, but i think that's just because I've (mostly) remembered the exercises and what goes on with them. I mainly found applying the verbs really simple, because I do like mocking and challenging people. But that's just about it I can't lie.

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

Now I'm going to RANT. There were a number of things but I found kind of difficult. Firstly, my breath control. Now I won't lie, the breathiness has significantly reduced from the week 2, but I genuinely just forget that I'm meant to suck small pockets of air in and not with my chest but rather with my belly. And I will be blaming the exercises, or rather my unfamiliarity with them. Because it takes me time to adapt to the breathing pattern an exercise or song requires and for some reason it's taking longer with these new exercises.

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

I think I've already partially answered this one, but my focus remains mainly on my breath control. When I'm not stressing over how I'm breathing, I'm then focused on articulation and remembering lyrics (I'm looking at that complicated song, no pun intended) and you could say that I'm then hyperfixated on the way my words sound, and dare I say the way my tongue moves in my mouth. I don't have speech issues but it feels like I have a slight lisp especially when it comes to certain words and when I'm speaking a bit fast, or rather, singing fast. I don't think its heard but I definitely feel it. But I like how my attention was turned from internal and to rather how the emotions and verbs Ms Samatha actually sounded when I sang, but I'll talk about how they impacted me in the other boxes.

... the interactions and guidance throughout the session and their impact on you. **Please write at least 3 full sentences.** *

Awwh Ms Samantha was a superstar as per usual, even if she said she wouldn't be as interactive. But honestly I didn't notice a difference, and I have to say her meows impress me. So ringy and stable and full. I don't have the word to describe it but if I were to take handful of that sound, it could fill my hands. That's the best way I can describe it. And that is exactly where I aspire to be. But I'm sidetracking. The interactions were as applicable and guiding as they always are.

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

There's no impact I can feel, and I'm not wanting to be sick so I'm actually taking care of my voice, but sometimes I've noticed my throat dries up in such a weird manner that makes me have to cough or reset to swallow, but that has to be related to how I breathe, so I'm not gonna focus on it so much. Or at all, I'll just keep drinking my water.

...anything else you noticed or would like to mention, if applicable. *

Um let me think. Well I've just about ranted to my heart's content. But I will say that my voice feels so much better in comparison to week 2 and I, personally, will take it like a flex because it issssss. Let me hurry up because Ms Samantha needs her tablet back, but it's worth mentioning that I am really enjoying these interventions :)

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Google Formulários

# Module 6 Participant Diary

Week 3: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

i found the bla bla bla exercise really eay due to miss singing along with me it didnt really feel like i was singing it felt more like mockery aslo the fact that the exercises were in roleplay they felt less serious and more like a conversation or an like a day to day thing unlike when im just singing a song i dont really feel like i need to impersonate the character while during the exercies everything feels very natural

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

i found the meowing difficult as i had for the last three weeks however the moewing was alot easier this week than others i think alot of it had to do with the 2 person play than if it wa just me doing the meowing alone i also think that this week i was alot more prepared for the meowing so it was less of a surprise than usual and it felt alot quicker aswell so i may be improving

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

the focus during the lesson switched between my voice obviously because it was a singing lesson and a the scenario which i really enjoyed im going to keep roling back to how natural all th exercises felt and how smooth everything rolled of the tongue instead of felling lie i was singing the scenarios made it feel like a conversation and madehe exercises go by very quickly

... the interactions and guidance throughout the session and their impact on you. **Please write at least 3 full sentences.** *

i really like how miss gave me examples of verbs to pick fromand at first i will admit i was a little confused but as the confusion wore off it felt very natural unlike when i was just doing the exercises and then when i understood that i was acting as a character instead of reading a script everything came alot easier i also liked misses feedback during the exercises so i didnt fel like i was talking to a wall and i was fully engaged

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

i feel like there is a difference between the first week and the third week because on the first week i was very confused on the exercises and did a lot of mixing because there were notes i wasnt suer i could reach and then on week two i was still confused a bt but not as much and there was mixing but deffinetly less than week one and then on wee three there was no more confusion just a mistake and little to no mixing whatsoever

...anything else you noticed or would like to mention, if applicable. *

yes i do have something to say i really like misses participation it made me feel alot less alone i like how he kept checking in and making sure that i remembered and was cool with all the exercises aswellas willing to recap any given exercise at anytime necessary and was willing to get lyrics for the last exercise and correcting me twice about me going too high on my note and letting me know nd progress for the better and for my voice

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# Module 6 Participant Diary

Week 3: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

i found the "why" warmup easy because miss was interacting with me which made it easier to do the excersise.

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

i didnt find anything tricky.

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

i focused on the emotion and how i could add that to my voice which made everything pretty easy.

... the interactions and guidance throughout the session and their impact on you. **Please write at least 3 full sentences.** *

it made the warm ups pretty easy because of the interactions and how it impacted my voice which made me act through my voice.

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

no negatives :)

...anything else you noticed or would like to mention, if applicable. *

I noticed when i'm singing and i wasnt really focused much,miss would interact with me and i would be alot more focused than i was when she wasnt interacting with me which helped alot.It also helped me understand that i need to act through my voice whilst singing.

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# Module 6 Participant Diary

Week 3: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

Ive found that the sessions have gotten easier for me, i dont really need reminding of much anymore, ive improved compared to like 3 weeks ago.

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

I didnt really find anything hard in this session, gut a few weeks ago i was having trouble remembering notes, ive definitely improved since.

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

Ive noticed throughout the sessions my voicd gets a little breathy at times, and somethimes ill pause between notes but not often.

... the interactions and guidance throughout the session and their impact on you. **Please write at least 3 full sentences.** *

The interactions have made the sessions much more fun, being able to use my acting skills for them have been very enjoyable, and trying 5o focus on how id present myself helps.

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

Again, my voice has been kindof breathy at times, so i should work on that.

...anything else you noticed or would like to mention, if applicable. *

As i said before, i paused between a few notes so id like to work on that.

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# Module 6 Participant Diary

Week 3: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

i found responding to the verbs miss gave me easy because it gave me an idea of how to respond and react which helped me reach the target.i also found going lower in the song easier

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

i found going high quite hard but that was it

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

i focused on hitting the right notes. i also focused on my emotions while doing the excersies

... the interactions and guidance throughout the session and their impact on you. **Please write at least 3 full sentences.** *

the interactions definatly helped me through the session with my emotions and communicating which can be key whilst singing or acting

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

i think it had a positive impact on my voice because it helped me to understand not to push to hard

...anything else you noticed or would like to mention, if applicable. *

overall great session

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# Module 6 Participant Diary

Week 3: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

actually singing the songs because i like the singing parts and i know how to contol my breathing whilst singing. something that is also easy is the slower songs or even the songs wwith one word because you cant forget the words

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

i dont really find much tricky anymore. i think i have enougj practice now with the whininh and acting parts of the session

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

i focused on my voice. this is because i didnt want to mess up. i also focused on my pitch, but ive never needed help on pitch most times

... the interactions and guidance throughout the session and their impact on you. **Please write at least 3 full sentences.** *

i think the sessio has taught me how to act better. i also think it helps me sing better too and sing the fast bits withouy needing a breath

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

i think the sessions have a positive impact on my voice because i can do multiple things now. i also know singing posture and how towarm up the voice

...anything else you noticed or would like to mention, if applicable. *

ive notuced that i can act properly now

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# Module 6 Participant Diary

Week 4: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

the actual singing was easy.this is probably because ive been doing lessons like this for time

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

the whiny parts still get me a little mixed up. this because it either messe up my voice or im just not doing it enough

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

a scenario.this is becauyse i tend to sing normally rather than act at the same time

... the interactions and guidance throughout the session and their impact on you, such as suggested moods or verbs, prompts, responses. **Please write at least 3 full sentences.** *

i would say that i sing bettter. it also helps me be a better actor because of the prompts and scenarios. and it overall makes me happier to sing better

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

i think my voice has improved significantly. this is because im training it more in these sessions. thats all

... whether you felt any different about having interaction and then singing without any interaction and **WHY**. **Please ellaborate, with at least 3 full sentences.** *

it felt differwnt because when someones doing it with you it make yiu more confident whereas if i sing by myself i focuse on my voice more than the prompt or singing

...anything else you noticed or would like to mention, if applicable. *

not really anything... but i like these lessons so yayy!!!

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# Module 6 Participant Diary

Week 4: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

I found the responding easy because it helped me work to my standards which makes me feel more confident in the exercises. I also found the warm ups helpful because they allowed me to reach certain goals in singing

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

I found going high on certain notes quite hard for some reason.

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

I focused on my voice to help reachthe goals. I also focused on the emotions i was given to help with the exercises

... the interactions and guidance throughout the session and their impact on you, such as suggested moods or verbs, prompts, responses. **Please write at least 3 full sentences.** *

The interactions definitely helped during the warm-ups and exercises because they helped me understand what to react with and how high i should go

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

i think that there was a positive impact on my voice because i feel like i was able to go higher

... whether you felt any different about having interaction and then singing without any interaction and **WHY**. **Please ellaborate, with at least 3 full sentences.** *

I feel like i went higher than before even though itwas difficult

...anything else you noticed or would like to mention, if applicable. *

i really enjoy these lessons and find them helpful when singing

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# Module 6 Participant Diary

Week 4: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

In all truth, I don't know what I find easy. And if I did find something easy, I probably didn't realise that I found it easy. But my breath control has definitely gotten better and if I said I wasn't so happy about it, I'd be lying through my teeth. I think it's because I've finally gotten used to the exercises so breathing just comes easier. So now i focus more on my voice being forward than worrying if I can catch my breath. Oh and the emotions definitely come easier now too because in my head, I've figured out what the emotion would sound like, and now it's easier to express in my singing!

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

Ok now I sometimes find the "That's Not Fair"s difficult because when I reach that higher range of my voice, to flip it feels weird. I think the difficulty to flip my voice comes from the fact that the "fair" has to jump back up after the "not" when I'm on that threshold of fully flipping my voice, and that transition, as of right now, is a bit rocky because i have quite a bit of mucus just sitting there (it's mostly always there, but it's a bit more there today). So I found the entire exercise a bit tricky, but the jumpy voice flip part feels like teetering between the full high range and dipping back into the lower range and I don't exactly like that.

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

My focus today, for the first time in any of this, was NOT on my breathing. And it doesn't feel like much but to me it is a lot. My focus was more on the expression of the emotions Ms Samantha gave me, and on the articulation of my words especially during "Complicated" because, and I think I mentioned this during the first week, but I sometime get a bit tongued tied, or my tongue genuinely will feel so full in my mouth, so then my words will come out a mumbled, jumbled, stringy mess instead of clear pronounciations of words. So I've been aiming for more clearer articulation of my words, and I would like to think it worked.

... the interactions and guidance throughout the session and their impact on you, such as suggested moods or verbs, prompts, responses. **Please write at least 3 full sentences.** *

The suggested emotions did work extremely well. There's not much for me to say about this but I promise you, it help so much!! It helps me really understand what needs to be done and this is going to be the shortest answer I've ever done, but I really don't have much to say. All I can say it that it got the job done.

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

There was no effect on my voice as per usual, except for the mucus being easier to move, but these sessions I just take as a regular singing session slots. But I do feel like the emotions helped me put more personality into the actual exercises and that helped my performance better overall.

... whether you felt any different about having interaction and then singing without any interaction and **WHY**. **Please ellaborate, with at least 3 full sentences.** *

I felt like something was missing when the interaction wasn't being interacted but I kept the thought of the scenerio in my head and it kind of helped. Kind of because it just sounded really empty on my part and I became conscious of my voice, which I disliked but I need to get used to it, but, and this is a big but, it also helps me understand how my voice behaves when I'm singing alone and I need to really put emotion into it so I consider that a win win situation. I'll get used to my voice, especially when singing

...anything else you noticed or would like to mention, if applicable. *

What else do i usually talk about? I've done breath control, articulation of my words... Oh yeah, so Ms Samantha mentioned my mix during the meows was really good, and it's worth mentioning I've been feeling a little bit down, and my voice a bit scratchy, so I had a good session on maybe around 75% of voice today! I've finally come to accept that my voice most of the time will not be 100% and that's ok. And whenever I do the meows, my voice sits more up than deep set like the whys, but either way, I did good. I think I like mixing and belting, and I'm sad that my interventions end this week but I've learnt some things about myself and I personally think that's all that matters.

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# Module 6 Participant Diary

Week 4: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

i personally really enjoyed the exercises where we did the bla bla bla because of many reasons for one i feel like it makes the most sense when it comes to mocking someone which is my favorite of the options i really like to annoy or irrate so i really enjoy the freedom this exercise gives in that pretence aslo i really like how easily it rools off the tongue the only thing about it that i will complain about is if i do it too often my voice begins to tire and then the exercise doesnt feel as nice also i really like the why exercise because of how short and sweet it is in the sense that its one quick word that feels really natural also the fact that the duration of the exercise is so short my voice feels really nice after and it doesnt feel like ive been shouting or dry or anything like that unlike meowing which i dont really enjoy

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

i found the meowing really tricky but in terms of how it feels im going to be fair and unbiased and that it does feel good but i think thats only because of how early on in the session we do it but i also find it tricky because i really struggle to capture that cat sound and in turn i really struggle to add emotion to it and i also find it tricky to add volume to the sound or costumise how loud id want it to be because of how hard it is for me to capture the rsp of a cat also i struggle to concertrate because of it aswell and it overall is just a lot harder to me than i think it should be because i understand what miss is asking for i just dont understand how to get the raspy to feel as cat like as hers does so to me it just soundes like im saying meow but as weve continued it does feel like were spending less time on the meowing so miss might believe im getting better at it though i stronlgy doubt it

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

during the session the focus to me felt like it was flipping between a scenario and my voice which i really like because miss always gives so many options for scenarios to choose from and i always choose the one where i get to be annoying or whiny which brings alot of focus away from my voice and to the emotion itself with the scenario but also the fact that the singing leson is a singing lesson there was obviosly alot of focus on the voice i really do enjoy scenarios though i feel like they easily distract from the voice and bring more attention to person im cosplaying with making everything feel allot smoother and making everything flow better both because in focused on playing a character and im focused on the person playing the character with me unlike if i was just singing or doing the exercises where i would feel very alone and have no sense of direction on when or how to keep going with the exercises

... the interactions and guidance throughout the session and their impact on you, such as suggested moods or verbs, prompts, responses. **Please write at least 3 full sentences.** *

i really really enjoy the moods and responses. the responses making the exercise alot more engaging and makes it feel like a real life situation that im trying to navigate and not just a singing lesson where im singing and during intervals miss will stop me and tell me where im going wrong and how to improve but its more like im singing and shes singing with me so i understand how to prevent mitakes and immediately know what route to take after hearing miss sind to me as another form of feedback.mood iis just alot of fun and make the character and exercises make more sense as well as making responses make more sense and helping me to understand how my voice should sound so it feels more like a production or a day to day conversation rather than a singing lesson so it makes everything alot more fun and enticing

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

listening to myself has never been my strongsuit so ive never really understood how it works but as the time goes on i ive realised that miss has shortened the lenght of the exercises and shes also made it really easier for me btu that might just be to cut down on time but the exercises have gotten easier to do i do think that among all things i dont know if my voice has improved or if it has helped me but i do know that the exercises has gotten easier as the weeks has progressed and i do feel alot less strain on my voice than i did on the last session and the blsas feel better

... whether you felt any different about having interaction and then singing without any interaction and **WHY**. **Please ellaborate, with at least 3 full sentences.** *

i feel like sadly the interactions did make the exercises alot easier tan they have before i feel liike i use them as a distraction from the actual task which makes them alot easier than id like to admit and even if they arent being saidi imagine theyre there because of how easy it makes it but hten my mind begins to wander so it does feel nicer for miss to do the responses and it makes them even more fun which im really happy about so im really happy miss helps me about that

...anything else you noticed or would like to mention, if applicable. *

i really really like the bla and complicated im just bad at that one i wont really lie about it btu the exercises has gotten better since the first week so i have less complaints now then i did back then

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# Module 6 Participant Diary

Week 4: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

I found it easier to remember the lyrics and notes, it's been like about a month now, so that's kind of a given.

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

I didn't really find anything hard today, again, its been about a month, so its pretty easy to remember stuff at this point.

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

I was trying to focus on my voice and my tone to try and fit the given scenarios, I found my voice today much less breathy and significantly stronger than usual, as the past few weeks its been pretty breathy.

... the interactions and guidance throughout the session and their impact on you, such as suggested moods or verbs, prompts, responses. **Please write at least 3 full sentences.** *

The interactions feel like clockwork at this point, they feel natural, and even without them, its easy to channel them, but ive gotten used to them, so its pretty easy at this point.

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

I did try to use a stronger voice and i was focusing on not sounding breathy like in past weeks. It was a reoccurring thing, as ive mentioned it in most of the diaries.

... whether you felt any different about having interaction and then singing without any interaction and **WHY**. **Please ellaborate, with at least 3 full sentences.** *

Again, the interactions felt natural, like i'd kinda revised them in a way. It was easy without any, but the interactiveness definitely helped.

...anything else you noticed or would like to mention, if applicable. *

The whole experience has been very enjoyable, if i was asked to do this again, i'd accept. I feel like ive built on some of my acting skills, which was helpful.

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# Module 6 Participant Diary

Week 4: Please write about...

... anything you found easy and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

i found the meow and the blah warmup easy becuase there was alot of interactions with those warmups specifically and it was just nice and easy in genaral

... anything you found tricky and **WHY**. This could be about exercises/ songs, emotions, or certain instructions or interactions. **Please write at least 3 full sentences.** *

i found when i was doing the warmups it was easier to hit those notes becuase someone was interacting with me whereas when they werent it was tricky

... your focus during the exercises. Was it on your voice? An emotion? A scenario? Another person? Did it vary throughout the session? Please ellaborate on that experience **by writing at least 3 full sentences.** *

my focus was my emotion becuase when i dont have emotions its harder to sing

... the interactions and guidance throughout the session and their impact on you, such as suggested moods or verbs, prompts, responses. **Please write at least 3 full sentences.** *

the interactions was helping alot becuase they were looking at me and actiong like it was an actual senario

....the impact (if any, and negative or positive) of this experience on your voice and performance. If there was none, that is ok. Whatever your experience was, **please ellaborate if you can, with at least 3 full sentences.** *

no negatives

... whether you felt any different about having interaction and then singing without any interaction and **WHY**. **Please ellaborate, with at least 3 full sentences.** *

it was harder to sing without interactions becuase i couldnt sing as good as when i had interactions

...anything else you noticed or would like to mention, if applicable. *

no

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**Appendix H**

Focus Group transcript

S: All right. So this is, today is the 16th of June. This is the focus group with my wonderful participants. Before we start, a reminder that you don't have to take part in this, even though I'm bribing... With cookies, with cookies, for the for the.
for the transcript. You don't have to be here, obviously. There's absolutely no, no, no, no obligation. So I just want, just so you are aware, I'm recording this. I'll be transcribing this, everything that we say, and I will be writing about it. It will be anonymous. None of your names or even your location or the school will appear in the paper. This will be in my academic paper, my master's degree. Could eventually be like a scholarly paper. No plans for that, but it could be. So, just want to know that I have your verbal assent to use this recording for that, for those purposes only. Do I have your assent?

All: Yes.

S: OK. So a little bit of a reminder of why we're here. So, you all went through four interventions, four sessions that were interventions, where I gave you specific exercises, and I gave you scenarios and emotions to work with, and also
I had a lot of interactions. Do you know what.... Do you remember what I mean by interactions?

All: Yeah.

S: I was basically just shouting at to you. So you remember what that experience was like. So... just very quickly, wanna to share any general thoughts on experience before I dive into my precise questions?

All: ...
S: Are you feeling good today?

All: Yeah.

S: Yes [...]All right. I'll then do a deep dive into what I have to say. So basically, I'll be encouraging you to discuss. I'm out of the circle and I'm not really part of the discussion. And this is about your experiences, your thoughts, all of that matters to me. So, you were all told to be whiny, use verbs or scenarios whilst you were singing. Do you think they worked for you or not?

Most: Yeah

P5: I don’t think so. I guess I’m alone on this one.

P2: [...] Why don't you think it worked?
S: OK, so how about we discuss first "yes", yeah? And then we go to "no". Off you go.

P2: See, I think they worked, worked, because...

P1: Work work work (mocking)

(laughter)
P2: I believe...

(more laughter)
S: [P1]
P2: It worked because most of the time that I would normally be focusing on like [...] "get my voice higher", I was spending the time focusing on annoying miss and being annoyed myself and it made it like a lot easier. It felt more like I was speaking than I was singing, which [...] miss was [...] telling me to do. But it's not as easy as it sounds. I don't know where she got the instructions from. But it was really nice, like, it felt natural.
P4: I agree. I think it really helped me for some reason. I just like, I felt like I could do more things while having the prompts.

P6: Yeah.

P3: Yeah.

P6: I mean, like, I've been doing like drama and acting for a while, so that definitely helped.
P1: Who's going next? [...] Okay, so it helped me because, well, I don't really know what it means to be whiny, but the way she like instructed this, like, "just be annoying". And then the instruction "just be annoying" is a lot easier for me to understand than "be whiny". Because I understand how it is to annoy teachers and annoy my parents. So I just transferred that into my singing. And that worked.

P3: Yeah. I think it helped too because like, when miss was telling us to be like annoying and irritating, I was like, okay, "I need to irritate miss" and like be really annoying. So I don't know, like, how it helped, but it kind of helped.

S: Okay, so I heard so many interesting things... so especially two of you are saying that you found having an actual verb to try to do something was easier...
P3: Yeah.

S: ...Then just have a mood like "be whiny", basically. Is that what you're telling me?

Someone: Hm hm (in assent).

S: Okay.

P6: [...]after a few sessions, I feel like it kind of came naturally.

(some assents)

S: Okay, but someone said it wasn't helpful. Please tell us all about it. No pointing fingers. Come on. It's all valid.

P5: I don't really know. It's just that... when I hear the words “be whiny”, I don't really understand it. And even when you say, “oh, just act annoyed”, I can't really like... act angry with you because I always just end up smiling anyway. And it's a little bit of struggling to whine when you're smiling. And then if I just, if I think about it too hard, I'm going to start laughing. [imperceptible]
S: Okay, that's very interesting. So, you find it difficult to... so you found it difficult to interact with... connect with the whining.

P5: Yeah.

S: Was there... what about the scenarios or the verbs? Did those help?

P5: They helped a little bit.

S: So they were better than the...
P5: Yeah.

S:... “Be whiny”. Okay. So in general, again, just feel free speak, so can you elaborate how easy or difficult you found those scenarios, the verbs and the moods, just a little bit... a little bit more on that.

P1: [imperceptible] personally. I.. like... when she said that... like, she was going to like... [imperceptible] the scenario that she said she was going to give me a 60 minute or 2 hours in detention. And that kind of felt personal. So I kind of took that personal. And it helped. Because I took it personally enough for it to actually like... bring the voice out, you know?
P2: So, for me, it was the same, but it was kind of different because... not going to lie, I imagined Miss as Mr. Hickey, and she was telling me “ you have 60 minutes” and my prompt was to be like mocking, I find it very easy to mock that man. So like... the fact that we had the ability to like imagine it and then [imperceptible] in a scenario made it really easy and it made it more fun because it gave me something else to concentrate on.

S: Anyone else want to add anything on that?
P5: Well, personally, I like the blaa blaa blaa one of that one because I just love annoying people. Like, I'm really good at annoying people. Oh [laughter]. I'm just really good at

annoying people. So I figured out that a blah, blah, blah is quite easy to do because I do that to my mom sometimes.

S: So you learned something to annoy your mom with.

P5: Yeah.

S: Okay, anyone else wants to add anything?

P2: I don't like the blah, blah, blah.
[some non-verbal distraction going on in room]

S: Come on, not distract people, let them...

P2: ... because anytime we're doing the blah blah blah, we get around to three... we do around three times, and then at the 4th or fifth time I end up getting annoyed with the “blah blah blah”, because then it all starts to sound like I'm singing for a black sheep.
[laugher]

P2: I don’t wanna do that anymore.
P1: I only like, I only dislike the blah blahs because it made my tongue feel... it made my tongue feel swollen in my mouth and that's a really uncomfortable feeling.

P3: And I feel like after a while singing “blah”, it kinda gets like... really annoying.

[imperceptible responses from others, but some laugther, some agreement]

P3: My tongue hurts!

[laughter]
P2: I would disagree with Participant 5.

[laughter]

S: That is OK to disagree.

P2: It just gets hard to pronounce after a while. I don't know why. It's not for me.

P3: It’s true, yeah.

P5: Well, actually, I'm a... really good rage bait also of course I’ll do well. [imperceptible, but some agreement and laugher]
P2: [imperceptible]... Called silence.
S: Sorry, please say louder.

P2: The next question...? [laugher]

S: Oh, next question. There was someone who wrote that us interacting and singing together felt like another form of feedback. So another way for them to
know when they were going wrong and what they need to improve. So, so this interaction, someone said that felt like another form of feedback. I don't know who it was, it doesn't matter. But I'm very curious to know, explore a little bit more what might have been meant by that. Someone, so I'll say it again, someone expressed that it felt like another form of feedback.
S: So please, even if you didn't write that...

Someone: Form of what?

S: Feedback. So another form of knowing whether you're going wrong or going right, or if you're doing things technically well, yes. So can you explore that a little bit, what might have been meant and whether that resonates with you or not?
P1: Okay, so I think what that might have meant is like, um, it's like, because like, personally, whenever Miss interacts with me, it's almost like... What's... how do you put it? So it's like, she's, it's almost like we're having a conversation. It's a lot more easier for me to stay engaged if I feel like we're having a conversation. So, say for the meows, whenever she would reply, it would generally like maybe feel like a cat... because it feels like 2 cats genuinely having a conversation. And yeah.
P4: About what [P2] said... oh, I name-dropped.
S: It's okay. I'm going to redact. Feel free to use the names. I'm going to redact all of them from the transcript.

Someone: Also, we can just dox everyone.

P4: Linking to what participant two...said?

S: Don't worry, just say the name.

P4: Like, it felt like I was more talking instead of singing. I felt kind of like...Helped it a tiny little bit. But yeah, that's what it's...
Someone: What was the question?

S: So, about the feedback, oh yeah, someone said it's like feedback, yeah, go ahead.
P2: Even if Miss isn't doing it intentionally, her face says a lot about how she's likw...

P1: A lot.

P2:.. a lot about how she's feeling. And the whole time doing exercises, she's telling me to continue looking at her. So obviously when you're singing back at me, I'm hearing where I'm going wrong and I can see where I'm going wrong because you kind of contort.

P1: [imperceptible] Confused...

P2:...You make a face. That makes it very obvious to me. And I don't know what to do at that point. And then when I look at you, I'm like, “oh, that's where I'm going wrong”. And then it also makes it feel more natural. Because if you're having a conversation with somebody and you say something that they don't like, they'll make a face and then you know where to switch it or something like that.

[assents in agreement from others]
P5: I feel like I’m in a podcast, I I don't like all this “hmmm”.

[lots of laughter and talking over each other]
Someone: Anyone else?

P6: It could. I have some like... Because obviously I don't know what Ms. wants out of this, so I like... For guidance afterwards, like, just to see if I'm like... doing well, I guess, like, back in, like, during the session could help I guess.
S: I have a little bit of a follow up. You brought up eye contact, and actually I did have something about that. I was wondering if that was going to come up, the eye contact thing, because some people, or one or two people at least, expressed... some people were very, very quick, like very open to that, and they thought they would benefit from that. Others were... felt a bit, I noticed, felt a bit intimidated by the eye contact thing. Yeah? Because they felt, at first... they felt that it might not feel easy for them. Can we, can you, if that was you or if you have anything to say about eye contact, please, yeah, say something.

[talking over each other, imperceptible]

P5: I'm really bad at it.

P3: Because.. When miss was like giving me so much eye contact, I didn't even know what to do. And then... for me personally it's so awkward when someone is just like staring like into my soul and I'm like “what do I do?”. So I find it a little bit awkward. [imperceptible]

P4: I'm so used to looking like behind her at the wall.

[all chat over each other, imperceptible]

Someone: It just gets awkward after a while.

P2: This is where we all have a disagreement because in my opinion, the eye contact thing gave me something to focus on. Personally, anytime I'm in a singing lesson, I'll be in 50 different places in the classroom once, and Miss is always starting to come and stand in front of her. But I find it so difficult to just look at the wall behind her. So I end up walking all

around the perimeter of this classroom, and she's always like, “[P2], why are you all the way back there when I'm trying to listen to you sing? [laughter] I want to listen to you sing, right here”. And I'm like, “I didn't do that intentionally”. It just, I feel a lot more fidgety when I'm singing, especially if it's not focused on something different. So I'll start running around and do all type of stuff, which is why I did like eye contact thing because it gave me something else to focus on in terms of I didn't need to move. And also, I knew where I was meant to be.
P1: Personally, I don't mind the eye contact. My only issue is, yeah, the fact that Miss will see my expressions before I even feel them. She'll be telling me, “stop looking so concerned”. I didn't even know I looked concerned. [imperceptible] I didn't even feel my face getting concerned. And personally, I feel like your eyes like really touch A lot.
about your face before you have to say anything. So, that's the same thing like participant two said that, that... what’s it called? That Miss’s eyes, they kind of giveaway. Her face is very expressive, so even if she doesn't say that you got it wrong, you can tell that you got it wrong just by looking at her face. Because it's like she doesn't even realise she does it, but like her face will scrunch up and look very confused and like, “oh, I did something wrong there.” But yeah, that's just me.

P2: [mumbled] Mind you, that's all her face looks [imperceptible] on my sessions.
S: What, sorry, I didn’t hear that? [general laughter] Ok, I'm going to listen back, to the recording picked that up, because I'm curious. That's very interesting. [laughter] I think I need to do more focus groups with my students for no reason, because I learn a lot. That's fascinating. So...So still on the eye contact. For those of you who feel really awkward with it, is it straight away, or is it after a while?

Someone: After a while.

Someone else: Yeah, after a while.

P5: No, it's straight away for me. [laughter]

P3: Personally for me...Like, maybe for the first few minutes is fine, but then...after like 5 minutes, I’m like, okay...

P5: I can't [imperceptible] with someone really staring at me. It's my brother. He always stares at me. It scares the life out me.

P3: It’s true!

P2: For me, you know what I do? So basically we’re talking. And [imperceptible, steps, laughter]. Anyway, I don't feel any like, for the first like 2 minutes, I'll start staring around and then miss would be like [gestures, mimicking S, I believe], and then I'll be like, oh yeah. And

then after that, it kind of becomes natural. I think I just look at people's faces a lot. I think I'm... [overlapping chatter]

S: So, those of you who feel awkward about it...
[imperceptible]
S: Did I interrupt anyone?

Participants: No...

S: Ok, because I was in the middle of a thought. So, those of you who feel awkward about it, how would you... how would you deal with those interactions if you're not making eye contact with someone, for instance, even in a conversation? I mean, do you make eye contact with the person when you're speaking?

P3: Kind of?

P5: No, what I do is that... pretend as I'm talking to [P3], I look away. And then I look at her, and then I look away again, and then I look at her, and guess what? I look away again.

P3: It's true.

S:Yeah, yeah, yeah, yeah.

P3: It's true.

P5: When I'm on the stage, I look away.

P3: It's true.

P1: I personally find that I'm staring into someone's soul, and then, because... they'll, they'll either be shifty, and I'm like, "oh, maybe I'm staring at this person a bit too much". I'm just examining their faces.

P2: You guys talk to people face to face?!
P1: Yeah, occasionally.

P3: Yeah

P2: I talk to people to sideway to sideway. At all times, we're always standing in diagonal like this [demonstrates]. Is this diagonal or vertical? This is vertical right?

P1: It's horizontally. [imperceptible]

P2: Yeah, it's either diagonal or horizontal. That's how we're always talking, right, I don't know why...

[overlapping chatter, imperceptible]

S: Can we stay on topic, please?
P2: That's what I'm saying. Like, I'm always at an angle with the person I'm not like directly looking at their face.

P1: It depends on who I'm talking to. Usually with adults, I tend to look at their faces.

P2: There's only one person's face I look at. I cannot see it.
S: What if the instruction were not "keep eye contact with me" but more... I mean, to some people, I said "keep a connection". So that doesn't mean to eyeball me all the time, but to keep that connection. So even if you move your [imperceptible] coming back to me because there were some people who were completely in a different planet... [laughters, imperceptible] bring them back. "Look at me." So, but do you think, "stay connected with me"... [laughter] Stop. But do you... would you say that perhaps going with "stay connected with me" rather than just really telling you to stare at me, would that make it easier?

P3: Yeah.

P6: Yeah.

P3: Yes.

P4: What was the question?

P2: If you were told to stay connected [imperceptible]...

P4: Sorry...

S: So the question, I will repeat again... is if instead of saying "keep an eye contact with me", What if I had said "stay connected with me" so that you can... you can wander around your eyes [imperceptible] coming back to me.

P4: That's easier.

S: Okay, interesting.

P1: The only thing...

P2:... that our Bluetooth device would disconnect, I'm not gonna lie to you. We'd be in different places, miss. I think people don't know this when it comes to me singing and navigating my way around the spaces and areas. I feel like it's better if I'm holding eye contact. If you're telling me to just stay connected, I will just keep walking back and...

P1: [singing] Disconnected...

P2:...and it won't make any sense.

P1: Now, personally, what I would say is that... When it comes to staying connected, staying connected is like the most natural way of like... personally I feel like, when you say “stay connected”, it just comes up into my head, like, “oh, how you would have a conversation with like, anyone”. So like, it's more like... so in the situation like, there'd be like, I would then interact with you the way I would interact with someone that [imperceptible] when I would just have a conversation... Because obviously in conversation, I just don't just stare into people's faces. Like I do get distracted by stuff going behind them and around us. But like, my eyes do end up coming back to their face. And... but that's the issue, like, that's where interaction comes into play because... I can only stay connected if we're interacting. If then you go quiet and you tell me to maintain the eye contact, it feels like a very one-sided conversation. And I don’t like one-sided conversations.

[laughter]

Others: [imperceptible] Yeah.

P1: So...

P4: I just stop talking to the person.

P1: Makes me feel like I'm talking too much.

S: Oh, so people.... so people in general agree that a one side... without interaction, it feels very one-sided...

Participants: Yeah.

P6: Yeah, like it feels like I'm talking to a wall. Like you know that one...

S: OK, great stuff. OK, this is very good. I'm going to have such a great time analysing this over the summer, I’m going to spend the summer analysing this text by way.

P6: Oh. I’m scared.

[imperceptible]

S: By the beach.

P1: Ok miss.

[laughter]

S: I had to rub it in, sorry. Okay, I have another question that is based on things I read in the journals. So... in the journals, there was a question that came up: “Where was your focus?” Yes. “What were you focusing on, was it your voice, a scenario?” Remember that question?

Voices: Hm-hm.

S: Yeah. So that question came up every week. [imperceptible responses] And... many people said... wrote something along... every now and... like there were many replies that were something along the lines of, “I was focusing on my voice because it's a singing lesson”. Like it's a very obvious statement. And so I'd like you to discuss that statement, which came up a lot, as in...so I'm very curious to know, do you, do you... did you write that because you feel like you should be focusing on your voice due to the convention that you are in a singing lesson? Or did you say that because you thought that's what I wanted to read.

P1: I said it because I was mad.

Someone: I said it for me...

[imperceptible, different voices at the same time]

S: OK, wait one at a time.

P1: Ok, go ahead.

[laughter]

S: Do you want me to repeat the question?

P2: No miss, we get the question.

Several voices: Go on [P5].

P5: Well, basically, I really hate fumbling like... on like... not on purpose in front of people. So even if like my voice cracks up or something, I really don't like it. So I really focus on my voice to make sure that doesn't happen. And with, you know, the vocal warmups and you guys “zzzz”, I can't do it. [imperceptible responses] No, but I mean, like when you like change a bit of it, I can't do it.

P2: Ooooh....

P6: That’s so real.

P2: I'm not going to lie. I wrote that every single week.

Someone: Me too.
P2: But... I did... I did that alongside other things, mainly because... I was low-key confused about what my focus was. So like, I knew that obviously it's a singing lesson, the focus is always going to be your voice. And I did focus on a lot of my voice, but I put voice and scenario a lot because the majority of the time I was really focused on the scenario more than anything else. But yeah, I put my voice a lot. Not only because of like the fact that... It's a singing lesson, but also because, at the end of the day, if I'm not focusing in...

P1: Focusing in...

[laughter]
P2: Focusing on what I'm saying... what I'm singing, then it's not going to make any progress.

P1: Personally, I was focused on my voice 'cause I was kind of upset at how I sounded. Like I don't like... that's the reason why I also don't like interaction, because then I can overly hear my voice and then I start overly analysing it. And I really don't like... That's why I don't like hearing recordings of myself because I hate the sound of my voice. Like, I... like someone sent me a video of a past concert....

P2: Why are you changing topics?

P1: I'm not, it's on topic.

S: It's ok, it's ok, it's ok, thank you...

P1: Like, I was, I was watching a video. Someone sent me a video of a past concert that I was at...and I was singing and I clicked onto it by mistake. I genuinely like threw my phone across the room because I hate the sound of my voice. So... when I say that I'm focusing on my voice, like... and plus I can only wrote it like three out of four times. Last week I did not focus on my voice like at all, doing that part of my focus... something, wasn't something else. So
Yeah, but... Yeah, when I say that I focus on my voice is because... and it's also because I have nothing better to do.
[laughter]

P1: Like, I'm just like singing, just kind of like, it's just... my singing is just one part of my voice, like one point part bit... And then my voice is a completely different part of it. So yeah, I don't really like... I don't have anything better to focus on. So I just focus on my voice.

P3: Yeah.
P4: I think the reason I wrote it is because, like, same thing of what was just said. Like, I just

don't like the sound of my voice and because I knew it was on recording, I felt like I had to do it better than I... obviously I do it better... I do it as best as I can all the time. But I feel like because it's on recording, I just feel like I have to do way better for some reason. I just have that in my mindset for some reason.

P3: Yeah... Going from what...

[whispers]

P3: Four...

P2: You can name-drop, you know. You can name-drop
P3: OK then, going from what [P4] said, I feel like, yeah, since it was on record, I feel like I did have to do better. And also going from what someone said... I do like, I tend to overthink like with my voice a lot. So I feel like I have to do like... good, every single time. So I feel like that's why I mainly focus on my voice and, like, like nothing else, basically...? Yeah

Others: Hm hm.

S: Does anyone have anything else to say?

P6: To be honest, like, I was focusing on my voice, but at the same time I was like trying to focus on the kind of emotion that I was like... coming across with, because, like, obviously I do want my voice to sound good, but then at some point, like, if... like my voice feels too like breathy, I might try to focus on that instead of like... the actual emotion that I like to be conveying.

P1: Hmmm...

P2: Can you stop this?

P1: Building on... sorry miss.

[laughter]

S: Yeah, yeah.

P1: Building on what... what participant number are you?

P2: You can name-drop!

S: Just say the name, that’s fine, seriously.

P6: You can dox me. I don't mind. I give you permission.

P1: OK. Based off what [P6] said personally...It's kind of like the opposite. Like me personally, I focus on the parts of my voice that I know aren't the strongest. If I hear my voice getting breathier, I focus on that. If I hear like, if I hear a voice crack, just like [imperceptible] like somewhere there, I focus on that to try and avoid it. So, hum, yeah... It's kind of opposite, like I focus on the part that I know my voice... aren't the best, and that makes me hyper-analyse my voice.
Someone: Hm.

[laughter, whispers]
S: OK, does anyone else have anything to say, because I do have a follow-up.

P5: I do.

S: Yes.

P5: Now, personally, I see how everyone's saying about them really focusing because... they're on camera. But personally with me, I don't really fo... the thing is that I don't really like... lock in that much. So like... I try, I focus anyway, I really try and focus anyway, because if I don't, I'll just start singing random parts that wave in my part.

Someone: Oh!

P5: So I have to really, really listen in, because as you guys can see, I don't.... like... something [imperceptible] I just tune out. So I really have to focus. But when the thing's on, I usually just act as usual. Because I don't want to be like... if I try too hard, it's going to sound weird. If I don't try enough, it'll sound weird. So I just try and be myself.

Someone: Usual?

P1: Fair enough, fair enough.

Someone: [imperceptible].. my all.

[Laughter]

P1: Ok miss.

Someone: Forget I said [imperceptible].
S: Right, I do have a follow up. So... so the fact that I'm getting is that a lot of people will focus on their voice because either because they're recording or because they feel self-conscious about it, they don't want to get it wrong. However, you were also given scenarios, and moods, and verbs. So, some people say so... So as I wrote that some people were very focused on their voice throughout, but there were others who also mentioned or instead mentioned focusing on the scenarios and on the interaction. So, some of you already

touched on that, but I'd like everyone to touch a little bit more on that. Did those scenarios help in any way, or was still the main thing that you were thinking about was the voice? So please discuss that.

P1: OK, OK, go, go.

P3: It’s ok, you can go.

P1: Go.

P3: Ok. Personally, like... I did say like... some of the time I said like I would work on the scenario because I feel like the scenario is as important as like your voice, because I feel like if you're just going to sing, there's not really like any interaction or anything. You just sound like... really bored or something. So I feel like, personally for me, when I was in a scenario, it was like... a lot easier to kind of like... I don't know, like, control my voice because it was like...I would pretend that this is like a real thing, like this is actually happening. And also what [P1] said, like... it was like a conversation. Yeah, that really helped me a lot that there was a scenario and not just like... just me singing.

P1: That's how I feel too. Like, because like, it's like... with the scenarios, especially when she would interact at the back with me, it was like...I, like I said, it was like I was having a conversation with her and like... in actual conversation with people like outside of singing, I don't focus on how my voice sounds. I focus on what I'm saying. And even sometimes like some words I just don't, I just say... I just, I don't say... what? Oh my God. Some words... I'm getting distracted by what you gotta do.

S: OK, let's finish that.

[imperceptible, noises]

S: Okay, yeah.

P1: So yeah, I get distracted. What was I saying? Oh, hum...

P6: Proving your point?

P1: Yeah, I was saying that in conversation, I don't focus on how my voice sounds. I just focus on what I'm saying. When Miss would interact with us, I wouldn't focus then on how breathy my voice is. Yeah, sure. When I could feel my voice about to be breathy, I would then like think about it, but it wouldn't be like me focusing on it. It would just be me like, it's just a passing thought and then in my head it's like: “Okay, to maintain the conversation I'm having with Miss within the scenario”... I'm focusing on that instead of my voice. I don't know if those were coherent thoughts because I was being very distracted.

P3: I agree!

S: No, that was very interesting. Does anyone want to add on that or have anything to say, completely with the opposite? No, it didn't work or did you relate to that? Any thoughts?

P2: I really enjoyed doing the scenarios for the sake... which is why I put it down. In my head, the whole purpose of this activity is to see how people react in terms of communication in a singing lesson. The scenarios really, really helped me, I'm not going to lie to you, because of how much it distracts me from the main point at hand. A lot of time, when... in one-to-one singing lessons, it feels like I'm just singing for the sake of singing. So I heavily focus on what I'm doing wrong instead of what I'm doing right. In terms of scenarios, for the sake that I know I and Miss communicating, even when I'm looking at her face and I can see what I'm doing... when I'm doing something wrong, it doesn't feel as wrong as when we're doing her regular singing lessons and I can see her face “hey, that's not the right note exactly”. It just feels like she's correcting me in the sense of, if we had a disagreement on something, instead of her telling me that I'm just wrong overall, because now I know how to fix it exactly, which she does tell us how to fix it in the normal lessons. But like, it feels more natural in the sense of I feel like I’m being taught something instead of being corrected.
P3: I agree.

P5 and someone else: Me too.

[laughter]

S: Does anyone have anything to say?
P6: No, I guess like, like... the interactions and the scenarios... obviously like I've been doing acting for years as I said earlier, so I feel like playing a character helps, like that helps me like, kind of like feel that scenario. Like I feel comfortable playing a character, so I feel like it was easier for me to like be able to do that because like, okay, like this is the...
“What's going on? This is how I should present myself”, so.
S: If you have been explicit... so still on this, if you have been explicitly instructed to not think about your voice but instead focus on me and the interactions, do you think you would have been able to do that or do you think you need to micromanage and analyse your voice at all times?

P1: Say... Even if you told me not to, I would because you're not in my brain telling me not to. You're just like out there telling me. It's like also like I can multitask 2 things at once. Like you could tell me to do something and I could do something else whilst doing that thing. So, if you told me to focus on our interactions and what I'm saying, I would. But I also then think about how I'm saying it and what my voice is doing in the background. Because, it's the thing

is like, when I'm in a singing lesson, my voice is always a background thought because my voice is always the focus of the singing lesson. So how I sound like, yeah, I might not... yeah, I might not like... focus on it like in big bold letters, but it's always, always a [plight?] in my brain. Like, it's always like, “how do I sound here? Is my voice breathy? Was I resonant enough? Was I ringy enough? Did I bring my voice too forward?” Those are always thoughts that are in the background. Like, yeah, they might not be as loud if you were to instruct me to focus on something else, but... Even if you did, they would just be like backgrounds, like, they would be like subscript. Tiny letters in the bottom.

P3: Yeah [imperceptible].

P2: See, I don’t like how you’re all ganging up on me all of a sudden, what happened to this one [imperceptible and laughter]. Anyway, anyway, what I see is like... I would find it insanely easy for the fact that my attention span is low-key messed up in terms of singing lessons. So... not even attention span, like... what I'm focusing, focusing on becomes like... I’ll try to focus on one thing, so I'm putting my whole entire heart into it. So when, if miss just told me, “hey, just focus on the scenario”, I would genuinely focus on the scenario more than my voice because of how much I enjoy the scenarios. Also, I know that if I made a mistake, I made a mistake, I can't go back in time and fix it. And me stressing and fretting over trying to fix a mistake that’s already happened isn’t really going to benefit me now or later. So if... I'm told, “hey, focus on this scenario”, I know I can do that. That's really easy than me stressing about how my voice sounds, whether it sounds good or not. Because, even if it does sound good, I'm not going to tell myself it sounds good. When in turn, if it sounded bad, I'd look at miss, I’d know “hey, that sounded bad” and then I'll be upset about that. I’d rather focus on something that I’m happy about.
P5: Yes.

P3: I agree.

P4: Me too.

P6: You know, adding on to what like participant 2 said, I think that like... if I was told to focus on the scenario more, that would help because like... I would know that like, it doesn't really matter, like what my voice would sound like in the scenario. It would just have to be like the way that I present the character I'm playing because I don't know, like... What's going on in the scenario? I guess I wouldn't really have to, so that would be that helpful for this.

P3: Yes, I agree.
S: So what I'm getting at is that when people say they're focusing on their voice, you're

focusing about the outcome of the sound, or if you can think about what your voice is doing inside your body?

P1: Now, it's going to the point where I understand that I cannot control anything that happens in my body, like.... how I wake up is not necessarily how I'm going to go to bed, but I can't really feel... I can't really control. [Something about] plaster.
S: OK, so, take the plaster. Take it off. Otherwise that will be in the recording.

[voices and laughter over each other]

P5: So, you can you can keep talking.

P1: OK. So, yeah, like, personally, I can't focus on... I can't focus and... on what's going on inside me. I can only listen to that outcome. So I'm more focused on what I hear coming out than what is going on inside.

[voices in agreement]

S: Does anyone have a different experience?

Someone: What was the question?

S: So basically I'm asking when people are saying they're focusing on their voice, I'm wondering if they're focusing on what's happening in their body or is it about the outcome and how it sounds like?
P3: I feel like personally for me, [imperceptible] I feel like I mainly focus on like the outcome, of like how it sounds, like... Yeah, that’s how [imperceptible]

P2: I focus on how it feels because like... A lot of things sound wrong to me that end up being right. I don't really trust my ears like that, especially if it's coming from me. So I tend to focus on how it feels because I know that, hey, if I'm doing this and it feels wrong or it feels like it hurts or in any way, I know I'm going... that's probably not where I'm supposed to be right now because then, when it comes to replicating that same sound, it's probably going to hurt me more than if I just focused on feeling good for now and then slowly build my way up. Also, if I'm focusing on how something's supposed to sound, I forget how I'm supposed to feel. And in... I'm not saying that I completely like, don't care what I sound like. But I'm saying like if I'm focusing on how I'm supposed to sound more than how I'm supposed to feel, then I'm going to start doing things to try and sound better and end up feeling worse.
P4: I feel like I’m a mix of both, like, obviously I definitely care about how it sounds when it comes out, but like, I feel like... Depends on like... how I feel. Like sometimes I focus on... like, how my throat feels when I sing, because a lot of the time, like... my throat just hurts for

no reason on random days. And I definitely don't push myself on those days. Well, I don't push myself at all, to be honest. Yeah, that's what I want to do.

P3: I agree.

P1: I agree. OK.

P5: I... really, really agree. [laughter] My throat... it doesn't hurt, but like it gets throaty, if it makes any sense. [other voices overlap in agreement or support] When you sing and then it gets all cracky and stuff [other voices overlap in agreement or support] and then I have to keep going [clears throat]. And then that's when my throat starts hurting. And I never bring water to school because the toilets are locked, so I don't really want to drink too much water. So then my throat's really croaky anyway.

[voices in agreement]

P1: No, I would, because like me personally, I have a lot of phlegm, like... especially the days I know I have a singing lesson, it's like all the mucus that had been elsewhere decides to, like, all migrate to one place and there's nothing I can do about it. So... instead of focusing on... yeah, obviously I can tell like when, personally when I sing, it doesn't hurt... because I try and stay... well, it doesn't hurt my throat.
Yeah, it doesn't hurt. So yeah, I try to... I understand what's going... I personally just understand what's going on in my body to the point that I don't need to focus on that. I focus on what I hear, and what's the outcome of it.

P4: Yeah.
P3: Yeah, I feel like... ‘cause when... I feel like whenever I do like... push myself a lot, my throat... my throat starts to hurt because like I've been focusing on like how it sounds. So it just really hurts all of a sudden when I tend to push myself like too much. Yeah.
[P5 and P6 try to talk over each other]

P6: Yeah, I noticed, like, the... you can go.

P5: No, no, you can go. That wasn’t really relevant.

P6: All right. [laughter] I... for like, the first few sessions I noticed, like, my voice was like kind of breathy. I don't know why, like, in the diaries I was like, “yeah, no, maybe I can [imperceptive] on that”. But, like, I don't really know how I'm meant to, because I don't know where it's coming from. So... yeah, like I just tried to see what, like... what would change each week, and eventually it went away, but... Yeah, like, if there's something like that, I, like, I don't really know what to do to change it. So...

P1: I agree.

P3: I agree.

P5: I saw a TikTok the other day....

Group: Ooooh God...

P5:... that said “if you do this and keep doing that” it'll go away. It doesn't work.

[laughter]

S: You'll be banned from TikTok for those reasons.

[laughter]
S: Right. Anything else you want to add on that or shall I move on?

Participants: You can move on.

S: Because I still have... I mean, you're saying so many interesting things. I'm going to love it. Seriously...

Someone: That’s wonderful miss.

S:... But I have a lot. So... on week 3, just to quickly recap that on week 3, I told some of you... some of you know about this, some of you don't, because it didn’t affect everyone, but there were some people I've told from week 3, I didn't push them so high. OK? I did this because I realised that... that difficulty was making some people stress about their sound, ok? And that made me adapt a bit more to where people felt more comfortable at that moment. OK?

P5: Did you say that to me?

P1: How are we supposed to know [P5]?

P2: Literally...
S: If you don’t remember, I probably... probably didn't. OK? Any... Any opinions on why that discomfort was happening, that you were going higher, even with the scenarios? And how do you think these interventions could eventually evolve into higher or more challenging sounds? Okay, you have something to say?

P1: Okay, so when you said, I don't know, you told me that... Especially for the... which one was, was it “that's not fair”...? I don't remember which exercise it was specifically, but you did say we're not going to go as high for the sake that... for me personally, when you said that, it felt like, because my voice, when I go high, my voice flips. And especially considering the

scenario, like... The scenarios were forcing my voice to be very breathy. My, like...when my voice flips, it's already really breathy.

S: [imperceptible] distracting. [P2]

P2: Oh sorry, very sorry.

P1: But yeah, like... when I go high, my voice is already really breathy, but after, like, when I do the scenarios... my voice... and she says “be whiny” too. To be whiny while you're going high is like... for me, the ultimate breathy voice, like, that's like the final boss of call of breathiness...[laughter] for me personally. Hum... Yeah, I don't mind going high, but... being... like my middle range is a lot more comfortable with the scenarios...

P3: Yeah...

P1:... than in my high... like, my middle and my low is a lot more comfortable than high up there because my high... my higher range, depending on the scenario, is breathy. But yeah, because... then again, with the meows, it wasn't as breathy. But that's also because it wasn't using the same... technique. They all, they all play a part on how my voice sounds [imperceptible].

P2: Ok, let me just preface... I didn't like the “meow”, like at all.

[some people sing “meow”]

P2: Say “Meow” I don't like you. I didn't like the meow.

[laughter]
S: Shh, let’s listen, thank you.

P2: ...at all. I felt like it was an attack, personally. Basically, first of all, the whole “meow” (sings). I hated that [laughter], because I can’t meow. Second of all, miss was louder than me.

[laughter]

Someone: Riiiight...

P2: I was basically blowing a whistle and she was screaming at me. I did not enjoy that at all. I hated the meow. Entirely. I don't know why people enjoyed it so... [imperceptible], but I didn't. It was, first of all, it was so repetitive. Right? Halfway through, I forgot what I was doing. I did know I was pitchy. I'm not going to lie, I knew I was very pitchy doing that meow. I did not know what I was supposed to sound like. Every single week, I sounded different and I didn't know if I was getting better or worse. I did not enjoy the meow.

P1: Personally, I just like the meows because it targeted a part of my voice that really needed targeting. Miss, wasn't that a belt... a belty sound?

S: Mix.

P1: Okay, yeah, my mix. In my regular singing lessons, we're trying to work... are we trying to work on my mix or my belt?

S: At the moment it's your belt.

P1: Okay, so basically the same thing.

[Someone gasps in disbelief?]

P1: They contain parts of each other, right? So... yeah, the meows targeted a part of my voice that wouldn't be targeted elsewise, that's why I liked it. And especially it just sounded really nice, but... it did feel like Miss was speaking into a megaphone while I was just trying to... speak like this [covers mouth].
P2: Especially... especially the part where it is [sings loud and higher meow]. [laugher]

P1: Exactly!

P2: I strongly dislike that with every nerve in my body.

[overlapping voices]

Someone: I feel like...

P6: I have nothing against the meowing, but Miss kept telling me to sound like my cat. My cat sounds like a homoculus. [laughter] Like, not like...
Someone: A what? [laughter]

S: Do you have something to say [P5]?
P5: Well, personally, in my opinion, I like this one probably because my voice is like... used to doing very annoying things. But when you say “you have to act more like a cat”, that's where I have a problem. Like I like doing the notes, but I just can't do the meowing bit.

P2: Thank you!

P4: You have four!!

P5: So? [laughter] My cats don't meow like a cat.

P3: Yeah, my cats... they don't meow, they act like a child.

[overlapping voices]

P2: I think, I think cats are broken nowadays, like [laughter and agreement] ...

S: Can we move away from cats?

P2: My bad, my bad, my bad.

P6: You know, I feel like... being able to like try and change what my voice sounds like while singing, I feel like that was... kind of helpful, like it could have helped, like... You reach like different ranges, I guess, and like... I think it came easier to me... like being able to do that, like trying to make a more annoying sound. Like that...

P3: I agree.

S: The fact that I'm getting, for some people, this is that maybe these exercises and these scenarios, these things, some of them only work at a lower singing, more speech level singing, would... Is that... am I getting it right? From some people's opinions.

Voices: Yes/ Yeah.

S: Ok.

P1: Because you see that “that's not fair”? I... like... the, like, the concept of going high with it, “that's not fair”. There's not really... like, cause like I said, it sounded like... like a phrase like that plus was a higher pitch just equals ultimate breathiness, because it's like you really have to push out. For me personally, I have to push out the articulation of my words, because I speak very fast. And when I speak fast, my words aren't as articulated. So with an exercise like that, it forces you to articulate, whilst also maintaining the notes. And... in a situation like that, like, it's really difficult for me to multitask in a situation like that.

P3: Building on what...

P1:... in a situation like that.

P3: Yeah, building on what you said...

P6: But that’s not... oh, go.

P3: Oh, okay. Yeah, I feel like with the phrase “that's not fair” and like going high, it doesn't like... Align like, um, they don't kind of...

P4: Co-relate.

[imperceptible whispers]
S: Did you say the word coordinate?

[Imperceptible, overlap of voices]

Someone: Correlate.

P3: They don't correlate. And I feel like that phrase is like meant for a low tone personally. And I feel like I can't personally, I can't sing that stuff and then go high. Like for me, it's just so difficult. And then my throat just ends up like, going really raspy at the end.

P1: Hm...

P3: Yeah.

P2: I'm not going to lie. I don't like doing the “that's not fair” because the words all just blend to one.

P1: Exactly.

[imperceptible, voices overlap, but there’s agreement]

P1: [imperceptible] ...articulation, like, with that phrase in particular, you have to... you... like, it goes too fast and you have to pronounce every syllable for it to make sense, otherwise it messes everything else up. And I was going to say something, what did you say? You said something about... oh yeah, about correlation. So you know how like when you...me personally, when I'm on the threshold of flipping my voice and staying down in my middle, middle range, that knot, you have to come all the way back down from the knot. And usually when I flip my voice, it's like... I'm on the... also on the threshold of having like a very audible voice crack. So I need to like... it's kind of like just really jumpy for me. That... that entire phrase is just really jumpy. Like... it's in too many places at once.

Someone: Yeah.

P1: [imperceptible]

P6: What participant 3 said... I'm pretty sure that...Like, yeah, it did feel like it was for like a lower range, but like...

P3: Yeah.

P6: ...The way I said, like, the way I was saying, well, the way I was singing, “that's not fair”, it felt like... a little weird. I don't know why. It's just because I didn't really, like... The way I said it just felt weird to me, because I... I I don't really speak like...

[intereference]

S: Just continue.

P6: ...I don’t really speak like that often, but like I had to put that thing just to make it like... work more, I guess?

P3: Yeah, I agree .

P6: But yeah, it, it didn't really feel like...It was kinda meant for that range.

P5: Yeah. Building on what everyone said...

P1: Yes [P5].

P5: I understand that because like, if... thinking logically about this situation, if a teacher gave me a detention, I would be... not going high. I wouldn't be going this “That’s not fair” [sings in high pitch]. I wouldn't be. I’d probably like try and like, really get into their face and “This is not fair” [said with low voice]. I mean, when you go high, you can't really do it like that. [lots of laughter from different participants]

P3: Yeah, it’s like...

[many overlapping voices, some words and comments are imperceptible]

P1: ...you can't be serious in your higher range.

P3: You can’t defend yourself in your high.

P1: Exactly [imperceptible, many overlapping comments and attempts to say “That’s not fair” in different ranges]

P2: ...I know that when [P5] is doing the exercises, she's going to start laughing. [laughter] I've never seen [P5] you argue with a teacher about detention. I'm not going to lie to you. Like, it makes no sense to see her...

P5: I just smile [overlapping voices, imperceptible].

P2: Exactly. She smiles and nods.

P1: Well, what [P5] said, like...

P2: And then when she's going to detention, I just start skipping.

[laughter]

S: All right. Very interesting insights, thank you so much.

P5: No problem.

S: I mean, we're still not finished, sorry, I know you're getting tired.

[overlapping chatter in disagreement]

S: We're more than halfway through...

P6: Good, as long as I get to skip class I am fine.

S: Oh, come on. [laughter, more overlapping chatter] So my next question... is about... many people said that...it seems that for many people the exercises became easier as the weeks passed.

Someone: Oh yes... [laughter]

S: Now, would you say that was because... you were all more familiar with them over time? Was it because of the interaction and the scenarios? Or could it be a mix of both? I see hands up. I love that. Well, let's go on this side and we go around, I guess.

Someone: Oh!

[laughter]

S: [P6]
P6: Ah...no, no, it's fine. I don't have to go first.

[imperceptible, overlapping chatter]

P2: Let's do clockwise.

S: Ok. [P5]!

P5: And then we go this way.

P2: Ok, whatever.

P5: Hum... right, I think it went more easier because for... first, you remembered how it went. So rather than thinking of, "oh, it must go high and go there", like you're thinking of the lyrics... Instead of that, you could just do whatever you want and you and you can focus more on like the whining and stuff. Yes, that's what I got to say.

P3: Ok, for me, firstly, the reason why it was easy is because I was getting used to it. Like it was getting more easier because I was doing it every week or like, you know, from start to end. And I feel like it got easier and I feel like my voice started to get used to the specific warm-ups because I was doing it every week.
P2: So basically, what I had to say here is, so... like, on the first week... I'm giving it week by week breakdown... on how it sounded to me. On the first week, I was becoming familiar with exercises. They felt very, very long... [laughter from someone else]

S: Come on, they felt very long...?

P2:... they felt very very long and they felt like... they sounded horrible....

P1: Oh!

P2:... and I really struggled with them. And then on the second week, they felt... they still felt long. I knew what I was doing by that point, but I still think... thought I felt really bad. And then on the third week, the exercises... they...were a lot easier and they were slightly quicker and I've got really used to them. So I didn't really feel... the only one that I was low-key struggling with, I'm not even going to lie, is the...the song one?

Others: The “Complicated”.

P2: Yeah, “Complicated”. The only reason why I struggled with that is because I knew the actual lyrics to the song...

P3: Yeah,

P2:... and I knew how she sang it, so I should not copy her. But then... the 4th week, everything was really, really quick and it was really, really easy. Like... I felt like I was doing it much better than week one. I don't know if I sounded better because again I don't trust my ears, but it felt a lot quicker and it felt a lot better than week 1 in comparison. And as the weeks went on, the exercises became like a lot more enjoyable to do.
P1: Oh, is that... can I sing now?

P2: Yeah.

P1: OK. Sing.

P2: You can speak.

P1: Oh yes, speak, sorry, we're talking about singing, but yeah... what was the question again?

[laughter]

S: So, many people said... as the weeks went on, many people said that the exercises became easier, and I'm asking whether that was because you became more familiar with them over time, or was it because of the interactions and the scenarios, maybe it was a mix of both.

P1: Okay, so... personally, when I'm so familiar with something, it just kind of clicks in my head. So it's the same thing, like when you look at your timetable over and over again in the school year, you don't have to then look at it again. You just know what's going to come up.

And because we did it in the same order every week, it's kind of like, I didn't really have to think about what's coming next. I just knew. And you kept it more or less the same. I say more or less, you kept it basically the same. So... yeah, there wasn't much... it was just a sense of familiarity. I think that's the word, right?

Others: Yes.

P1: That made it easier. But it's also... yeah, it's just the fact that I knew what was coming and I knew, like... obviously... because it got easier, [imperceptible] just drifting away from the question, like...because it got easier, my focus was no longer on the actual exercise themselves and then on other things, but that... because of the familiarity I had with the exercises, it allowed me to focus more on the scenarios and how I was supposed to sound with using the emotion that you would give us, or the verb that you would give us to... sing.
P3: I agree.

P5: Yes.

P6: Yeah, so me personally... I think it did get easier throughout the weeks, because like the first week I could not remember, like the first and second week, I could not remember anything... like at all. Like the best way to explain it, it would go through one ear and not the other.

Others: Mm.

P3: Yes.

P6: I didn't know...know what was going on. Hum, but like, as the weeks went on, it kind of just like felt like clockwork, like.. it kind of came automatically, so I could be singing like... Like the... the... the meow one that participant 2 hated [laughter] um, and um...Um, and like be thinking about like what I'm doing after school or something... like I could.... [others respond with "Yeah"]...Be like... on a different planet, it'd be fine, right?
[imperceptible]
P4: No, I was gonna say something, like... Like, it just sticks in my brain after... like.... like the first week: had no clue. [laughter] I can just say that. Second week it got a little bit better, third week I felt like I had it, and then fourth week I just... held it.

P1:...wasn't thinking about it anymore.

P4: Yeah.

P6: Also, I don't even feel like anyone else got this. It kind of felt like the sessions were getting shorter.

[lots of overlapping chatter, individual voices are imperceptible, but they are a chorus of agreement]
P1:...because you knew, like... because we understood, like, because of... Because we knew what was coming next, Miss would not spend so much time recapping what we had learned in the previous week.

P3: It's true.

P1: ... So the sessions just went quicker. I know I mentioned that for Miss in our last session, but like I told her that I thought like the sessions were like really quick, that we didn't have a lot of time because... because since we knew what to do, we just did it. And then... that was [imperceptible] session over, which is why I spent so much time waffling on her computer.

[laughter]

P3: That's what I did!

P6: I think like the first one like... I'm pretty sure like the first one like obviously was long though, because like... it was like obviously we... didn't know what was going on. And like... I think the first and second week I had to like keep over of stuff, because obviously I would keep forgetting it, so...
S: It's... considering that I essentially timed the sessions because I was recording them, they did get shorter.

[overlapping voices]

P2: I knew it! I knew it!

P6: Also... yeah, I don't know if... I don't know if you all got this either, but like... I lowkey just forgot I was being recorded in the sessions.

[some hm hm's amd yeah's in agreeemnt]

P2: Oh no, I was very self-conscious.

P6: ...Like it just it just felt like a normal singing lesson.

S: Ok.
P3: It was like 50/50 to me. Personally, yeah.

P1: I forgot she was recording after.

[imperceptible]

S:  Ok, my next question is actually an important one. I'm very curious. On the last intervention, so on week 4, everyone sang through every exercise once with the interactions and then once without. Some people found it easy to replicate the interactions, like through imagination, and others felt like something was missing. So I'd like you to discuss that amongst yourselves.

P1: Okay, so... I, like, I've been saying, like, when we interact, it's like a conversation. So then if you stop interacting, I feel like I just sound annoying. I just sound like I'm speaking too much. And then I personally, like, I will say myself, I've noticed myself quieting down. Quieting down [slowly]

Others: Yes.

P1: OK. Yeah. Is it though? I just noticed myself getting quieter whenever she would stop interacting with me because it's like I make... it felt like I'm making too much noise. So you mix it. But like it felt like I was making too much noise. So I would then become more quiet. But then when she would start interacting with me, the volume would come back up. That's personally just how I feel like. Whenever I'm... even when I'm singing in a group, if I'm singing in a group and everyone's loud, I'm going to be loud. If I'm then singing by myself, I'm going to be quiet. Because then I feel like I'm being too loud if it's... I'm all by myself. And I feel like I'm being too quiet if I'm with a group, if we understand.

[chorus of agreement, individual voices imperceptible]

P3: I agree, and to build on that, I feel like with the interactions, it obviously... it was like a conversation. Like participant one said. Participant one said. And I feel like without the interactions, it kind of felt really awkward. For, like, personally for me, because it's like... I'm just like talking to nothing, and I'm just talking to myself. And... for me, it was really awkward because I know you're still there, but you're not like saying anything and you're not like interacting with me. So I just found it... like extremely awkward because like, “okay, what do I do?”

P1: Right, like... Ok, understand.

P6: Yeah, me personally...I felt like...It was more natural with the interactions, but without it, it was like fine, because I kind of like... obviously, because I've been doing it for like a few weeks, I kind of already just had them in my head. So I was like, “okay, just go off of that.” And that kind of made it easier to just like... think about it.

P1: Hm...

P2: So personally... First of all....It was a 50-50 split. For example, the meowing... first of all, first of all... how the meowing went, right, it was miss talking back to me. So in the first beginning of doing it on my own, but she did it... [someone interrupts, imperceptible, laugh]... She did... with interactions and then without interactions. The with interactions came first. So at the beginning of the without interactions, the sound of her was still in my head. But then as time went on, I began to like get annoyed because one, I don't like meowing [laughter] And 2... again, I don't like meowing. But

P6: Was that the only reason? [laughter]

P2: ...yeah, kind of. That one... That's what it did for meowing. The “blah, blah, blah”, and the “that's not fair”. Now, “that's not fair”.... Again, like the meowing, halfway through it, I was okay because I still had miss, uh... ringing in my head. But then the words started to assimilate... English... into one and I became very fed up. However, with the “blah, blah, blah” like I said before, I just kept imagining Mr. Hickey, and it made it really easy for me. Also, again, my head was still playing what Miss was saying to me before. So the “that's not fair”... was [imperceptible]. No, it was not. It was nice. The “blah, blah, blah” was OK. The meowing, not nice.

P4: Yeah. You should forget about the meow.

Someone: OK.

P6: I don't mind any of them because again, it just... kind of came naturally for a few weeks.
Someone: Yes.

P1: Ok, ok.

P5: Now, I don't know if this is going to make any sense, but... if I sing by myself first and then I sing along with Miss, the second one is better, but if she sings along with me first and then I sing by myself, I tend to do better. I don't know why. Maybe just because I'm getting like... more used to singing out loud. And...

Someone: Yes.

P5:... but still thinking about it, like with the “why” one... Even with the person like... doing it with me, I just did not like the “why“ one. I think that's the worst one for me, because you have to whine a lot for that one. And luckily, I'm not a whiner. So... it's really hard to do. And especially when you're going high and high, you can't really whine when you're going high.

Someone: I liked the “Why”. [imperceptible discussion about whether they like it or not]

P3: And I feel like, when you, when you...When you do your, like the warmups for the first time, I feel like it's a lot different to the second one because, yeah, the second one is kind of better in my opinion, because it's like you did it for the first time that day, but then at least the second one, it gets a little bit better because your voice is still like, at least in that range, I guess?

P2: You're more used to it, like in your head, like you're prepared for what's coming.

P3: Yeah. Exactly.

P2: Because the first time, I'm not going to lie to you, is when I'm confused and when I'm scoping on the area. As...as you continue to do things, they become a lot easier, which is why, like as the weeks went on, the exercises became a lot easier because I became more used to it. Whether or not, like, even if the first time was less breathy than the second time, the second time would definitely feel better than the first time because of how much more used to it I am.

P3: Yeah.

P5: Yes.
P1: I'm just still dwelling on the fact that... I felt like I was making a lot of noise when Miss wasn't singing alongside me.... Because if I'm making noise with somebody else, that's different. Because...because then it would be like, “okay, so I'm not the only person in this conversation.” But... [some laughter in room] But then if you quieten down, it makes me look bad because like, why I'm... I’m the one making noise and you're just staring at me.

P3: It's true.

P1: And playing the piano like, “hello?”. [laughter] So we’re two people in this room, stop making this seem like there’s just one [laughter from P3]. I personally [imperceptible] quiet down because I... don't like being....The loudest in the room.

P3: Yes.

S: Ok, can I... can I... [imperceptible] can I add a question?

P6: So, adding to what [P1] said...the ones where it was just like with... no interactions, it, again, it kind of just felt like I was talking to a wall...like, you know that meme of the guy talking to the wall?

[some imperceptible reactions]
P2: You know what I feel like? OK [imperceptible] 2 seconds, you know...? OK, thank you Miss. Do you know Hommer Simpson? Where he’s like...

P3: Yeah.

P2: To the bush. That’s what I feel like.

Several voices: Oh yeaaah!

P3: It’s like...

S: When... When you're singing without interaction?

Several voices: Yeah.

S: Okay. I need to throw a question on that... because the interactions were there to provoke certain feelings, certain... to give you a real scenario. The thing is, at some point you have to sing by yourself.

P3: True.

S: You’re gonna perform by yourself.

P6: Yeah, but...

S: So then what? That's the question I have.

P1: When it's singing... when singing a song... that I can do, because there's certain... like that, when it's singing a song, I just focus on projection, making myself heard. But with the exercises... If you're louder than me, I'm going to want to match your level of sound. Like I want to match your volume. So I'm going to become louder. But if I'm the only one making strange... making strange noises in a room, when I know you're there with me, it's going to make me want to quiet down because I don't....because like miss, honestly. Imagine walking down the hallway and you're hearing someone meowing.

[laughter]

P2: Exactly.

P1: Just imagine, like, if... if someone was to do that, I don't want to be the only person heard meowing. I want us to be.... [imperceptible] like us together in this.

P2: Literally...

P1: But like singing is different because singing is actually like coherent words. People understand what's going on. If you're just there singing “why” in the hallway when it's completely silent during period 3 and you're not saying anything alongside me...

P2: [something about] GCSE Art.

P1: That's what I'm saying.

P4: ...classroom as well.

P1: Like obviously I'm going to become very self-conscious because like...If someone was to walk down the hallway, they would hear me meowing and wouldn't hear anyone else. I personally would find that very strange.

P3: I agree. And also... I feel like... going like... back for Miss's question, I feel like with, like with a song, it is like...it's just easier because I know... because I kind of already expect that there's going to be no interactions, but then whenever I'm doing a warm-up like twice and one without...like... interaction is like, “wait, we did this one with interactions, like why are we not doing interaction anymore?” So I'm kind of like, I don't get used to it. But then whether, if I know that I'm singing a song and I kind of already know that there's not going to be interactions, it's just a lot easier and it's like less awkward because I expect that there's no interactions because it's... a song and not a warm up.

P5: Now...
P2: Miss, so basically...

[laughter]

[imperceptible overlapping chatter, apparently 2 people started talking at the same time and were trying to figure out who gets a turn first]

P5: It might be a little bit weird [imperceptible] what the hell is wrong with me with this, right? But if this is me and one person and they tell me, “oh, sing”... and... it's going to be different from when I'm in a crowd for some reason. I don't know. I'm just really bad at awkward stuff. And the more the people, the less awkward it is. Plus... what was I going to say? Right. I do know what I do know. [interruptions, tapping sounds, overlapping voices, imperceptible].

S:... otherwise the recording gets corrupted.

P5: So... and anyway, like, I don't even know, like, if you tell me to do these like exact thing, like, I don't know, it's really weird. If someone says “Oh, sing right now.” It's going to be weird. But if... you already say, “oh yeah, I'm going to sing”, it's... that's cringy, if that makes any sense?

Others: Mm mm.

P5: But like, you wouldn't see me like just sing my like... bum off to a random person, right? Maybe to [P4], because that's different. Like I've known this one for years. But like... if it's If it's in a big group, like my friend group, I'm going to be singing. If it's with just [P5], I'm

going to be singing. If it was with like a teacher, maybe a singing teacher, yeah... with normal teachers and anyone else, no.
P2: Okay. [imperceptible interaction] First of all... It's because the vocal exercises are a lot to do with words. There are a lot of words and a lot of sentences. So obviously, if I'm speaking and I'm singing words, I expect a response. That's kind of how it works, because it makes no sense if I'm speaking to the abyss [P1 mutter something, agreement?]. It makes me get confused. Also, I don't know how everybody else can do it, but I can't turn up and turn down my volume. I think I'm just 24-7 in the middle, but... Miss, I think we need to work on that. And then... also the idea that singing, when it comes to singing...I think it's because we choose a song and a lot of times when artists are writing, they write in terms of a story or a scenario of something that's already happened. So it feels like I'm talking, and someone's talking back to me because I'm cop... replicating what they've already done. Also, like, songs, you sing it over and over and over again until it becomes, it becomes like natural when, if you're having a conversation, obviously I'm saying a sentence, I'm expecting you to say a sentence back. When there's a melody behind it, it kind of feels like I'm speaking to a melody instead of speaking to myself, if that makes sense.

[some agreement]

P3: I agree.

P6: Ok, so to add on to what participants one and three said before, like... Ok, what was I gonna say?

[laughter, imperceptible exchange]

P6: Hum, someone else go like... I'll think about what I was gonna say.

P1: Ok, so, uh... What did you say again? Well, just summarise it.

P2: Basically, it feels more natural to sp... say the words in the exercises and have a response.
than if I'm singing a song because the song has the melody behind it, which makes it feel more natural.

P1: Personally, I could explain... ok, so adding on top of what you said, I could explain the reason why I feel more comfortable singing a song. But if it's a song, at least you know there is some context to the words you're saying. If it's just like me saying, “meow” there's no context behind the meow unless you're there.

P6: Yeah.

P1: So... without context, it sounds weird to me personally, and especially considering as I'm very used to miss singing... I'm really used to miss singing... no, replying to me within the interactions. If it's a song, I know what I'm singing. I can hear it in my head. And plus, songs are usually sang by just one person by themselves. But with the interaction, I'm really used to having a reply. So if I'm to say “meow”, Miss would say “meow” back to me...

P3: I agree.

P1:... if we understand.

S: So you're saying the interactions bring context to the warmups, to the exercises, okay?

P1: Hm hm.

S: [P6]?

P6: Yes, so, so... Add on to... well, to... actually I want to say like the opposite of what you guys said earlier. I... I'm kind of okay with just like, singing like silly stuff basically, just like... meowing because like obviously... again, I've been doing drama for years, so I'm kind of like accustomed to just doing like stupid prompts like... in my club, like I could get like... like some... random... prompt that’s like, just like.. would never happen in real life, I'd probably still do it. Because like part of acting, part of drama, that kind of thing is just like... kind of to... act stupid in a way...? [imperceptible]

P1: Mm mm.

S: Could that be the reason why you say that you were able to do the... the exercises without the interaction, because you were able to imagine still the interaction ongoing?

P6: Yeah, yeah, yeah, I’d say so.

P1: And... I know I said this to you before, but someone asked me, why aren't I doing GCSE drama? And I said it's because I get really self-conscious about acting. The same thing applies to when we're doing the interactions. I personally get very self-conscious hearing myself be silly if there's no one around me being silly too.

[some hm’s in agreement?]

P1: So if I'm doing the exercises and miss is interacting with me, the self-consciousness does not hit because it's not just me acting a fool. But if it's just me meowing in a silent room, like it's just like... miss is not even there, then obviously I'm going to get self-conscious and then I'm just not going to want to think as loudly, because then it's like... well, you're just kind of embarrassing yourself.

P6: Yeah.

P1: But like... yeah, that's another reason why I don't act or do drama.

P6: Yeah, adding on to that, because like, again, that is like kind of the point of just... to be stupid. So it kind of helps like when there are multiple people doing like that same sort of thing. Like, it kind of helps, so you know that, like, you're not the only one doing it. It's not like pointless.

P1: Yeah, exactly. That's how I feel when we do the interactions and, yeah.

P5?: Yes!

S: Well, we're running out of time. I'm... I just want...I just have a few quick short things. Does anyone have.. if anyone had to pinpoint one or two things that they found very useful that they learned, can I just go like around the room? Just quick things, yes.

P5: One thing I found useful is singing [P1 imperceptible] is about warm-ups, obviously, and not the “why”.
S: Sorry, can you... sorry, what?

P1: The singing, the warm-ups, and not the why’s.

S: Ohh, OK. Yes, OK. Yes, again, what you found useful, what you learned.

P3: What I found useful was the interactions... and yeah, I also did not like the whines.

S: But the whines or the “why’s”?

P5: The why’s.

P3: The whines.

[overlapping chatter]

S: Okay, carry on.

P2: Okay, I liked the idea of talking back. I did not like the meows. I did not like the meows.

P6: I thought you loved them!

[laughter]

S: Some people do. It's OK. We’re all different. Yeah

P2: I did not like the meows. The exercises, as long as you weren't trying to get me to go whiny and too high, everything was OK.

P1: Personally...I liked just about everything except for the “why’s”. The “that's not fair”.

P2: Yeah, that as well.

P1: And... yeah, that's, yeah, I liked everything, including the interactions and whatever you said like... I just didn’t like the why’s and the “that's not fair”.

P3: Same.

P6: Me personally, I was fine with everything, like... considering like what I just said. But I feel like a skill that like...this helped me develop was like being more emotive while singing.

Others: Mmm, yeah.

P6: Like I think that definitely helped with that, I suppose.

P3: Yeah.

P4: Building on what basically everyone said, I did not like the why’s either. I...I could tolerate, the “that's not fair”... to a certain extent. If it went too high, absolutely not.

[some collective agreement]

P4: But I like to belt [imperceptible].

P2: Miss, I think we've collectively decided to get rid of the “why”.

[overlapping voices, singing or agreeing]

S: I'm still going to use it...

P3: No!!

S:...especially for... for songs. I use it a lot in songs. Some of you already know that.

P2: Oh my gosh, [imperceptible] do that.

[more overlapping voices]
S: Anything else? Yes, tell me.

P6: One more thing. I think with the whole thing with... being stupid and acting, I think another thing with that is like... even if like I do feel like a little bit self-conscious about something, it's like, well, it's... it’s fine because like obviously I'm not the only one doing it. And like, it doesn't really... it doesn't necessarily mean anything so much so, yeah.

P3: Yes!
S: All right. Does anyone have anything else to add? Or shall we end because...?

P6: Oh, I do.

S: Yes.

P6: At the beginning, you said that you bribed us all with the snacks. I had... I had no... I didn't know that this any of this was going to be here. I just came.

[overlapping chatter, laughter, imperceptible]

P1: Also personally... I personally really learned to add expression to my singing. Personally, I... I've known that whenever I'm “expressioned”...?
S: Expressive?

P1: Expressive in my singing, that the words come easier, the notes come stronger. I just sound more resonant. So it definitely solidified the fact that I should be more emotive in my singing, because then it will make my words more articulated. It will make my notes more... resonant and audible.

P2: Also, I learned that when I'm speak-singing, which is what I'm going to call, I think everybody understands what I'm saying by speak-singing.

Others: Yes, yes.

P2: When I'm singing, when I'm doing speak-singing, I come a lot more like... understandable and also I'm a lot louder than when I'm sing-singing. You get what I'm saying? Like if I'm focusing heavily on singing. Yeah.
P5: Yes.

S: Are we ready to stuff our faces then?[overlapping chatter]

**Appendix I**

Thematic Analysis

*Codes into categories*

Focus on voice

W1C4: Distractions from exercises due to “shifty” voice

W1C12: Focus on voice

W1C20: Focus on pushed voice

W1C26: Focus on voice

W1C38: Focus on voice and pitch

W2C9: Exercises feel easy and require less focus than voice

W2C48: Scenarios not effective when focusing on voice

W2C49: Focus only on voice

W3C9: Focus on words and articulation

W3C10: Fixation on sound of words and tongue in mouth

W3C57: Focus on pitch accuracy

W3C67: Focus on difficulties with pitch

W4C17: Focus on voice due to goals

W4C30: Focus on articulation

W4C31: Improved articulation

W4C81: Focus on voice quality

C2. Usual focus

C64: Focus on voice to secure progress
C67: Lack of something better to do other than focusing on voice

C130: Concerns about articulation

C194: Focus during a song

EFOA VS IFOA

C100: External focus

C101: External focus

C102: Internal focus

C104: What they're supposed to feel

C105: Reasoning for internal focus

C106: Mix of EFOA and IFOA

C106a: Throat sensations

C107: Throat sensations

C108: Phlegm in throat

C109: No need to monitor internally

C110: The need for IFOA

Voice as an obvious point of focus

W2C5: Overfocus on voice

*W2C6: Focus on voice as it's a singing lesson*

*W2C7: The point of a singing lesson*

*W2C20: Voice as an obvious focus in lesson*

*W3C24: Voice as an obvious focus*

W4C54: Voice as a perceived mandatory focus

C62: Apparent inevitability of focusing on voice

C91: Focus of the lesson

Breathiness

W1C9: Breathiness in high range

W2C4: Breathiness

W2C8: Breathiness

W2C13: Focus on breathiness

W2C15: Dislike for breathiness

*W2C38: Breathiness*

*W3C5: Less breathiness this week*

*W3C5: Less breathiness this week*

W4C78: Breathiness

*EW2C2: Frustration with breathiness*

*EW2C4: Disbelief at voice's breathiness*

*EW2C5: "annoying […] to hear" breathiness*

C111: Breathiness

C117: Breathiness

C118: Meowing not breathy

C129: Difficulty managing breathiness

EC25: Concerned over sound

EC32: Frustration over breathiness

Breath control

*W3C4: Issues with breath control*

*W3C6: Unfamiliarity with exercises makes breathing difficult*

*W3C7: Adapt breathing to a new exercise or song*

*W3C8: Focus on breath control*

*EW3C2: Stress over breathing*

Combo: Focus on Voice and Imaginative Singing

W4C77: Focus on voice and tone alongside scenarios

C63: Focusing on scenarios with voice focus always as a backdrop (could also go into Focus on emotions/scenarios)

C72: Tension between points of focus (could also go into Focus on emotions/scenarios)

C89: The need to focus on voice regardless

C90: Focus on voice and scenario at the same time (could also go into Focus on emotions/scenarios)

C92: Backdrop of thoughts when engaging with imagery

Focus on emotions/ scenarios

W2C31: Focus on emotions

W3C11: Attention shifted to scenarios

W3C25: Focus on scenario

W3C38: Focus on emotion

W3C58: Focus on emotions at the same time as focusing on voice

W4C5: Focus on scenario

W4C18: Focus on emotions

W4C28: Breath was not the main focus, rather emotion was

W4C29: Focus on emotions

W4C50: Focus both on voice and scenario (could also go into focus on voice)

W4C51: Having choices

W4C52: Choose a favourite one

W4C53: Focus on scenario and away from voice

W4C55: Changed focus

W4C88: Focus on emotions for easier singing (could also go into Easy things)

C16: Scenarios helped “a little bit” with difficulties

C20: Changed focus

C66: Altered focus towards end of IP

C77: Focus on scenarios

C80: Changed focus

C81: Changed focus

C93: Enjoyment of scenario

C95: Relaxing over how voice sounds

Imaginative singing

Interactions

W2C10: More interaction

W2C11: Bring out emotion in student

W2C22: Relaxation due to togetherness and cooperation

W2C23: Funny interactions (could also go into Enjoyment)

W2C32: Teacher's reactions helped with emotions

W2C37: Interactions helped

W2C41: Singing together helps

W2C43: Teacher talking back helped with emotions

W2C45: Interactions helped with pitch

W2C50: Interactions helped

W3C19: Comparison to singing without embodying character

W3C21: Two-person play made exercise easier

W3C34: Liking teacher's participation

W3C36: Interaction made exercise easier (Could go into Easy things too)

W3C41: Act through voice

W3C42: Unfocused without interactions

W3C43: Focus boosted

W3C59: Interactions helped with emotions and communicating

W4C13: Responding was easy (could also go into Easy things)

W4C19: Interactions helped with pitch and know how to react

W4C57: Enjoyment of interactions and emotions

W4C58: Greater engagement

W4C59: Mimicking real-life situation rather than a lesson

W4C69: Interactions made exercises easier (could also go into Easy things)

W4C70: Interactions are distraction that brings ease (could also go into Easy things)

W4C71: Easy due to interactions

W4C79: Time made interactions feel natural (could also go into Organic)

W4C82: Natural feel of interactions (could also go into Organic)

W4C86: Interactions made exercises easier (could also go into Easy things)

W4C87: Easier high notes with interactions (could also go into Easy things)

W4C89: Realism of interactions (could also go into Organic)

EW2C11: Relaxed voice feeling due to interactions

EW2C12: Amusement over “very funny” interactions

EW3C18: Felt less alone due to teacher’s participation

EW3C19: More engaged due to interactions

EW4C4: Confident due to doing it with someone (could also go into Confidence)

EW4C6: "More confident" due to interactions (could also go into Confidence)

EW4C16: Enjoyment of emotions and interactions that boosted engagement (Could also go into Enjoyment)

EW4C18: Feeling enticed due to interactions

EW4C19: Happy due to enjoyment of interactions (Could also go into Enjoyment)

EW4C20A: Natural feel of interactions (Could also go into Organic)

C27: Easier engagement

C58: Interactivity for connection

C65: Interaction leads to overanalysing

C82: Scenarios as distraction

C168: Interactions promoted loudness

C169: Mirroring others

C190: Not feeling alone in conversation

C195: Match what partner (teacher) is doing

C198: Equality and togetherness between learner and teacher

C202: Being used to interactions

C204: Difference between group or pair singing and being alone

C205: Preference for more people

C222: Context for exercises

C227: Having company in acting like a fool

C231: Advantages of not being alone doing it

C232: Usefulness of interactions

C234: Talking back at someone

C238: Not the only one doing silly things

EC1: “Annoyed” (acting)

EC3: Taking personally

EC18: Sounding “bored” without interaction

EC24: Happiness over interactions

EC62: Less awkward with more people

EC67: Feeling natural (could also go into conversational)

EC72: No self-consciousness with interactions (could also go into confidence)

EC75: Confidence boost with others (could also go into confidence)

EC76: Communion feel

EC78: Less self-conscious with others (could also go into confidence)

EC79: More confident (could also go into confidence)

Removal of interactions:

W4C36: Something lacking (without interaction)

W4C38: Sensation of emptiness and increased awareness of own voice

W4C56: Lack of interactions led to perception of aloneness and aimlessness

W4C72: Mind wanders without interactions

W4C83: Ease of singing with or without interactions

W4C91: More difficulties without interactions

EW4C10: Self- consciousness over removal of interactions

W4C11: Singing alone led to more focus on voice (could also go into Focus on voice)

EW4C15: Lonely feeling when without interactions

C59: One-sided conversation without interaction

C167: Lack of interaction

C167b: Getting quieter

C167c: Getting quieter

C170: Too loud when alone

C172: Only talking to oneself without interactions

C173: Uncertainty over what to do.

C189: Feeling noisy

C191: Making noise alone

C192: Dislike at being the loudest

C193: Talking alone

C196: Want to go quieter

C218: Weirdness at lack of interactions

C219: Being used to interactions

C221: Need for interaction in exercises

C226: Increased self-consciousness without interactions (Could also go into Self-consciousness)

C228: Feeling alone meowing

EC22: Stressing about voice without scenarios

EC44: Feeling “Really awkward” (could also go into Self-consciousness)

EC45: “Really awkward”  (could also go into Self-consciousness)

EC46: Extremely awkward (could also go into Self-consciousness)

EC52: Self-consciousness due to no interactions (could also go into Self-consciousness)

EC53: Discomfort

EC54: Feeling like they want to hide (could also go into Self-consciousness)

EC56: Self-consciousness (could also go into Self-consciousness)

EC57: Self-consciousness (could also go into Self-consciousness)

EC58: “Self-conscious” (could also go into Self-consciousness)

EC59: Confusion resulting from removal of interactions

EC66: Confused without interactions

EC71: Self-consciousness due to sounding silly (could also go into Self-consciousness)

EC 73: Self-conscious when alone (could also go into Self-consciousness)

EC74: Embarrassed (could also go into self-consciousness)

Strategies for dealing with removal of interactions

W4C37: Using imagination (when no interaction)

W4C80: "Channel" interactions when they're not happening

C175: Recalling experience of interactions worked

C176: Use head and think

C176a: Think about interactions

C177: Immediate recollection of interactions

C179: Immediate recollection

C180: Imagining a teacher made it easier

C225: Ability to imagine interactions

Impact

Voice:

W1C7: No impact on voice

W1C8: Usual impact of singing lessons

W1C15: Uncertainty about impact

W1C29: Helpful reaching notes

W1C30: Helpful with songs

W1C40: Usefulness of whining more

W1C41: More loudness and confidence

W2C12: Same performance as usual

W2C28: Perception of improved vocal voice

W2C33: Ability to sing higher

W3C13: No felt impact

W3C14: Voice improvement this week

W3C60: Helping push less

W3C69: Sing better

W3C70: Improved breath management

W4C7: Better singing

W4C9: Improved voice

W4C20: Managed to sing higher

W4C21: Sang higher but struggled (could also go into difficulties)

W4C24: Improved breath control

W4C32: Emotions helped

W4C34: No noticeable impact on voice

W4C55a: Impact of scenarios

W4C68: Lack of understanding if voice got better, but it feels better

EW2C14: "more relaxed" singing, it got louder

EW2C15: "more comfortable" with singing

C3. Changed focus and its impact

C6: Enhanced Ability (could also go into Confidence)

C12: Unawareness of exact impact

C78: Ease of singing imaginatively (could also go into Easy things)

C86: Usefulness of playing a character

C94: Not worrying about voice is easier (could also go into Easy things)

C114: Breathiness with scenarios (could also go into breathiness)

C236: Enhancement of emotion in singing

C239: More expressive singing

C240: Perception of improved singing

C241: Resolve of being more emotive in singing to sound better

EC77: More emotive singing

Impact on anything else

W3C68: Acting better

W3C71: Multitasking whilst singing

W3C72: Perceived improvement of acting

W4C8: Enhanced acting skills

W4C10: Enhanced confidence

W4C14: Increased confidence

W4C15: Reaching goals

W4C35: Emotions helped performance

W4C63: Better understanding of exercises (due to emotions)

W4C85: Improved acting skills

Enjoyment

W1C10: Easy and fun

W1C17: Fun exercises

W1C23: Fun exercises

W1C24: Vocal explorations

W1C35: Enjoyment and fun

W2C24: Enjoyment of playing a character

W2C27: Enjoyment of song

W3C15: Enjoyment

W3C17: Roleplay made it less serious

W3C49: Interactions brought fun (could also go into interactions)

W3C50: Enjoyment of acting

W3C61: "Great session"

W4C12: Enjoyment

W4C22: Enjoyment of lessons

W4C40: Enjoyment of mocking and annoying others

W4C62: Fun

W4C65: "fun and enticing"

W4C84: Enjoyment of experience

W4C90: Positive experience

EW1C2: Amused about one exercise

EW1C4: Enjoyment of fun exercises

EW1C6: Enjoyment of session

EW2C3: Enjoyment of interactions

EW2C13: Enjoyment of song

EW3C8: Enjoyment of these interventions

EW3C9: Unseriousness due to exercises feeling like a conversation rather than a formal thing

EW3C11: Enjoyment of scenario

EW3C21: Enjoyment and fun due to interactions and use of acting skills

EW4C3: "happier to sing better"

EW4C5: Enjoyment of lessons

EW4C7: Enjoyment of lessons

EW4C8: "Happy" about improved breath control

EW4C12: "sad" due to end of interventions

EW4C13: Enjoyment of exercises due to mockery

EW4C17: Fun mood

EW4C21: Enjoyment of the whole experience of the interventions

C19: Scenario made it more fun

C123: Enjoyment of exercise

EC20A: “Comfortable playing a character”

EC21: Enjoyment of scenarios

EC35: Increased enjoyment as weeks went on

Spontaneity sub-categories:

Naturality

W1C1: Naturality of meowing

W1C2: Not thinking

W3C20: Naturality feeling

W3C26: Exercises felt natural

W4C42: Natural feel of short-worded exercises (could also go into repetitiveness)

EW3C10: Very natural feel in exercises

EW3C12: Natural and smooth feel from the exercises

EW3C14: Verbs felt "very natural"

C5: Naturality

C56: Instruction for connection feels natural (could also go into Instructions and Preferences regarding exercises)

C85: Natural learning instead of being corrected

C174: Naturality of interactions (could also go into Interations)

EC2: “Natural” instructions

EC20: Natural/organic feel

Conversation

W3C18: Conversational (from week 3, all of these might be related to interactions)

W3C27: Conversational

W4C64: Feels like a conversation or like being in a show

C26: Interactions make it feel conversational (could also go into interactions)

C28: Conversational exercise (could also go into interactions)

C34: Naturality of conversation

C35: Responsiveness/ reactiveness

C78a: Conversation rather than singing

C79: Focus on conversation

C166: Conversation in singing

C171: Interactions felt conversational (could also go into interactions)

C207: Importance of words in exercises

C208: Words that require a response

C212: Expectations of a conversation

"Speak-singing"

C4. Speech singing

C29: Speech singing

C242: “Speak-singing” that led to more understandable and louder singing

Relatedness

C10: Familiar scenario

C17. Relatedness with scenario

C18. Relatedness with scenario

C21: Relatedness with scenario

C25: Familiarity with scenario

C125: Familiarity

Unrelatedness

C124: Difficulty in relating

C126: Difficulty relating

C136: Lack of familiarity

C138: Exercise felt unnatural

Repetitiveness:

W1C3: Too diff syllables

W2C39: Repetitiveness made it easier

C23: Dislike for repetitiveness (could also go into Dislike for certain exercises)

C24: Difficult articulating repetitive sounds (could also go into Difficulties)

Patience:

W1C5: Patience

W2C14: Patience needed

EW1C1: Patient about development

Familiarity with exercises

W1C6: Remembering exercises

W1C14: Being comfortable

W3C22: Being prepared

W4C74: Exercises got better

W4C75: Ease remembering exercises

W4C76: Time made it easier

C140: Familiarity made it easier

C142: Getting used to exercises

C143: Voice got used to exercises

C148: Easier by third week

C150: Improvement by Week 4

C151: Process perceived as quicker and better

C152: Familiarity with exercises

C154: No need to think

C155: Exercises felt easier

C156: Familiarity made scenarios easier

C158: Time brought automaticity

C160: Familiarity grew over 4 weeks

C161: Not thinking

C162: Shorter sessions over time

C163: Limited recap needed

C186: Being prepared for and used to exercises

C187: Time made process easier

EC34: Feeling better about intervention after some time

Memory/recapping:

W1C13: Recap exercises

W1C16: Recap

W1C22: Recap

W1C31: Difficulty remembering notes (first week exclusive?)

W1C33: Focus on memory

W2C25: Advantages of recapping

W2C34: Improved memory

W3C2: Remembering exercises

W3C35: Helpful to recap and get feedback (could go into feedback as well)

W3C46: Comparison with memory in previous weeks

C157: Initial difficulty

Dislike for certain exercises:

W1C11: Least favourite exercises

W2C40: No enjoyment of whining

C22: Annoying exercises

C119: Dislike for specific exercises

C120: Dislike due to difficulty and low volume

C121: Dislike for repetitiveness (could also go into repetitiveness)

C178: Dislike for exercise

C182: Dislike for exercise

C233: Not enjoying certain exercises

EC 4: “Annoyed”

EC 5: Uncomfortable

EC27: Annoyance at exercise

EC29: No enjoyment

EC30: Anger over exercise

EC33: Feeling weird

EC48: “Annoyed” at exercise
EC49: “Very fed up” of exercise

Observations about teacher:

W1C18: Enthusiastic teacher

EW3C4: Awe at the teacher

EW3C5: Inspired by teacher

C30: Reading facial expressions of teacher

C32: Interpretation of teacher's expression

C43: Reading facial expressions

Preferences regarding exercises:

Acting/ verbs/scenarios

W2C29: Preference for words rather than sounds

W3C28: Liked having verbs to pick from

W3C29: Comparison to singing without verbs

W3C30: Acting made it easier

W3C44: Willingness to act through song

W3C54: Verbs were helpful

C13: Preference for Dramatic Actions/verbs

Other

C54: Preference for connection over staring

C55: Preference for eye-contact over "connection" (could also go into eye contact)

C133: Exercise at lower pitch

EC26: Comfortable in middle range

Spectrum of challenges

Easy- General

W1C25: Easy techniques

W1C34: Straightforward session

W3C1: Easy exercises

W3C33: Less confusion

W3C37: No difficulty

W3C45: Sessions got easier

W3C62: Songs are easy because breath control is easier

W3C63: Not forgetting words made it easier

W3C64: Perception that everything is easier

W4C1: Easy singing

W4C2: Time passed

W4C33: Better understanding of what's intended

W4C43: Short exercises aren't as tiring

W4C66: Shorter sessions felt easier

W4C67: Exercises got easier

EW1C3: Comfortable with exercises

EW3C17: No more confusion with exercises

EW4C20: "Less complaints" as exercises got better

EW4C22: session felt "nice and easy" in general

Easy- Pitch related

W1C37: Easy high notes

W2C17: More relaxed at low pitch

W3C55: Easier to sing lower

Easy – Due to interactions/emotions/scenarios

W2C1: Ease impersonating a cat

W2C36: Sometimes sarcasm was easier

W3C3: Easy using verbs due to relatedness

W3C16: Mocking teacher made it easier (could also go into Interactions)

W3C39: Vocal emotion made everything easy

W3C40: Feeling of ease due to interactions (could also go into Interactions)

W3C65: Enough practice with acting elements

W4C25: Emotions are easier to do because of better awareness of their intended sound.

C116: Scenarios in middle range

C128: Making annoying sounds

Vocal perfectionism

*W1C27: Doing correctly*

*W1C32: Avoiding voice cracks*

W1C39: Avoid sounding “weird”

*W2C42: Focus on sounding right*

W3C66: Focus on voice due to not wanting to make mistakes

*EW1C7: Self-awareness in order to not “sound weird”*

*EW2C1: Frustration over struggling with voice and exercises*

*EW2C17a: Worry about voice not meeting expected standards*

*EW3C3: Self-doubts over sound of voice and how words feel in mouth (link to IFOA)*

*EW3C23: Cautious about not messing up*

C61: Focus on voice to prevent mistakes

C71: Perfectionism with voice

C73: Focus on defects

C74: Over analysis of voice

EC12: Anger (over voice)

EC14: Upset at sound

EC15: Perfectionism

EC23: Upset over imperfection

EC28: Feeling attacked due to perceived imperfection

EC41: Worry about sounding “annoying”

Vocal difficulties:

General

W2C47: Pushing voice

W4C41: Long exercises are tiring

W4C73: Liked singing song but wasn't good

EW4C14: Not nice feeling when voice gets tired

C131: Difficulty multitasking in singing

C135: Sensation of vocal instability

C145: Bad sound initially

C146: Struggled initially

C147: Second week

Pitch

W2C30: Difficulty going high

W2C46: Struggling with pitch

W3C56: Difficulty singing higher

W4C16: Difficulty going high

W4C26: Vocal instability when singing higher

C113: Difficulty singing high

C139: Difficulty into higher range

C237: Difficulty singing high

Difficulties with specific exercises:

W1C19: Tricky sections

W2C2: Difficulty conveying emotion

W2C18: Senseless noises

W2C19: Concerns with articulation

W2C35: Sarcasm was difficult sometimes

W3C32: Overview of confusion during previous weeks

W4C27: Problem with design of exercise

W4C44: Difficulty meowing

W4C45: Difficult to meow early in session

W4C46: Difficulty singing makes it difficult to add emotion

W4C47: Struggle to focus

EW2C10: Confusion over use of "cat noises"

EW3C1: Perceived intense frustration over difficulties

EW3C13: Confused with verbs at first

EW3C16: Initial confusion with exercises

C132: Difficulty with exercise design

C134: Need for articulation

C137: Unsuitability of exercise for higher range

EC31: Having a “problem” with difficult exercise

EC51: “Confused” at something new

Difficulty whining

W4C3: Difficulties caused by whining

W4C4: Not enough whining

C115: Difficulties of whining high

C183: Difficulty whining

C184: Difficulty whining high

C235: Difficulty in being whiny and going high

W1C36: Difficulty with whining

W1C42: Difficulty whining

W2C3: Difficulty whining

EW4C2: Mixed up over whining

C8: Difficulty with whining

C14: Difficult to portray whining

C15: Difficulty with Whining

Concentration/ Focus

C41: Fidgeting due to lack of focus

C75: Difficulty in focusing at all

C76: Trying to balance levels of focus

C159: Thoughts drifting

EC9: “Fidgety”

EC19: Being “distracted” whilst talking

Feedback

W1C21: Know when wrong

W3C31: Feedback boosted engagement

W4C60: Occasional feedback

W4C61: Interactions viewed as concurrent feedback (could also go into interactions)

EW3C15: Engaged due to ongoing feedback

C33: Feedback from teacher's face (could also go into Teacher observations)

C37: Correcting/feedback

C45: Facial feedback

Instructions

W1C28: Helpful instructions

W3C12: Effective instructions

C11: Verb gave clear objective in scenario

Eye contact

W2C21: Eye contact for scenarios

C31: Instructions to maintain eye contact (could also go into Instructions)

C37: Difficulty with eye contact

C38: Confusion over too much eye contact in interactions (could also go into interactions)

C39: Avoidance of eye contact

C40: Changed focus due to eye contact (could also go into Focus on Emotions/scenarios)

C42: Grounding eye contact

C46: Awkwardness due to sustained eye contact

C47: Awkwardness due to sustained eye contact

C48: Naturality of eye contact

C49: Eye contact in day to day conversation

C50: Observations/Interpretations of eye contact in social contexts

C57: Wandering eyes in a conversation

EC6: Feeling "more natural"

EC7: Awkwardness over eye contact

EC8: Awkwardness after a while

EC10: Grounded

EC11: Scared of staring brother

Adjustments for individuals

W2C26: Adjusting pitch

EW2C9: Relaxed sensation in voice due to staying on lower pitches

W2C16: Advantage of lowering pitchlack

C9: Adjusted instructions from whiny to verb

Confidence

EW1C8: More confident singing

EW2C16: Increased confidence in singing higher

EW2C17: Increased confidence as a singer

EW3C20: More confident in remembering exercises

EW3C22: Improved confidence in breath

EW3C24: Confidence that they can “act properly now”

EW4C1: Confidence due to having had several sessions by now

EW4C9: Sense of accomplishment due to not focusing on breath for the first time

C164: Forgetting about recording

C165: Forgetting about recording

EC36: General feeling of self-confidence amongst participants over time

EC37: Confidence due to knowing process (could also go into Memory/recap)

EC38: Confident resolve

EC39: Relaxed forgetfulness

EC47: Confidence as time has passed (could also go into Memory/recap)

EC50: Feeling “prepared” (could also go into Memory/recap)

EC65: Confident singing with trusted people

Self-consciousness

Weariness of ridicule

C197: Imaginary or real audience

C200: How students are perceived by others outside

C206: Different degrees of confidence singing for others

EC42: Felt too loud. Possible inhibition

EC43: Feeling too loud

EC61: Being “bad at awkward stuff”

EC63: Feeling “weird” about being asked to sing

EC64: “Cringy” to just sing

EC70: Self-consciousness about acting.

Weariness of imperfection

C60: Hating making mistakes in front of others

C69: Awareness of being recorded

C70: Awareness of being recorded

EC13: Self-consciousness about voice

EC16: Possible self-consciousness over being recorded

EC40: Self-consciousness over recording

Drama as a subject

C7: Previous experience in drama

C87: Impact of significant acting experience

C223: Openness to silliness due to extensive experience in drama

C224: Acting stupid in acting

C229: Not wanting to act

C230: Acting stupid

EC69: Used to being silly

Lack of interactions in songs

C199: Coherent lyrics in songs

C203: Distinction between song and exercises

C209: Story behind songs

C210: Replicate what artist has done

C211: Repetition of songs makes it natural

C213: Interacting with melody

C215: Song’s melody makes it natural

C216: Easier to sing song

C217: Context when singing

C220: Songs are solos

EC55: Purposeful in song

EC60: “Less awkward” singing song

EC68: Comfortable singing a song

C201: Expectations of singing song alone

Miscelaneous

W2C44: Learning to act and sing

W3C23: Quicker

W3C48: Pausing when needed

W3C51: Presentation

W3C53: Pausing between notes

W4C6: Usually no acting and singing at the same time

W4C23: Uncertainty about what is easy.

W4C39: Self-acceptance

W4C48: Shorter exercises

EW3C6: Worried about respiratory health

EW3C7: Hopeful about improvements

EW4C11: Had been feeling down in recent weeks

C1. Outlier

C36: Unawareness of goals of study

C44: Self-awareness about face

C52: Different styles of communication in life

C53: Own way of communicating in life

C68: Difference between singing and speaking

C83: Experience of singing usually (without intervention)

C84: Comparing previous and current experiences

C88: Internal monologue

C99: Perception of lack of control of body

C103: Replicate sound

C112: Not know how to fix problems

C122: Not knowing if getting better

C127: Changing sounds

C144: Exercises felt long at first

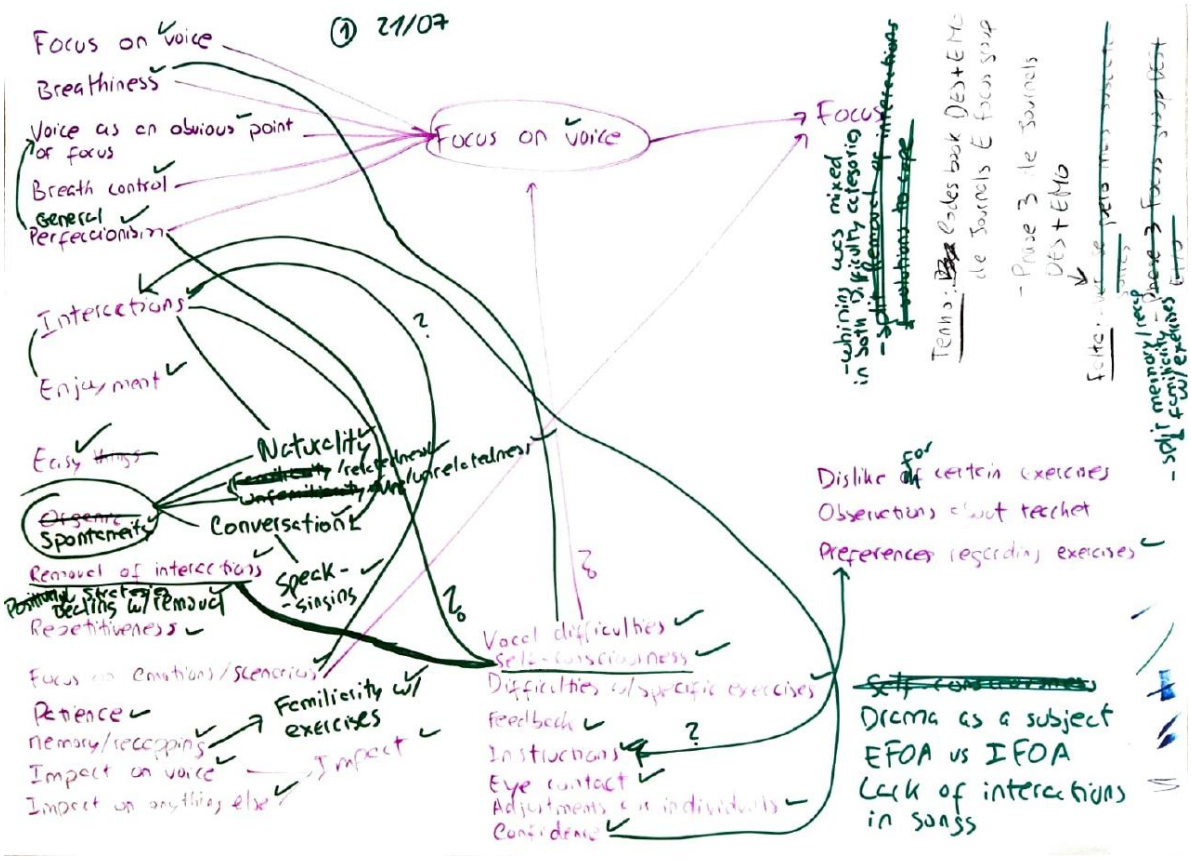
C149: Trying not to copy singer

C181: Second attempt is always better

C185: Second attempt is better

C188: Second time better

*Organising themes:*



## Smaller themes

Patience

Repetitiveness

Confidence

Feedback

Self-consciousness

Eye contact

Instructions

Preferences regarding exercises

Familiarity with exercises — Memory/recapping

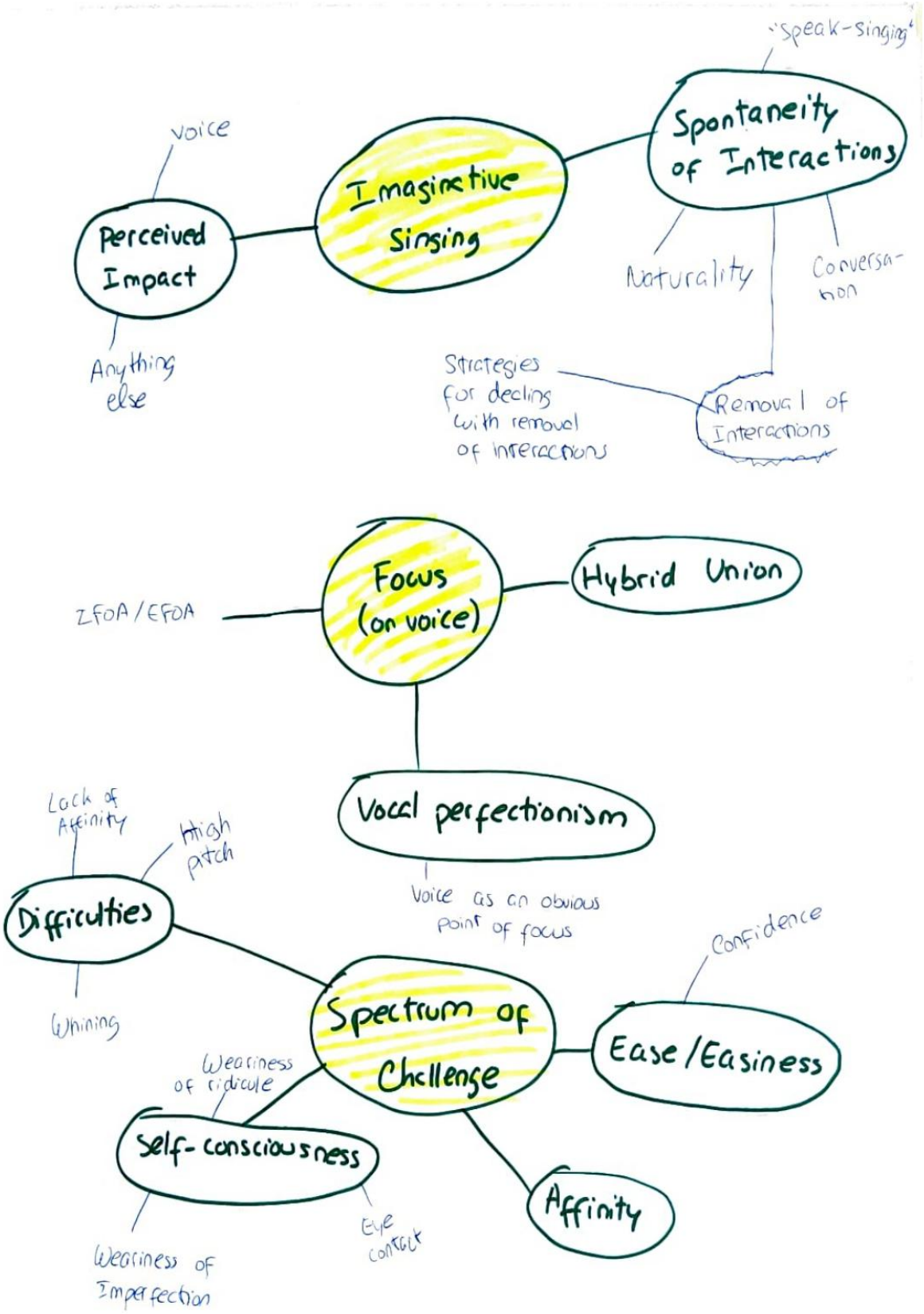
~~EFOA vs EFOA~~

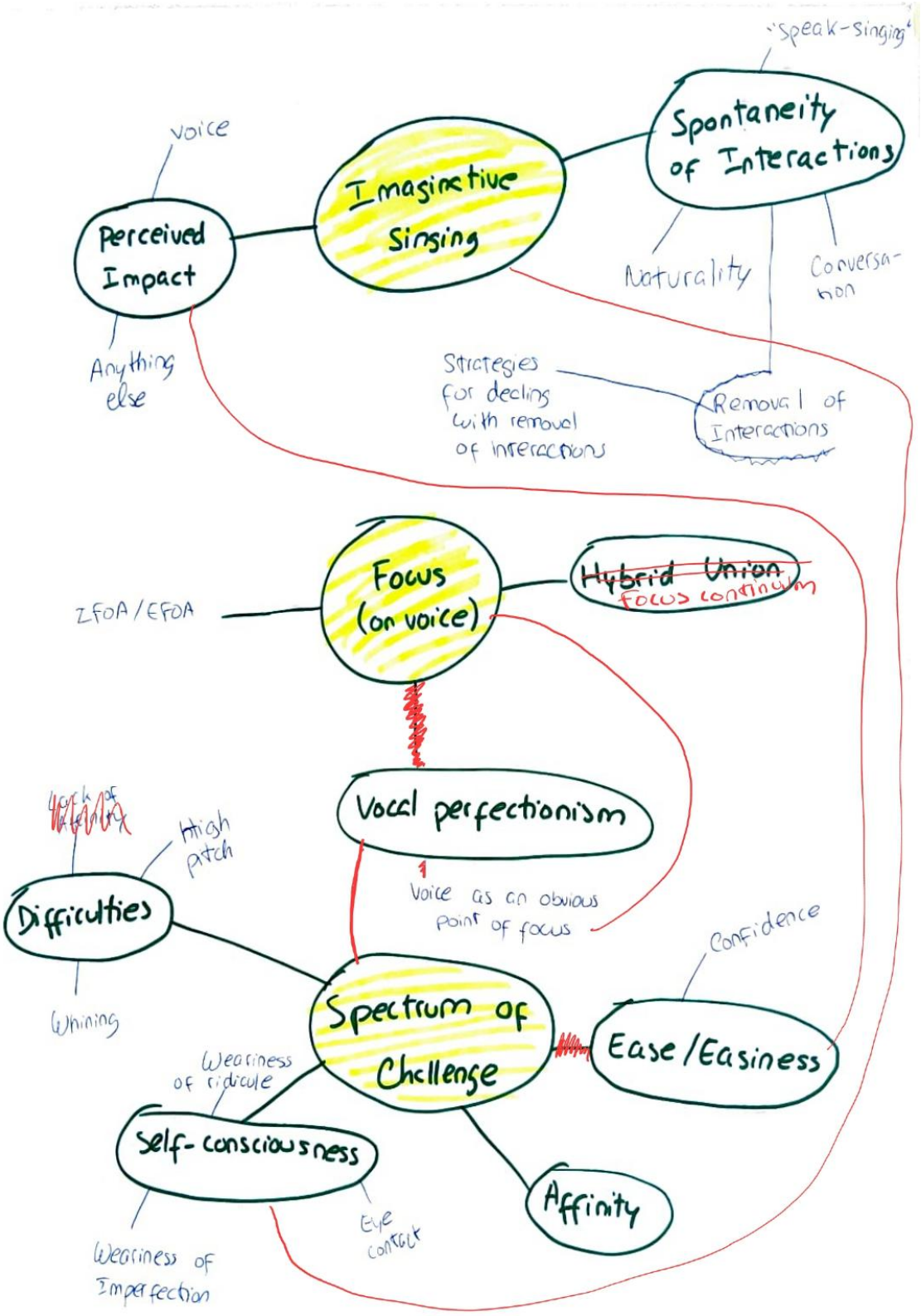
Lack of interaction in songs

Adjustments for individuals

Drama as a subject

Concentration/Focus


"speak-singing"
Spontaneity of Interactions
Imaginative Singing
Perceived Impact
voice
Anything else
Naturality
Conversation
Strategies for dealing with removal of interactions
Removal of Interactions
Focus (on voice)
Hybrid Union
ZFOA / EFOA
Vocal perfectionism
Voice as an obvious point of focus
Lack of Affinity
High pitch
Difficulties
Whining
Spectrum of Challenge
Confidence
Ease / Easiness
Weariness of ridicule
Self-consciousness
Weariness of Imperfection
Eye contact
Affinity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High pitch
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Spectrum of Challenge
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Confidence
Self-consciousness
Weariness of ridicule
Weariness of Imperfection
Eye contact
Affinity

**Appendix J**

Approved Ethics form

## APPLICATION FOR ETHICAL APPROVAL

| |
|---|
| **RESEARCH STUDENTS**<br>This form is to be completed by the student within **SIX** months for full-time students and **TWELVE** months for part time students, after the commencement of the research degree or following progression to Part Two of your course.<br><br>Once complete, submit this form via the ***MyTSD Doctoral College Portal*** at (https://mytsd.uwtsd.ac.uk).<br><br>This document is also available in Welsh. |
| **RESEARCH STAFF ONLY**<br>All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name. |
| **STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES** should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader. |

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

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

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

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

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

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

**SECTION A: About You (Principal Researcher)**

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | Full Name: | | Samanta Aniana Neto Durães Franco | | | |
| 2 | Tick all boxes that apply: | | Member of staff: | ☐ | Honorary research fellow: | ☐ |
| | Undergraduate Student | ☐ | Taught Postgraduate Student | ☒ | Postgraduate Research Student | ☐ |

| | | |
|---|---|---|
| 3 | Institute/Academic Discipline/Centre: | WAPPAR |
| 4 | Campus: | Carmarthen |
| 5 | E-mail address: | samanta.aniana.franco@gmail.com |
| 6 | Contact Telephone Number: | 07521607119 |
| | ***For students:*** | |
| 7 | Student Number: | 2319578 |
| 8 | Programme of Study: | MA Professional Practice (Voice Pedagogy) |
| 9 | Director of Studies/Supervisor: | Debbie Winter/ Joshua Lee-Cummins/ Pippa Anderson |

**SECTION B: Approval for Research Activity**

| | | | | | |
|---|---|---|---|---|---|
| 1 | Has the research activity received approval in principle? | **YES** | ☒ | **NO** | ☐ |

| | | | | | |
|---|---|---|---|---|---|
| | (please check the Guidance Notes as to the appropriate approval process for different levels of research by different categories of individual) | | | | |
| | | | | ***Date*** | |
| 2 | If Yes, please indicate source of approval (and date where known): ***Approval in principle must be obtained from the relevant source prior to seeking ethical approval*** | Research Degrees Committee | ☐ | | |
| | | Institute Research Committee | ☐ | | |
| | | Other (write in) WAPPAR Ethics Board Representative | ☒ | | |

**SECTION C: Internal and External Ethical Guidance Materials**

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

**SECTION D: External Collaborative Research Activity**

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

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

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

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

**SECTION E: Details of Research Activity**

| | | | | |
|---|---|---|---|---|
| 1 | Indicative title: | How does Meisner-inspired work function as an external focus of attention in emerging singers' technical training? | | |
| 2 | Proposed start date: | 10/02/2026 | Proposed end date: | 01/10/2026 |
| | **Introduction to the Research (maximum 300 words per section)**<br>**Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below:**<br>*Purpose of Research Activity*<br>*Proposed Research Question*<br>*Aims of Research Activity*<br>*Objectives of Research Activity*<br>Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain<br>*What the research activity will add to the body of knowledge*<br>*How it addresses an area of importance.* | | | |
| 3 | **Purpose of Research Activity**<br>The researcher works as a singing teacher in secondary schools with many inexperienced singers, for whom unfamiliar and internal anatomical language about the voice may be difficult to grasp. The purpose of the current study is to inform the researcher's professional practice by expanding on previous research in the literature and during the degree about the use of vocal expression and acting tools to enhance vocal technique and performance. These approaches have been deemed advantageous due to their potential in helping learners shift their focus away from anatomical monitoring of the voice, placing their locus of attention instead on an external space, intention, or person.<br><br>The researcher has previously hypothesised that Meisner's technique, an approach used in actors' training, has the potential to elicit external focus of attention due to its principles of connecting to a partner under imaginary circumstances, and intends to explore that idea further in a teaching context with emerging singers. | | | |

| | |
|---|---|
| | (this box should expand as you type) |
| 4 | **Research Question**<br>How does Meisner-inspired work function as an external focus of attention in emerging singers' technical training?<br>(this box should expand as you type) |
| 5 | **Aims of Research Activity**<br>- Explore the potential of using Meisner-inspired approaches to develop singers' technique by focusing their attention outward by reacting to a partner, rather than focusing internally<br>- Understand their impact on singers' learning<br>- Improve the researcher's use of acting as a tool for teaching technique to singers in her practice<br>(this box should expand as you type) |
| 6 | **Objectives of Research Activity**<br>- Design and plan Meisner-inspired technical exercises<br>- Implement them in singing lessons with emerging singers over a period of time<br>- Collect participants' reflections on their experiences during the exercises<br>- Reflect on the learners' experiences, as well as on the effectiveness of the exercises to inform professional practice<br>(this box should expand as you type) |
| | **Proposed methods (maximum 600 words)**<br>Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project. |
| 7 | Qualitative:<br>1) Literature review: gather knowledge about focus of attention in voice pedagogy, and how that has been explored in tandem with acting. Meisner technique is to be |

discussed within this review. Sources will be both recent peer-reviewed papers, as well as books written by leading practitioners. Qualitative, quantitative, and mixed-methods literature will be considered and analysed.

2) Teaching interventions: during singing lessons, participants will be exposed to Meisner-based exercises and activities. These would involve playful and emotive interactions with a partner (either the teacher or another participant) whilst singing, to lead to certain emotional states deemed advantageous for specific vocal qualities. Participants may or not have already been exposed to these activities in past lessons with the researcher. Participants' reactions may vary, but are not expected to cause distress or any physical or emotional demand beyond that of any singing or acting lesson. In the context of this research, such exercises are to be introduced and reflected on in a structured way, with formal data collection possibly taking place at the end in writing. Participants will always be informed in advance through consent forms and verbal communication whether a session will be a regular lesson or a research one. Due to ongoing reflection, exercises may evolve and change over time, to allow for further exploration. Interventions would be recorded on an audio device and stored securely.

3) Participants' reflective journals: At the end of each singing lesson with the researcher, the participants may be asked to briefly reflect in writing about the strategies used and how they felt about them. Where needed, non-leading prompts with open questions may be present in the document to help them. Journals are to be written and securely stored in the researcher's personal laptop (steps taken to mitigate risks of data breaches to be detailed later in the form). Entries could be read and analysed periodically during the research period, rather than immediately after completion, as part of the ongoing reflective analysis.

4) Interviews with students and/or specialists: The researcher may undertake a limited number of semi-structured interviews with participants at the beginning and/or at the later stages of the research activity. Participants' interviews would be designed to collect preliminary perceptions and/or reflections on the teaching activities, while specialists' interviews would inform the approaches used during the interventions. Interviews would be recorded on an audio device and stored securely.

5) Focus groups: The researcher may lead focus groups with students at the beginning and/or at the later stages of the research activity to collect preliminary perceptions and/or reflections on the teaching activities. Participants would be reminded to respect the confidentiality of others in the group. To be recorded on an audio device and stored securely.

Researcher's Reflective Journal: Throughout the study, the researcher will maintain a reflective journal to record thoughts and ideas as they arise. These notes will be reviewed at the end of the study to support the researcher's conclusions and to

| | |
|---|---|
| | monitor potential insider bias. Any references to participants will be pseudonymised, and all journal entries will be stored securely.<br><br>(this box should expand as you type) |
| | **Location of research activity**<br><br>Identify all locations where research activity will take place. |
| 8 | - Trinity Academy Brixton<br>- Zoom or Microsoft Teams<br><br>(this box should expand as you type) |
| | **Research activity outside of the UK**<br><br>If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this. |
| 9 | N/A<br><br>*(this box should expand as you type)* |

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

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

| | | | |
|---|---|---|---|
| 12 | A prosperous Wales | ☐ | ☒ |
| 13 | A resilient Wales | ☐ | ☒ |
| 14 | A healthier Wales | ☐ | ☒ |
| 15 | A more equal Wales | ☐ | ☒ |
| 16 | A Wales of cohesive communities | ☐ | ☒ |
| 17 | A Wales of vibrant culture and thriving Welsh language | ☐ | ☒ |
| 18 | A globally responsible Wales | ☐ | ☒ |
| 19 | If YES to any of the above, please give details: | | |
| | (this box should expand as you type) | | |

**SECTION F: Scope of Research Activity**

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

| | | | |
|---|---|---|---|
| | Details of any other primary data collection method:<br><br>(this box should expand as you type) | | |

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

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

**SECTION G: Intended Participants**

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

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

| | **Participant numbers and source**<br>Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited? | |
|---|---|---|
| 10 | How many participants are expected? | The researcher is expecting no more than 10, due to the qualitative nature of the study. |

| | | |
|---|---|---|
| | | *(this box should expand as you type)* |
| 11 | Who will the participants be? | Student participants would all be the researcher's own secondary school students aged 12 to 17. Specialist participants would be drama school teachers based anywhere in the UK.<br><br>*(this box should expand as you type)* |
| 12 | How will you identify the participants? | Sampling methods will be convenience and purposive.<br><br>Student participants would all be young emerging singers who already attend the researcher's lessons as a part of their school's enrichment programme. The researcher would highlight that participation is entirely voluntary and that non-participation would not affect their lessons. She would aim to gather a sample of learners who do or do not have drama/acting experience.<br><br>Specialist participants would be contacted via social media and other online connections, including through colleagues. Specialist participants should be adults who have taught singing or other closely related subjects at drama school for at least 2 years, and who either intentionally employ Meisner technique in their lessons, or use other similar approaches that nurture connection and reaction (such as using provocative prompts, for example).<br><br>*(this box should expand as you type)* |

| | **Information for participants:** | **YES** | **NO** | **N/A** |
|---|---|---|---|---|
| 13 | Will you describe the main research procedures to participants in advance, so that they are informed about what to expect? | ☒ | ☐ | ☐ |
| 14 | Will you tell participants that their participation is voluntary? | ☒ | ☐ | ☐ |
| 15 | Will you obtain written consent for participation? | ☒ | ☐ | ☐ |
| 16 | Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)? | ☒ | ☐ | ☐ |
| 17 | If the research is observational, will you ask participants for their consent to being observed? | ☒ | ☐ | ☐ |
| 18 | Will you tell participants that they may withdraw from the research at any time and for any reason? | ☒ | ☐ | ☐ |

| | | | | |
|---|---|---|---|---|
| 19 | With questionnaires, will you give participants the option of omitting questions they do not want to answer? | ☒ | ☐ | ☐ |
| 20 | Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs? | ☒ | ☐ | ☐ |
| 21 | Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken? | ☒ | ☐ | ☐ |
| 22 | If NO to any of above questions, please give an explanation | | | |
| | *(this box should expand as you type)* | | | |

| | **Information for participants:** | **YES** | **NO** | **N/A** |
|---|---|---|---|---|
| 24 | Will participants be paid? | ☐ | ☒ | ☐ |
| 25 | Is specialist electrical or other equipment to be used with participants? | ☐ | ☒ | ☐ |
| 26 | Are there any financial or other interests to the investigator or University arising from this study? | ☐ | ☒ | ☐ |
| 27 | Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims? | ☐ | ☒ | ☐ |
| 28 | If YES to any question, please provide full details | | | |
| | *(this box should expand as you type)* | | | |

**SECTION H: Anticipated Risks**

| | | | |
|---|---|---|---|
| | 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.<br><br>If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form. | | |
| 1 | Full risk assessment completed and appended? | Yes | ☐ |
| | | No | ☒ |
| 2 | **Risks to participants**<br><br>For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information | | |

| | | |
|---|---|---|
| | Risk to participants: | *How you will mitigate the risk to participants:* |
| | 1. Participants who are currently students of the researcher may feel pressured to participate. | 1. Participants will be informed both verbally and in writing that taking part is entirely optional and that choosing not to participate will not result in any advantage or disadvantage. They will also be reminded that they are free to withdraw from the study at any stage without penalty. |
| | 2. Underage participants may not fully understand the implications of participating in research, which affects consent. | 2. Inform legal guardians and ask for their consent. Potential participants will be approached through an initial, informal discussion in which the aims of the study and the nature of the interview and journaling process are explained, allowing them to decide whether they wish to take part. |
| | 3. Students could miss classes whilst attending an interview or focus group on school grounds, which would disrupt their overall learning. | 3. Interviews will be scheduled where feasible during existing gaps in participants' timetables. Where this is not possible, any disruption will be minimised, and interviews will be arranged so that they do not repeatedly impact the same lesson. |
| | 4. Potential misunderstandings during the consent process or at stages of data collection and analysis arising from participants and/or their guardians having English as an additional language. | 4. Where feasible, translated versions of consent materials will be made available. Participants will also be given the opportunity to view the interview questions in advance, as well as review a summary of their interview contributions before analysis. |
| | 5. Potential embarrassment due to the ridiculous nature of some exercises, which may be particularly challenging for adolescents to deal with | 5. Disclose in advance (before gaining consent) the ridiculous nature of some exercises and ensure discretion and anonymity. During interventions, check in with participants about their feelings and stop their participation if they express or show discomfort. Follow |

| | | |
|---|---|---|
| | 6. Loss, damage, or third-party access to reflective diaries written by participants.<br><br>7. Self-consciousness about writing reflective diaries about my lessons.<br><br>*(this box should expand as you type)* | safeguarding rules already in place in school and direct the student to appropriate support.<br><br>6. Ask for all diary entries to be written in the researcher's laptop, on files stored securely within her university Microsoft account, in accordance with UWTSD data protection policies.<br><br>7. The researcher will be present in the vicinity but will not observe the writing process and will access the entries only after each data collection is complete.<br><br>*(this box should expand as you type)* |
| 3 | If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities | |
| | N/A<br><br>*(this box should expand as you type)* | |
| 4 | **Risks to the investigator**<br><br>For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest | |
| | Risk to the investigator:<br><br>1- Potential lack of response from participants to invitations to take part in the study. | *How you will mitigate the risk to the investigator:*<br><br>1- The purpose and aims of the study will be clearly explained to participants, and the researcher will accommodate their scheduling needs. Flexibility will be maintained in selecting participants, with alternative options available if necessary. |

| | | |
|---|---|---|
| | 2- Participants choosing to withdraw from the study before it is completed.<br><br>3- Accusations of impropriety.<br><br>4- Personal relationships within the researcher's workplace could be damaged.<br><br>5- Mental health risks, due to the stress of completing the research activity. | 2- Accommodate participants' schedules and locations where feasible and appropriate, minimise the number of sessions required, and maintain an alternative recruitment plan if needed.<br><br>3- Maintain detailed records of all participant interactions. Clearly define and uphold the roles of all involved to avoid any conflicts of interest. Ensure informed consent or assent is obtained, and conduct all interactions within school spaces that allow for visibility from outside, such as rooms with partially glazed doors.<br><br>4- Adhere strictly to ethical guidelines concerning consent, confidentiality, and anonymity. Maintain clearly defined roles for all participants and the researcher. Ensure all communication is transparent, including liaising in advance with other teachers whose lessons participants may miss.<br><br>5- Maintain regular attendance at therapy sessions. Dedicate one day each week solely to study. Set aside time each day for rest and personal activities to ensure a healthy work-life balance. Reach out to the tutor promptly for guidance rather than waiting for issues to resolve on their own.<br><br>6- Participants would complete diary entries using a single document or digital form opened by the researcher. No other files or applications would be accessible during the writing period. Participants would be instructed to use the device |

| | | |
|---|---|---|
| | 6- While writing diaries on the researcher's laptop, participants could access anything in there other than the document, including the investigator's and other participants' data.<br><br>*(this box should expand as you type)* | solely for the purpose of diary completion. Entries would be pseudonymised using participant codes, and all data would be stored securely within the researcher's university Microsoft account.<br><br>*(this box should expand as you type)* |
| 5 | **University/institutional risks**<br><br>For example: adverse publicity, financial loss, data protection | |
| | Risk to the University:<br><br>1- Violation of data protection rules.<br><br>2- Being brought into disrepute. | *How you will mitigate the risk to the University:*<br><br>1- All participant data will be anonymised and pseudonyms will be used. Data will be securely stored in password-protected cloud storage within the University's Office 365 system and will not be shared with anyone outside the research team. All procedures will comply with the UWTSD Research Data Management Policy.<br><br>2- Ensure transparency and accountability throughout the research process. Continuously review research methods and practices to maintain high standards. All procedures will adhere to the UWTSD Research Ethics & Integrity Code of Practice. |

| | | |
|---|---|---|
| | *(this box should expand as you type)* | *(this box should expand as you type)* |
| 6 | **Environmental risks**<br>For example: accidental spillage of pollutants, damage to local ecosystems | |
| | Risk to the environment:<br>N/A<br>*(this box should expand as you type)* | *How you will mitigate the risk to environment:*<br>N/A<br>*(this box should expand as you type)* |

| | | | | |
|---|---|---|---|---|
| | **Disclosure and Barring Service** | | | |
| | If the research activity involves children or vulnerable adults, a Disclosure and Barring Service (DBS) certificate must be obtained before any contact with such participants. | **YES** | **NO** | **N/A** |
| 7 | Does your research require you to hold a current DBS Certificate? | ☒ | ☐ | ☐ |
| 8 | If YES, please give the certificate number. If the certificate number is not available please write “Pending”; in this case any ethical approval will be subject to providing the appropriate certificate number. | **001759909728** | | |

**SECTION I: Feedback, Consent and Confidentiality**

| | |
|---|---|
| 1 | **Feedback**<br>What de-briefing and feedback will be provided to participants, how will this be done and when? |
| | The researcher intends to conduct member checking by giving participants a summary of their interviews to review. Participants will also be provided with a professional email address if they wish to request additional information or the study’s results.<br>*(this box should expand as you type)* |
| 2 | **Informed consent**<br>Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before |

| | |
|---|---|
| | data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation. |
| | An age-appropriate, informal discussion would be held with underage participants prior to presenting the consent form to explain the study. Following this, the consent form would be provided to their guardians for signature. Specialist participants would be briefed in writing in an invitation email (or other means of written communication) and subsequently be asked to sign a consent form.<br><br>*(this box should expand as you type)* |
| 3 | **Confidentiality / Anonymity**<br><br>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. |
| | Participants' real names will not be recorded; pseudonyms will be used in all documentation. The name of the organisation(s) where the research takes place will also remain confidential.<br><br>*(this box should expand as you type)* |

**SECTION J: Data Protection and Storage**

| | | | |
|---|---|---|---|
| | Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")? | **YES** | **NO** |
| 1 | ***"Personal data"*** *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.* | x | ☐ |
| | If YES, provide a description of the data and explain why this data needs to be collected: | | |
| 2 | There will be audio data resulting from interviews, focus groups, and interventions. This data needs to be collected, not only for accurate record keeping of the research process, but also to allow for transcripts to be created later. These will be used for data analysis. All personal data will be encrypted and securely stored in password-protected cloud storage within the University's Office 365 system, and will not be shared with anyone outside the research team. | | |

| | | | |
|---|---|---|---|
| | *(this box should expand as you type)* | | |
| | Does it involve special category data (as defined by the GDPR)? | **YES** | **NO** |
| 3 | ***"Special category data"*** *means sensitive personal data consisting of information as to the data subjects' –*<br>*(a) racial or ethnic origin,*<br>*(b) political opinions,*<br>*(c ) religious beliefs or other beliefs of a similar nature,*<br>*(d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992),*<br>*(e) physical or mental health or condition,*<br>*(f) sexual life,*<br>*(g) genetics,*<br>*(h) biometric data (as used for ID purposes),* | ☐ | x |
| | If YES, provide a description of the special category data and explain why this data needs to be collected: | | |
| 4 | N/A<br><br>*(this box should expand as you type)* | | |

| | | | |
|---|---|---|---|
| | **Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?** | **YES** | **NO** |
| 5 | Manual files (i.e. in paper form)? | ☐ | ☒ |
| 6 | University computers? | ☐ | ☒ |
| 7 | Private company computers? | ☐ | ☒ |
| 8 | Home or other personal computers? | ☒ | ☐ |
| 9 | Laptop computers/ CDs/ Portable disk-drives/ memory sticks? | ☒ | ☐ |
| 10 | "Cloud" storage or websites? | ☒ | ☐ |
| 11 | Other – specify: Tablet and phone | ☒ | ☐ |
| 12 | For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation: | | |
| | All data will be securely stored in password-protected cloud storage on the University's Office 365 system and will not be shared externally. Audio and visual recordings will be transcribed, and participants will have the opportunity to review these transcripts to confirm accuracy. Any USB devices used for data storage or transfer will be password-protected. Each participant will be assigned a unique identifier to maintain confidentiality, and the key linking identifiers to participants will be stored securely in the password-protected folder.<br><br>*(this box should expand as you type)* | | |

| | |
|---|---|
| | **Data Protection** |

| | Will the research activity involve any of the following activities: | YES | NO |
|---|---|---|---|
| 13 | Electronic transfer of data in any form? | ☒ | ☐ |
| 14 | Sharing of data with others at the University outside of the immediate research team? | ☐ | ☒ |
| 15 | Sharing of data with other organisations? | ☐ | ☒ |
| 16 | Export of data outside the UK or importing of data from outside the UK? | ☐ | ☒ |
| 17 | Use of personal addresses, postcodes, faxes, emails or telephone numbers? | ☒ | ☐ |
| 18 | Publication of data that might allow identification of individuals? | ☐ | ☒ |
| 19 | Use of data management system? | ☐ | ☒ |
| 20 | Data archiving? | ☐ | ☒ |
| 21 | If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate): | | |
| | All data will be encrypted and securely stored in password-protected cloud storage on the University's Office 365 system, and will not be shared. Any USB devices used for storage or transfer will also be password-protected, and all data transfers will be encrypted. Each participant will be assigned a unique identifier to maintain confidentiality, and the list linking identifiers to participants will be securely stored in the password-protected folder. Data will be retained until the completion of the project, after which it will be deleted. In line with the Data Protection Act 2018, participants have the right to access the data held about them, and may request its immediate deletion, in which case it will not be used in the research.<br><br>*(this box should expand as you type)* | | |
| 22 | List all who will have access to the data generated by the research activity: | | |
| | The researcher and Voice Study Centre lecturers/ moderators.<br><br>*(this box should expand as you type)* | | |
| 23 | List who will have control of, and act as custodian(s) for, data generated by the research activity: | | |
| | The researcher.<br><br>*(this box should expand as you type)* | | |
| 24 | Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not. | | |
| | All data will be encrypted and securely stored in password-protected cloud storage on the University's Office 365 system and will not be shared. Any USB devices used for storage or transfer will be password-protected and securely reformatted at the end of the project to destroy the data. All data will be retained only until the project is complete, after which it will be permanently deleted.<br><br>*(this box should expand as you type)* | | |
| 25 | Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/ ). If so please explain. (*Most relevant to academic staff)* | | |
| | | | |

| | | | |
|---|---|---|---|
| | N/A<br><br>*(this box should expand as you type)* | | |
| 26 | Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/) | **YES** | ☒ |
| 27 | Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding | **YES** | ☒ |

**SECTION K: Declaration**

| | | | |
|---|---|---|---|
| | The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants.<br><br>In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/ | | |
| 1 | **Signature of applicant:** | Samanta Franco | **Date: 12/01/2026** |

***For STUDENT Submissions:***

| | | | |
|---|---|---|---|
| 2 | Director of Studies/Supervisor: | Laura James | **Date:** |
| 3 | Signature: | Laura James | **25-02-2026** |

***For STAFF Submissions:***

| | | | |
|---|---|---|---|
| 4 | Academic Director/ Assistant Dean: | | **Date:** |
| 5 | Signature: | | |

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

| | |
|---|---|
| ☒ | I have read the guidance notes supplied before completing the form. |
| ☒ | I have completed **ALL RELEVANT** sections of the form in full. |
| ☒ | I confirm that the research activity has received approval in principle |
| ☐ | I have attached a copy of final/interim approval from external organisation (**where appropriate**) |
| ☐ | I have attached a full risk assessment (where appropriate) *ONLY TICK IF YOU HAVE* ***ATTACHED A FULL RISK ASSESSMENT*** |
| ☒ | I understand that it is my responsibility to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice. |

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

| |
|---|
| **RESEARCH STUDENTS ONLY**<br><br>Once complete, submit this form via the **MyTSD Doctoral College Portal** at (https://mytsd.uwtsd.ac.uk). |
| **RESEARCH STAFF ONLY**<br><br>All communications relating to this application during its processing must be in writing and emailed to pgresearch@uwtsd.ac.uk , with the title 'Ethical Approval' followed by your name. |
| **STUDENTS ON UNDERGRADUATE OR TAUGHT MASTERS PROGRAMMES** should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader. |
| |

**Appendix K**

Letters of approval

*My own authorisation:*

Samanta Franco
142 Buckler Court, Eden Grove, N7 8GQ, London
12th January 2026

Dear UWTSD,

*RE: How does Meisner-inspired work function as an external focus of attention in emerging singers' technical training?*

I confirm that I approve of the research proposed into 'Meisner-inspired work' to be carried out by Samanta Franco between February and October 2026.

Kind Regards,

Samanta Franco.

*Employer's authorisation:*

FUTURE ACADEMIES
LIBERTAS PER CULTUM

TRINITY ACADEMY
LIBERTAS PER CULTUM

9th January 2026

Ethics Committee
University of Wales Trinity Saint David

Dear Ethics Committee,

**Authorisation for Research Project**

I hereby confirm that Trinity Academy Brixton authorises Samanta Franco to undertake research for her MA degree in Voice Pedagogy. The research project titled: "How does Meisner-inspired work function as an external focus of attention in emerging singers' technical training?" will be conducted between February and October 2026 at Trinity Academy.

We understand that the research will involve collecting feedback from students regarding vocal techniques used in their lessons, and that appropriate steps will be taken to ensure minimal disruption to students' learning. The methods may include interviews, focus groups, surveys, or participant diaries, with only two of these being selected.

Should you require any further information, please do not hesitate to contact me via my PA, Ishani Abeyratne on i.abeyratne@trinity.futureacademies.org

Yours sincerely,

Matt Singh
Principal
Trinity Academy

**Principal: Mr M Singh**

Trinity Academy, 56 Brixton Hill, London, SW2 1QS info@trinity.futureacademies.org trinity.futureacademies.org 0203 1264 993

Future Academies is a multi academy trust comprising ten schools in London and Hertfordshire. We are an exempt charitable company, number 06543442, and our registered office is Pimlico Academy, Lupus Street, London SW1V 3AT.

**Appendix L**

DBS certificate

STRICTLY PRIVATE AND CONFIDENTIAL

001433
SAMANTA NETO DURAES FRANCO
142 BUCKLER COURT
EDEN GROVE
LONDON
N7 8QQ

0000060100001433010100

**Enhanced Certificate**

Page 1 of 2

Disclosure & Barring Service

**DBS Fee Charged**

**Certificate Number** 001759909728

**Date of Issue:** 25 NOVEMBER 2021

**Applicant Personal Details**

Surname: NETO DURAES FRANCO

Forename(s): SAMANTA ANIANA

Other Names: NONE DECLARED

Date of Birth: 08 MAY 1990

Place of Birth: V F XIRA PORTUGAL

Gender: FEMALE

**Employment Details**

Position applied for:
CHILD WORKFORCE MUSIC TEACHER

Name of Employer:
SING EDUCATION LIMITED

**Countersignatory Details**

Registered Person/Body:
UK CRBS LIMITED

Countersignatory:
LOUISE WOODS

**Police Records of Convictions, Cautions, Reprimands and Warnings**

NONE RECORDED

**Information from the list held under Section 142 of the Education Act 2002**

NONE RECORDED

**DBS Children's Barred List information**

NONE RECORDED

**DBS Adults' Barred List information**

NOT REQUESTED

**Other relevant information disclosed at the Chief Police Officer(s) discretion**

NONE RECORDED

**Enhanced Certificate**

This document is an Enhanced Criminal Record Certificate in the meaning of sections 113B and 116 of the Police Act 1997