
BMPF7008 - Workbased Learning Project

Could somatic and visual aid be effective in facilitating rhythmic and interval recognition for musical theatre students and graduates who cannot sight sing?

PGCert in Vocal Pedagogy, Voice Study Centre

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Module BMPF7008 Workbased Learning Project

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PROJECT PROPOSAL

1. Project Title

Could somatic and visual aid be effective in facilitating rhythmic and interval recognition for musical theatre students and graduates who cannot sight sing?

2. The context

As a professional musical director, I have repeatedly encountered the problem that musical theatre performers today are very rarely competent sight-readers. My work across many drama schools in London have allowed me to observe that triple threat training struggles to allow time and resources to devote to a considered study of sight reading (Blustein et al., 2021). This study seeks to compare and contrast existing pedagogical approaches to the teaching of sight reading and to produce an innovative training programme that better meets the unique needs of musical theatre students and graduates (Franchescina, 2015).

3. The justification

Whilst most musical theatre degree programmes include classes in music theory and/or musicianship, it is very often the case that students come into their drama school life with little or no musical training (Bell and Chicurel, 2008) which makes the module very inaccessible, demoralising and, ultimately, impractical for students. To change this, my pedagogical model of sight reading teaching must more effectively differentiate so as to allow the me to modify and adapt the instruction to the various requirements of their classes (Mason in Demorest, 2001).

4. The intended impact

During this project, I will create a tailored scheme of work and resources designed to facilitate the development of sight reading skills in mixed ability musical theatre undergraduate students. By helping musical theatre performers to develop their understanding of the music they're learning (Brown, 2003), I aim to equip them to be self-sufficient music learners (Patty, 1997) allowing them them to learn new repertoire and pick up new ensemble tracks independently without the need for guide tracks. The long term impact, I hope, might be more efficient vocal rehearsal with less time needed for laborious rote teaching and opening up more avenues for work (e.g. last minute projects, choral work etc) for performers where sight singing is a necessary skill.

5. The outlined intention

This project is a qualitative study assessing the effectiveness of a newly developed sight reading course which I will trial with a sample of 6-10 musical theatre students and graduates. I will begin with a literature review of sight singing teaching and different pedagogical approaches and of the relationship between music theory and the musical theatre performer. I will use release an online questionnaire using open and closed questioning to collect rich data from musical theatre students, graduates and professionals regarding their competence, confidence and perspectives in sight singing and on the effectiveness of their training (mid-April 2023) and recruit 6-10 participants (musical theatre students), from drama schools in which I currently work and recruiting via online forums who will sign a consent form and complete a brief questionnaire about previous sight reading experience with sight reading and training. They will be provided with information regarding the research process (mid- April 2023). I will then deliver a prepared course of 1-to-1 sessions with the participants, collecting quantitative data in the form of audio and visual recordings to track the accuracy of participant responses as we move through the programme (late April-end of May 2023). The process will end with a focus group to record the collective views from the participants on their experience on the programme (Berg, 2001) and to develop a richer understanding of their experiences and beliefs (Morgan, 1998). The combined data will form the focus of a written report and presentation which will be made available to all participants.

6. The ethics and insider research

As a drama school teacher myself, it is of paramount importance that I acknowledge my 'social situatedness' (Lave and Wenger, 1991) and take steps to ensure that I gather and use data responsibly, avoiding insider bias (Murray and Lawrence, 2000). To avoid participant bias (McCambridge et al., 2012), I will assure participants of the confidentiality of their responses and the safety of the data storage. This should allow me to more take more effective action on practice based issues (Nixon, 2008) and combine my industry knowledge as a musical director with my experience as a drama school singing teacher in a way that should benefit the research and the project (Saidin, 2016).

7. Personal learning outcomes

- To use the benefit of my experience undergoing the research project to inform future pedagogical practice in the teaching of sight singing, both online and in person.
- To use my findings to maximise the potential for sight singing in my own private teaching practice.

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PROJECT REPORT

Introduction

Musical theatre professionals typically acknowledge and accept as standard that musical theatre performers either cannot sight sing at all or have poor levels of sight singing. In my own professional experience as a musical director working predominantly in theatre, I have seen that common rehearsal practice is for the musical director to teach new songs to a company (and often soloists) by means of “notebashing” every melody and harmony line by rote, having the singer(s) echo the line back and provide recordings of individual melody and harmony lines to aid in retention of their parts. This can be a very laborious and tedious practice which is considered to be a highly ineffective quality in teaching of ensemble singing (Costanza and Russell, 1992).

The industry-wide nature of the issue suggests that the sight singing training and musical education is not doing enough to promote sight singing skill in these performers. My extensive background working as a singing tutor across a range of leading drama schools compelled me to consider it my responsibility to do more to tailor the training to the needs of musical theatre performers. The overall aim of this project is to explore the specific needs of musical theatre students and their unique disadvantages that cause regular sight singing training to be inaccessible for them. From this research, I hope to then devise a pedagogical model that may be more effective for these performers. The learning outcomes of the project include:

- Develop an understanding of sight singing training at drama school and student perceptions of their training and their skill level.
- Research pedagogical approaches to sight singing and why these may or may not be accessible for musical theatre performers.
- Develop a sight singing teaching model which tailored to a musical theatre student’s needs and prior experience.

Literature Review

This literature review is a narrative review (Demiris et al., 2019) designed to broadly examine the topic of sight singing pedagogy and compare different approaches allowing a specific research question to emerge from the research. I searched, initially for literature on “sight singing”, “sight singing pedagogy” and “sight singing in musical theatre” and, after reading information on movement and sight singing proceeded to look further into “movement and sight singing”.

Sight Singing Pedagogy

Sight singing is an commonly overlooked but potentially crucial tool in a musical theatre performer’s skillset. Training should equip the performer with readiness skills (Junda, 1994) to process pitch, rhythm and harmony, develop listening and singing (Conrad, 2007) and develop their individual musicianship (Petty and Henry, 2014) to assist them in becoming self-sufficient learners (Patty, 1997) capable of learning new repertoire without the need to pay a vocal coach or musical director to provide guide tracks. There are many sight singing systems available to music educators and singing teachers, although, as Conrad (2007) suggests, not much research exists to examine the effectiveness of each pedagogical approach.

Many practitioners and researchers have, however, explored key practices in developing sight singing fluency. For example, according to Gordon (1979), a key facet predicting sight singing accuracy is audiation, or the ability to mentally represent music; a view supported by Garner (2009) and Demorest (2001). Similar findings were made by Fine, Berry and Rosener (2006), who stressed the importance of familiarity of tone patterns and recognition in the promotion of accurate sight singing, Lucas (1994) who found that sight singing success and harmonic context predicted greater interval recognition, McPherson and Parncutt (2002) who discussed crucial kinaesthetic and perceptual skills, McPherson and Gabrielsson (2002) who drew attention to the importance of teaching rhythmic, melodic and expressive elements separately before combining them. Henry (2011), too, concluded that a student who could not read rhythms fluently would be far less likely to perform accurate pitches, a view supported by Trotter (1914).

Demorest (1998) researched the effect of individual tuition as part of sight singing training with 306 research participants and concluded that the students improve considerably when individual tuition was included as part of the pedagogical model. This is supported by similar research by Kuehne (2010). No investigation has been done into the effectiveness of this with beginner sight-readers, which forms one of the purposes of this study (Franceschina, 2015) so no research exists on the results of the with musical theatre performers.

Musical Theatre Students and Sight Singing

Domerest and May said back in 1995 that music literacy and sight singing is often sidelined in education but, twenty seven years on, musical theatre degree programmes still vary widely the depth, content and rigour of the sight singing training (Bell and Chicurel, 2008) with many courses compressing or overlooking sight singing completely in favour of focusing on singing, dance and acting technique and performance (Blustein et al., 2021).

Teachers have a very difficult task as they work with a group of students with different musical backgrounds (Buonviri, 2015a) varying score reading abilities (Asmus, 2004) and, in many cases, differing levels of relative pitch; which is necessary to hear internally (Floyd and Haning, 2015) and effectively judge intervals (Zatorre et al., 1998) or harmonic progressions and tonalities (Germano et al., 2021). This disparity, whilst often unavoidable on a drama school timetable where streaming students by ability or experience isn't feasible making the module overwhelming, demoralising and largely unproductive for many students. Musical theatre students entering into higher education typically have very little or no musical training prior to commencing study, particularly in comparison to dance or acting where they are often more experienced. They are therefore at a distinct disadvantage when trying to develop the skill of sight reading quickly using current resources. There is a distinct lack of sight singing curricula tailored for musical theatre students (Franceschina, 2015) and, prior to 2008, no music theory textbooks or resources existed at all that specifically their needs (Blustein et al., 2021).

Research literature demonstrates that previous experience with music is a distinct advantage in the development of sight reading skill (Wolfs et al., 2020) as this experience allows the singer to encode more notes and at a faster pace (Wong & Gauthier, 2010a, 2010b) without being adversely affected by surrounding notes crowding a musical stave (Wong & Gauthier, 2012; Wong & Wong, 2016). More musically experienced singers also demonstrate stronger cross-modal integration abilities, such as audiovisual processing (Drai-Zerbib & Baccino, 2014, 2018; Drai-Zerbib et al., 2012) and aural skills (Fournier, 2020), all of which has been demonstrated to promote more successful sight singing execution. In order to reduce this disadvantage, applying visual aid may be crucial in my practice to support my musical theatre students.

Given that musical theatre students so often lack the experience required to give them this advantage, there is clearly a gap in the market for resources that cater to their needs and are more relevant to their industry (Blustein et al., 2021). A traditional music theory syllabus using musical theatre examples won't suffice as no single pedagogical approach can achieve everything (Marvin, 2008) and, as Mason once said: "The best teacher will not be confined to any previously laid out plan, but will from the different methods make out one of his own" (Mason in Demorest, 2001, p. 37). Drawing on this idea, I decided to draw on physicality/movement and visual stimulus as a means of approaching sight singing in a manner more tailored for the musical theatre performer.

Movement and Visual Aid to help with

The concept of using visual aid to promote sight singing development is not new. Kodály, Orff, Dalcroze and Suzuki all do this, using numbers, syllables or letter names in place of pitches or notes, pictorial symbols and hand signs to develop sight singing (Autry, 1975).

Perhaps the most famous of such hand signals were developed by John Curwen in 1862 (Nite et al., 2015) to represent solfège syllables with a view to physically and visually aiding the student to make a clearer judgment of interval and improve audiation (Forero-Hordusky, 2012). Houlahan and Tacka (2005) found the kinaesthetic movement of the hand associates a pattern of bodily experience with a pattern of music which can promote better sight singing, a view supported in a similar study by Lovorn (2016), though Killian and Henry (2015) found that hand signs did not make a noticeable difference. Research suggests that this is because movement promotes information processing and retention by reducing the workload on working memory (Pouw et al., 2014; Sepp et al., 2019) and mental workspace (Baddeley, 2007; Baddeley & Hitch, 1974; Wickens & Hollands, 1999).

Studies show that use of visual materials can often simplify and stimulate musical learning (Hutton, 1953). For instance, the use of colour to alter musical notation has been seen to increase sight reading proficiency, as demonstrated in Poast's (2000) Colour Music technique and supported by similar studies by Kuo and Ming-Chuen (2013) and Rogers (1991, 1996).

Methodology

My professional experience as a musical director incited my initial perception that musical theatre performers are not satisfactorily trained in sight singing and this apparent desire to “seek change” could align with a critical paradigm which is typically directed at interrogating values and assumptions, exposing hegemony and injustice, challenging conventional social structures and engaging in social action (Crotty, 1998, p.157). My ontological perspective is, however, closer to the belief in many truths and change “will be differently experienced by individuals” (Easterby-Smith et al., 2012), which aligns more with a constructivist paradigm. From this position, I acknowledge the importance of my own moral and personal engagement with the research subjects (Charmaz, 2006) as my “social situatedness” as a tutor in drama schools (Lave and Wenger, 1991) makes me inextricably part of the social reality being researched (Grix, 2004). It is of crucial importance, therefore, that I adhere to the strictest research standards paying particular attention to feedback from participants, initial evaluation of data and carefully consider data gathering and distribution methods so as to avoid insider bias (Murray and Lawrence, 2000) and validate the research which, drawing on ‘reflection in action’ and ‘on action’ (Schön, 1983) allows me to take effective action on practice based issues (Nixon, 2008). My experience teaching singing across a range of drama schools combined with my industry knowledge as a musical director make me a useful asset to the research as an insider-researcher, allowing me to make a valuable contribution to the research (Saidin, 2016).

Triangulation refers to the use of multiple research methods or data sources in a qualitative research project (Patton, 1999) to increase validity and credibility of findings (Cohen et al., 2000). Denzin (1978) and Patton (1999) identified four types of triangulation: (a) method triangulation, (b) investigator triangulation, (c) theory triangulation and (d) data source triangulation (Carter et al., 2014). In my work-based research project, I am achieving method triangulation (Polit and Beck, 2012) by using a literature review, an online questionnaire and an online focus group. With due respect to ethical considerations (Singh et al., 2012), I released an questionnaire using an online platform (see Appendix 1, released on [surveymonkey.com](https://www.surveymonkey.com)) which was anonymised to ensure the confidentiality of the respondents (Bell, 2005). I then developed a curriculum of ten 1-to-1 online tutorials on sight singing and delivered them via ZOOM with a sample of four current undergraduate musical theatre students across all three years of study. This sample received an information sheet with details of the study, its purpose and the intended methods (Appendix 1, page 30) and were asked to read and sign a consent form (Appendix 2, page 33) to have their sessions recorded (video and audio) for use only by myself. The research ended with a focus group of the participants to gather qualitative data on their experience and development in the transcription of the focus group full anonymity was maintained.

Practice-led research (Candy, 2016, p.1) allows me to combine my roles as scholar and practitioner (Pedgley, 2007) and employ my practice, experience and skill to the research to provide rich context data (Evans, 2010) if combined with carefully considered final reflection (Scrivener, 2000). My position as both an industry musical director and singing tutor within the drama school network, known to my research participants, could create some concerns around bias where the students seek to please or impress (Delgado-Rodriguez, 2004), but combining detailed reflection, a close awareness of my own personal biases and a commitment to represent the experience of research participants accurately can ensure accuracy of results (Dwyer and Buckle, 2009) I worked to mitigate this risk. The anonymised questionnaire goes some way to reducing this risk, as does my effort to stay in the background as much as possible during the focus group discussion, allowing free conversation between participants without contradiction. To evade the risk of selection bias (Ellenberg, 1994), I also made the questionnaire available across a wide range of online platforms and forums and organisations.

The initial questionnaire (Appendix 3, page 35) was drafted, pretested (Grover & Vriens, 2009) and adjusted to ensure clarity. The questionnaire asked participants to respond to statements regarding their musical background, experience of sight singing training on their respective degree courses and to what extent they feel adequately prepared for sight singing in their professional life. For nine of the eleven questions I used five-point Likert scale format from “Strongly Agree” to “Strongly Disagree” in order to and clarity of answers and avoid dropout rate (Knapp and Heidingsfelder, 2001) whilst avoiding difficulties in answering due to too many options (Yusof et al., 2019). This format also made coding easier (Ursa et al., 2003) but left comment boxes for any other comment to express their view free from interference from the researcher (Foddy, 1993). To ensure succinct and valid answers, I presented the open ended questions with a small comment box (Couper 2001; Kwak and Radler, 2002) to avoid invalid entries. The final question “Any other comments?” was answered by only 16 of the 34 participants. There is, therefore, a potential risk for non-response bias for this section (Berg, 2010) with one viewpoint being overrepresented.

A focus group is a group discussion on a given topic organised for research and guided, monitored and recorded by a researcher (sometimes called moderator or facilitator) (Kitzinger, 1994; Morgan, 1998). Focus groups are ideal for recording collective views and the meanings behind them and for facilitating stimulating dynamic discussion (Berg, 2001) to develop a richer understanding of participants’ experiences and beliefs (Morgan, 1998). Whilst individual interviews are an effective means of learning in-depth about an individual’s perspectives, experiences and motivations (Gill and Baillie, 2018) and can often generate more ideas (Fern, 1982), I decided to proceed with a focus group approach in order to utilise the familiarity of the four sample participants to facilitate discussion and allow for views to be comfortably challenged (Gill et al., 2008). It is crucial I proceed with caution, however, as a focus group requires a capable moderator so, to avoid bias, it is crucial that I remain in the background of the focus group discussion as much as possible.

Presentation of Findings

Questionnaire responses

- *Demographic of participants*

The initial questionnaire was made available online at across a wide range of Facebook forums targeted at musical theatre professionals who had trained in musical theatre at drama school, emailed out to student bodies at a range of drama schools and was made available for a seven week period at the very start of the project. It was completed by 34 volunteer participants in total of which 12 reported themselves as current drama school students, whilst of the remaining 22, 7 graduated within the last 5 years and 15 graduated more than 5 years ago. This was encouraging as it would allow the data yield to reflect a more balanced range of experiences. In the interests of anonymity, however, the data doesn't include details on whether those MA student participants that answered the questionnaire had previously studied musical theatre performance at undergraduate level.

Participants were initially asked to respond to a of series of statements regarding their confidence in singing, reading music and sight singing; choosing answers from "Extremely confident, Very confident, Somewhat confident, Not so confident and Not at all confident" on a five-point Likert scale. This done, the participants were then asked to respond to a series of statements, this time on a six-point Likert scale from "Strongly disagree, Somewhat disagree, Disagree, Agree, Somewhat agree and Strongly agree". Whilst moving to a six-point scale can present a risk of participants experiencing difficulty with choosing (Vickers, 1999), it was important that I also provide enough scope to allow the participants to choose an answer that accurately reflects their thoughts (McCormack et al., 1988)

- *Confidence in Singing and Music Literacy*

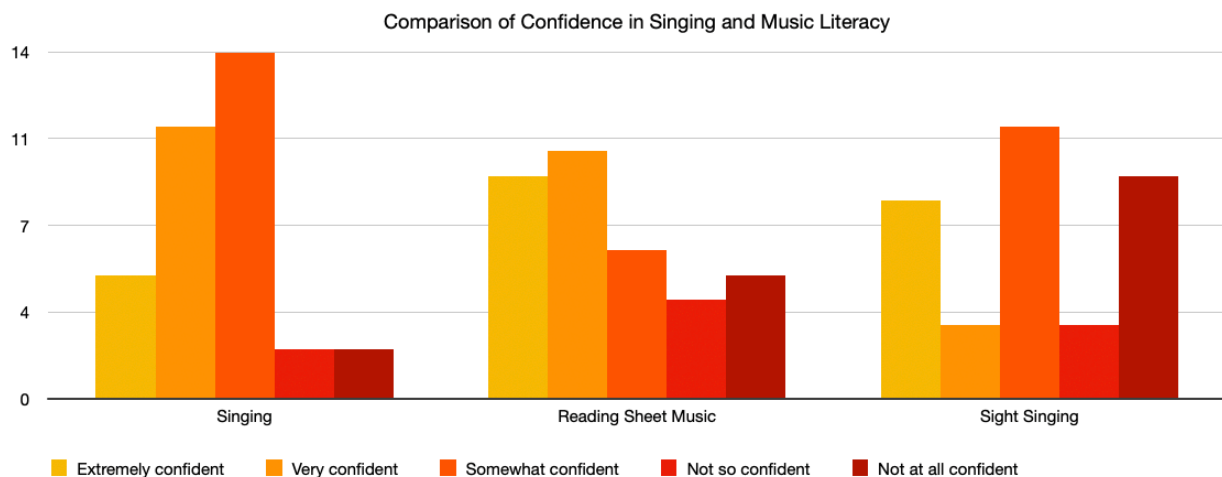


Figure 1: Table comparing respondents' confidence in singing, reading music and sight singing

The responses to the questions “How confident were you with singing prior to commencing training?”, “How confident were you with reading music prior to commencing training?” and “How confident were you with sight singing prior to commencing training?” indicated that the respondents identified predominantly as confident singers. 30 participants were between “somewhat confident” and “extremely confident” in singing, considered themselves to have a high level of music literacy (25 participants were similarly confident in reading music) and sight singing (22 participants were similarly confident in sight singing). These were rather surprising results, as they directly contradict the literature which found that, generally speaking, musical theatre students typically have little to no musical preparation before commencing vocational training (Bell and Chicurel, 2008), with music literacy so often being sidelined, not regarded as a key skill for musical theatre performance (Thelen, 2002).

This irregularity may indicate the possibility of coverage error in the questionnaire, whereby the population sampled does not coincide with target population (in this instance, musical theatre students) (Mulry, 2008). A more likely explanation, however, is sampling error, for as long as we are examining a sample of a population rather than the whole population (in this case, a selection of musical theatre students, rather than all currently enrolled musical theatre students in the country), then we are at risk of such error (Lohr, 2022). Sampling error refers to a statistical issue whereby the sample does not properly represent the entire population. For the purposes of this research project, the questionnaire was openly available online across a wide range of drama school populations and promoted across many contrasting online forums for trained performers. The data, however, indicates that the questionnaire was more appealing to confident singers, with fewer less experienced or able singers wishing to participate - a finding that may have a negative impact on the breadth of experienced reflected in the data.

- *Provision of sight singing training on musical theatre degree courses*

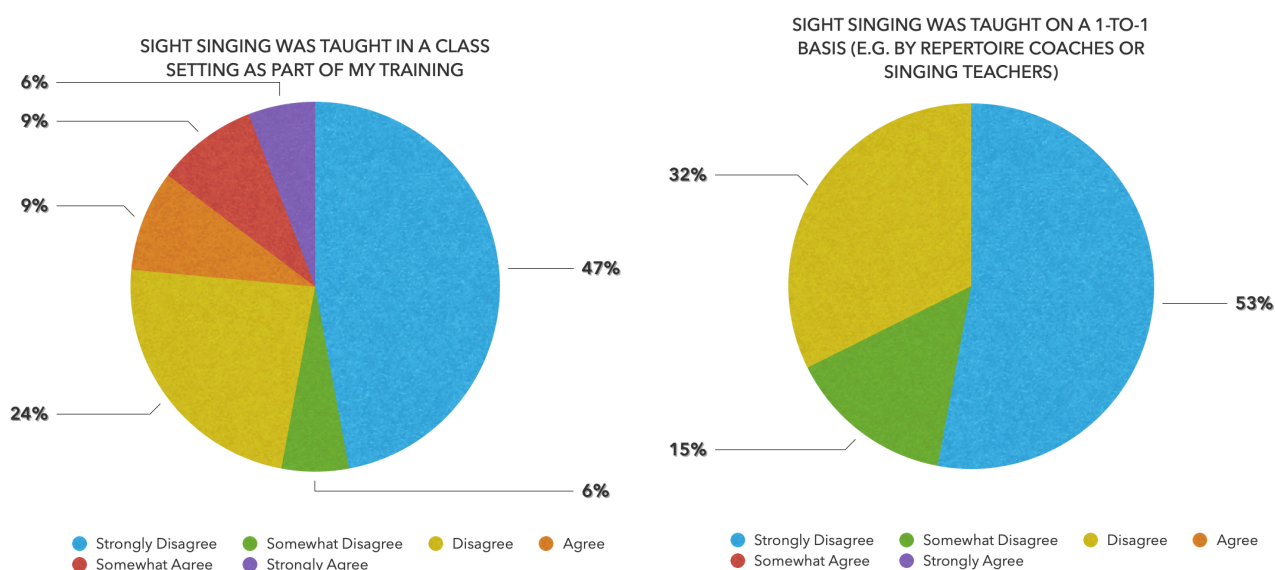


Figure 2: Pie charts displaying participant feedback on the sight singing provision in their training

26 of the 34 participants disagreed that sight singing was taught in a group setting, whilst all 34 of the participants responded that sight singing was never taught individually by repertoire coaches or singing teachers as part of their training. Conclusively, therefore, the data indicates the participants felt strongly that sight singing was not prioritised as part of their training or, in many cases, not taught at all.

After confirming their musical background (level of training, years of experience, highest qualification etc) and answering the Likert scale questions (see Appendix 3, page 35), participants were invited to detail the extent to which they perceived that the training provided to them in sight singing prepared them effectively for professional life and were invited in an open ended question to make any concluding remarks. With this data, I undertook inductive analysis (Thomas, 2006) in the form of grounded theory (Turner & Astin, 2021) to give voice to the data, allowing me to unfold theories later in the process (Skjott Linneberg & Korsgaard, 2019). I did this by “coding” the data, assigning tags or labels (Miles et al., 2014) such as “Lack of differentiation” or “Not comprehensive” to deduce what is of interest in the data and identifying common recurring themes (Braun and Clarke, 2006) in the questionnaire responses.

The table overleaf shows the coding for the final question “Any other comments? Anything you wish to discuss regarding your training in sight singing at drama school?” Whilst only 16 answered

this question, the consensus between the responses and the quantitative data provided by the remaining questions (which all participants answered) led me to qualify it, cautiously, as data.

Not covered at all - sight singing was not addressed or mentioned in any capacity as part of training.
Lack of differentiation - training was inaccessible to students with less musical experience prior to beginning their training.
Not comprehensive - training was lacking in detail, specificity or structure.
Lack of support - students were expected to train themselves without staff support.
Undervalued - lack of time, focus and/or emphasis for sight singing training
Lack of professional support - training provided did not set students up for success in their performing careers.

Figure 3: Coded table outlining key themes from participants' answers to "Any other comments?"

All but two participants said that sight singing was not taught at all, that students were expected or encouraged to train themselves in sight singing or that the training provided was not accessible to students with less musical experience.

Of the two anomalies, one said "I was taught the Kodály method and find it so useful 30 years on!" - an interesting answer that stands alone as the only respondent that spoke positively of their sight singing experience as part of their MA course. It is unclear whether the individual studied the Kodály method as part of their MA or as part of a BA (Hons)/Level 6 qualification prior to beginning their MA training, but one possible explanation for the anomaly is that they, alone, were studying at a college that did, in fact, teach Kodály method. If true, this is very encouraging, but both the literature and the data from this study very strongly indicate that this is not typical of a drama school education. The other anomaly said "I did professional music studies (clarinet, conducting, composition) before starting my professional MT training". As there was no clear comment about the sight reading training as part of their professional MT training itself, I felt compelled to disqualify this answer from the data.

Armed with these responses at the beginning of the process, this data clearly reflected a lack of provision of sight singing training in the experiences of the sample and a desire to see this change. In response, I devised a course of ten 45 minute tutorials for one-to-one delivery (online, via ZOOM) and sought to recruit six volunteer participants (two first year, two second year and two third year degree students) from a variety of drama schools. Only Laine Theatre Arts responded, so six participants were recruited from the college on a first-come-first-served basis. After two dropped out due to other commitments, I was left with four students all of whom completed all ten tutorials. Throughout these tutorials I carefully monitored their pitch, intervallic and rhythmic accuracy, recording their progress as qualitative data. All participants were given the same

exercises and assignments (transposed appropriately to their voice type) to ensure consistent testing.

Focus Group responses

After completing ten 45 minute tutorials in sight singing, the participants involved were invited to attend a focus group discussion, conducted via ZOOM. All four attended and I moderated the meeting myself, taking care to stay in the background of the conversation as much as I could in order to effectively reduce the risk of bias where students may seek to please or impress me with their answers (Delgado-Rodriguez, 2004).

The final focus group discussion was recorded via ZOOM as an mp4 video file and transcribed (see Appendix 4, page 38). All four participants were present. Of the participants, one was in their third year, two in their second year and the fourth in their first year. Two of the participants had worked with me before, as I am their assigned singing technique tutor, working with them one-to-one every week.

This focus group was recorded and transcribed (see Appendix 4, page 38). After several careful readings of the transcript, I once again inductively coded the data using grounded theory in order to assess the extent to which the participants felt that the initial aims of the project were met: to use visual aid and somatic work in order to promote rhythmic and intervallic recognition in undergraduate musical theatre students.

- *Using movement to improve intervallic recognition*

Prior to commencing the delivery of the course, research literature suggested that the use of movement could be beneficial in promoting faster and more accurate identification and performance of intervals by reducing the load on the working memory. I did this by incorporating hand signals to indicate the degrees of the scale by holding up the relevant number of fingers. For example, in the picture below, the hand signal represents the fourth note of the scale, so the participant would be required to sing back the fourth note of the scale.

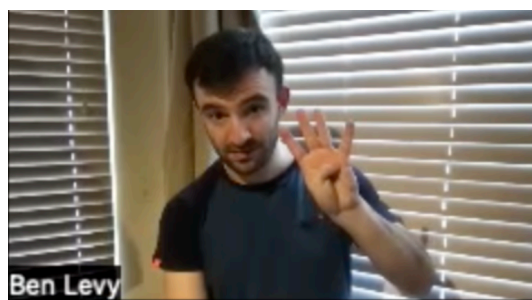


Figure 4: Hand signals for interval recognition - image taken from a ZOOM tutorial

There was a marked improvement in in pitch and intervallic accuracy in all participants when the hand signals were employed. In later tutorials, I developed more gestures to represent melodic line, repeated pitches and staccato markings and again observed a marked improvement in melodic accuracy, though to varying degrees with different participants.



Figure 5: Hand signals for melodic accuracy - image taken from a ZOOM tutorial

When discussing the course in the focus group, however, there was mixed feedback about the use of movement in this way, with key ideas demonstrated in the coded table below:

Improved accuracy - use of hand signals was helpful in improving pitch and melodic accuracy.
Overwhelming - use of movement was overwhelming or distracting.
Beneficial - use of movement was beneficial to my sight reading process.
Difficult - incorporating movement and hand signals was difficult
Movement supported my learning - a kinaesthetic approach to learning was useful.

Figure 6: Coded table displaying focus group feedback on use of movement in tutorials

Whilst all of the four participants present agreed that the use of movement and, specifically, hand signals was useful in improving intervallic and melodic accuracy, three of the four present said that they found incorporating them difficult or overwhelming, which speaks to the processing disadvantage explored in my literature review. This data suggests that a review of the way in which movement is used may be in order and that employing a more gradual approach may be a useful way to adapt the future delivery of such training. The results of the focus group discussion and of the progress I've observed in the sessions themselves do indicate that the inclusion of movement has facilitated greater accuracy in intervallic recognition, but greater research into how to adapt this movement to reduce the effort on the working memory would be valuable in making the process increasingly more accessible for musical theatre students.

The data does, however, support the idea that movement and somatic work is, indeed, effective in reducing the workload on working memory (Pouw et al., 2014; Sepp et al., 2019) and mental workspace (Baddeley, 2007; Baddeley & Hitch, 1974; Wickens & Hollands, 1999), thereby promoting better sight singing (Lovorn, 2016) and stronger interval judgements and audiation (hearing melodic lines internally) (Forero-Hordusky, 2012; Houlahan and Tacka).

- *Music Literacy vs. Sight Singing*

Although all four present participants confirmed in the focus group discussion that they didn't feel equipped to sight sing a line immediately, everyone concluded that they'd noticed a distinct improvement either with picking up new harmony lines in an ensemble rehearsal context or with learning new solo songs for their repertoire folders. 2 of the 4 even went as far as suggesting that the course content might, in the future, involve setting of new material to learn between sessions using similar techniques or incorporating previously known repertoire to help navigate score reading with more ease. Whilst this isn't conducive to the specific skill of sight singing, this feedback does open up the possibility that the tutorials have actually aided in the musical processing, helping the participants to read with more clarity and detail. The data, therefore, visual materials (e.g. number signals in place of notes) (Autry, 1975) and coloured notation (Kuo and Ming-Chuen, 2013; Rogers, 1991, 1996) demonstrably simplify and stimulate musical learning which can directly be employed to the development of sight singing proficiency.

Two participants confirmed that all they felt they required was "more time" and "repetition" to feel confident in singing a line back first time. Given the time constraints and resources afforded to the project, with the participants only receiving 10 tutorials of 45 minutes in length, the data seems to indicate that, though there is certainly room for progress, the training has been conducive in helping the students navigate and read the details of a score and process it more efficiently.

- *Benefits and disadvantages of sight singing training*

From the qualitative data taken from the focus group responses, certain benefits and disadvantages have emerged from the process of delivering this project, as summarised in the coded table overleaf:

ADVANTAGES TO TRAINING	DISADVANTAGES TO TRAINING
Good Content - course content was clear, well structured and manageable.	
1-to-1 delivery - 1-to-1 delivery was helpful and promoted better progress.	Overwhelming - training was, at times, difficult or overwhelming.
Basic Sight Singing - participants felt they had gained basic sight singing skill which they can now develop.	Online Delivery - online delivery created unique complications (ZOOM lagging, sound issues etc).
Score Reading - participants can read and learn new music quicker and in more detail.	
	Can't sight sing confidently first time - don't feel ready to sight sing.

Figure 7: Coded table displaying feedback of advantages and disadvantages of sight singing training according to focus group participants

The data table above supports the idea above that the participants believe that the project has been successful in promoting key score reading, music literacy and basic sight singing skills. As one of the participants volunteered, with continued work and more time and practice there is certainly room for development of sight singing.

The participants spoke at some length about the difficulties experienced undertaking their training online, as all tutorials took place on a 1-to-1 basis via ZOOM. Whilst their points are certainly valid, online delivery was a necessity due to limited resources to fund studios and time constraints on the project. They concluded that the major issue was sound issues as opposed to connection issues, which would support the use of pre-recorded tracks in place of live piano where possible for future delivery. Participants were, however, receptive to and appreciative of the 1-to-1 delivery, explaining that this created a sense of safety and security and allowed the training to be tailored to their individual needs.

Conclusions and Recommendations

In summary, my initial research question that emerged from reading the literature was:

“Could somatic and visual aid be effective in facilitating rhythmic and interval recognition for musical theatre students and graduates who cannot sight sing?”

Having now fulfilled my initial objective of exploring current sight-singing pedagogy, the unique needs of musical theatre singers and developed my own programme, the resulting data has allowed me to conclude:

- Questionnaire participants felt strongly that sight singing was not covered in detail - often not at all and never on a 1-to-1 basis.
- Sight singing training in most drama schools is not robust enough to prepare them for professional life.
- There is a lack of differentiation in the teaching of sight singing in drama school education.
- Visual materials and coloured notation can be effective in improving sight singing
- Movement and somatic work is effective in promoting better sight singing
-

Recommendations

My final objective was *“To use the data from this research project to inform future pedagogical practice in the teaching of sight singing (individually and in class settings).”* To this end, I intend to:

- Develop the audio track resources to make them more compatible with online delivery
- Explore other avenues for applying visual aid and somatic work - can we make the hand signals easier?
- Develop and expand the sight singing model for group settings, allowing it to be employed in drama school class setting or musical theatre ensemble setting.

With continued research and application to my own teaching practice, I hope to be able to make sight singing training more inclusive for musical theatre performers of the future, setting them up for success in their future careers and, in time, creating an industry of self-sufficient performers.

Word Count: 5,958 words

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APPENDIX 1 - Participant Information Sheet

Dear Participant!

Thank you for your participation in **Sight Reading for Musical Theatre Performers** - a research project exploring the effectiveness of sight singing training across musical theatre performance programmes in the development and delivery of a tailored 1-to-1 course of lessons in sight singing!

This email is designed to give you a fuller idea of the research and to get you started!

THE CONTEXT AND AIMS OF THE RESEARCH PROJECT

Musical theatre performers are very rarely competent sight readers. Part of this appears to be owing to the fact that drama schools often lack the time and resources necessary to dedicate to a considered study of sight singing. Current instruction, for the most part, appears to be largely ineffective in equipping its graduates to sight sing due to its inability to effectively differentiate for students who often come into drama school training with little or no musical experience. This can make sight singing training very inaccessible, demoralising and, ultimately, impractical for musical theatre students - a view that has been clearly demonstrated in a recent questionnaire poll I designed, answered by some 38 respondents, all of whom are current musical theatre students and musical theatre graduates. If you, too, would like to answer this poll, feel free to do so here: <https://www.surveymonkey.co.uk/r/CK85HBJ>

This project seeks to develop and deliver an individually tailored 10-session course in sight singing to a strictly limited number of musical theatre students on a 1-to-1 basis (online, via ZOOM) with a view to building fundamental rhythmic and interval recognition ability that can be applied to singing a solo line of music at sight. To inform the research, qualitative data will be collected from all participants in the form of audiovisual recordings of the sessions (these will be seen by me **only** - they will not be shared with the university or with any other individual or third party at any time). The study will conclude with a focus group, in order to gather feedback to form qualitative data on the effectiveness of the training and the potential to develop it into a scheme of work that could be helpful to future musical theatre students and graduates.

For research participants, the contribution to the study involves:

Stage 1 - Introduction and induction (Participant Consent Form and Participant Questionnaire).

Stage 2 - Take ten 45 minute sessions with Benjamin in sight singing, (ideally 2 sessions per week for 5 weeks).

Stage 3 - Participate in a final focus group (time TBC later) to discuss effectiveness of the training.

PARTICIPANT CONSENT FORM

Please find, attached to this email as a PDF, the Participant Consent Form.

Please complete this and email back to me at this address, ideally before your first sight reading lesson.

PARTICIPANT QUESTIONNAIRE

To inform the research, it's important that I get to know a little about your background with sight singing, reading music and singing. To help me gather this data, please take a moment to complete a very short SurveyMonkey questionnaire at this link: <https://www.surveymonkey.co.uk/r/72K3Y3W>. It will take approximately 2-3 minutes to complete.

Please answer the questions honestly - it's perfectly fine if you've never read music before or sight read before! It's also ok if you don't feel confident in your singing, these questions aren't to test you, they're purely to give me accurate qualitative data to form a clear picture of you as a case study.

All participants will be anonymous! Only I will see your names at the top of your questionnaires and if I use the questionnaires as part of my data findings all names will be removed prior to submission.

YOUR 1-TO-1 SIGHT SINGING LESSONS (delivered online via ZOOM)

The course will ideally be delivered as ten 45 minute one-to-one ZOOM sessions over a five week period from 15th May - 12th June 2023.

These lessons are, of course, **FREE OF CHARGE!**

To this end, please confirm your regular weekly sight reading lesson times for the next 5 weeks, by putting your name beside two slots on this Google Sheets link: <https://docs.google.com/spreadsheets/d/1RzpmHjk6ugPUL5KSwxYt3-ursSwn12vsGgR8a304Eic/edit?usp=sharing>.

Please ensure that you claim two times on two different days, as far apart as you can.

If you can, do try and book beside someone else - it would be very handy to have a few of you at once rather than have you all scattered, though this may not be possible.

Let me know if you have any troubles with this.

NEXT STEPS

We're nearly ready! The next steps for you are:

- Complete and return your Participant Consent Form (attached) to this email address.
- Complete the SurveyMonkey Participant Questionnaire at <https://www.surveymonkey.co.uk/r/72K3Y3W>
- Claim two sight singing lesson times on the Google Drive link: <https://docs.google.com/spreadsheets/d/1RzpmHjk6ugPUL5KSwxYt3-ursSwn12vsGgR8a304Eic/edit?usp=sharing>.

I hope you're excited to embark on your sight reading journey! If you have any questions, queries or concerns about the course, content, timings or any other related matter, please don't hesitate to ask and I'll answer as best I can. I'm looking forward to working with you!

BENJAMIN LEVY

Musical Director | Singing Teacher

MA, BA (Hons), LLCM, ATCL, DipMusLCM, DipLCM, DipLCM

APPENDIX 2 - Participant Consent Form

PARTICIPANT CONSENT FORM

Consent to take part in research

Project: Sight Reading for Musical Theatre Performers

- ☐ I..... voluntarily agree to participate in this research study.
- ☐ I understand that even if I agree to participate now, I can withdraw at any time.
- ☐ I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- ☐ I understand that participation involves active participation in a course of 1-to-1 lessons in sight singing to be delivered via ZOOM, completing a questionnaire and taking part in a final focus group with other participants (to be delivered via ZOOM) to discuss the effectiveness of the training provided in the sessions.
- ☐ I understand that I will not benefit directly from participating in this research (i.e. will not receive remuneration of any kind).
- ☐ I agree to my sessions being audio and video recorded and that these recordings will be exclusively available for the researcher only, not to any third parties.
- ☐ I understand that all information I provide for this study will be treated confidentially.
- ☐ I understand that in any report on the results of this research, my identity will remain anonymous.
- ☐ I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- ☐ I understand that signed consent forms and original audio and visual recordings recordings will be retained in a specific account on researcher's own personal computer until, at the latest, July 2026. After this time, all data and research materials will be destroyed.

- ☐ I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- ☐ I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Researcher: Mr. Benjamin Levy (MA, BA (Hons), LLCM, ATCL, DipMusLCM, DipLCM)

Signature of participant

Date

Signature of researcher

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

Signature of researcher

Date

APPENDIX 3 - Questionnaire

* 1. What is your drama school background?

- ☐ I am a current drama school student.
- ☐ I graduated drama school within the last 5 years.
- ☐ I graduated drama school more than 5 years ago.

* 2. What is your highest level of musical theatre qualification?

- ☐ MA/PGDip in Musical Theatre
- ☐ BA (Hons)/Level 6 Professional Diploma in Musical Theatre
- ☐ HND in Musical Theatre
- ☐ Level 4 in Musical Theatre (BTEC, CertHE, Extended Diploma)
- ☐ Level 3 in Musical Theatre (BTEC)
- ☐ Other (e.g. LCM, Trinity, ABRSM or similar diploma/graded examinations)

3. If "Other", please specify

* 4. How confident were you in singing prior to commencing training?

- ☐ Extremely confident
- ☐ Very confident
- ☐ Somewhat confident
- ☐ Not so confident
- ☐ Not at all confident

* 5. How confident were you in reading music prior to commencing training?

- ☐ Extremely confident
- ☐ Very confident
- ☐ Somewhat confident
- ☐ Not so confident
- ☐ Not at all confident

* 6. How confident were you with sight reading prior to commencing training?

- ☐ Extremely confident
- ☐ Very confident
- ☐ Somewhat confident
- ☐ Not so confident
- ☐ Not at all confident

* 7. Sight reading was taught in a class setting as part of my training.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

* 8. Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

* 9. Sight reading was formally assessed as part of my training.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

* 10. The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

11. Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

APPENDIX 4 - Participant Questionnaire

1. What's your name?

2. What year of study are you in?

- ☐ I am in my 1st year
- ☐ I am in my 2nd year
- ☐ I am in my 3rd year
- ☐ I am a graduate
- ☐ I am a postgraduate student (PGDip, MA etc)

3. How confident are you with reading music?

- ☐ Extremely confident
- ☐ Very confident
- ☐ Somewhat confident
- ☐ Not so confident
- ☐ Not at all confident

4. Please briefly outline your experience with reading music. If you are completely new to reading music, please say so! (That's ok!)

5. How confident are you with sight singing?

- ☐ Extremely confident
- ☐ Very confident
- ☐ Somewhat confident
- ☐ Not so confident
- ☐ Not at all confident

6. Please briefly outline your experience with sight singing. If you are completely new to sight singing, please say so! (That's ok!)

7. How confident are you with singing?

- ☐ Extremely confident
- ☐ Very confident
- ☐ Somewhat confident
- ☐ Not so confident
- ☐ Not at all confident

8. Please detail your previous singing experience prior to commencing your drama school training.

9. Sight reading was/is being taught as part of my drama school training.

- ☐ Strongly agree
- ☐ Somewhat agree
- ☐ Agree
- ☐ Disagree
- ☐ Somewhat disagree
- ☐ Strongly disagree

10. I feel equipped to sight read solo vocal lines with confidence.

- ☐ Strongly agree
- ☐ Somewhat disagree
- ☐ Disagree
- ☐ Agree
- ☐ Somewhat agree
- ☐ Strongly agree

11. Any further comments? Anything else we should know?

APPENDIX 5 - Focus Group Transcript

MODERATOR

So, um, guiding principles of the focus group, then. We want you to do the talking. My job is only to ask probing questions and start a conversation. There are no right and wrong answers, only a range of opinions. This is a safe space for contrasting, conflicting opinions to exist on the same page. Feel free to speak up whether you agree or disagree with anybody. A wide range of views are welcome and don't be afraid to be the only person with one viewpoint. That's fine. To keep the conversation flowing and because we're recording this, it's important that one person speaks at a time. You're allowed to disagree, but wait till someone's finished a point before disagreeing. It's also possible that you all share the same view. That's not a problem either. The truth is always the most useful data to me and to the project.

Unless you're using a mobile phone to join the Zoom call today, I'd like to ask that you either pick a mobile phone on silent or off and I'd like to reiterate that what's said in this call stays on this call. Everyone's perspective is their own unique perspective. There is no correct perspective or incorrect perspective. This is gonna feel hopefully like an open, very frank casual chat. We know each other by first names, so we can address each other by first name basis, of course. Um, are there any questions anyone's got about how the focus group's likely to run?

[ALL CONFIRM "NO"]

Great. It's important as well that we hear from everybody so, it'll fall to me if certain members haven't spoken as much, then I may well say "Have you any thoughts on this Participant C? Have you any thoughts on this, Participant B?" Just to make sure there's a balanced view in the room. So your, your only job here today really is to relay your experience, uh, as accurately as you can. And the truth is always more valuable than what you may perceive I want to hear. So the first question, I'd to throw open to the group is what made you want to do the course? So when you saw the initial email, what was it that made you say "Yeah, I'm gonna sign up for that, actually"?

[PARTICIPANT B RAISES HAND]

Participant B, go for it.

PARTICIPANT B

For me, it was like, I've always been really intrigued how it, like, how it works. Like, for example, like in a singing lesson when people can just like read it and then they know I genuinely just did not understand. So it was more like an intrigue thing for me to be like, oh, what's the worst that can happen? Like, I either can't do it or I can, so there's one way to find out sort of thing.

MODERATOR

Brilliant. What's everyone else's views on this?

[PARTICIPANT D raises hand]

Participant D, go for it.

PARTICIPANT D

I think for me it comes back to wanting to just be a very well-rounded professional who's about to go into the industry and actually that sort of has an idea of what they're talking about. And obviously in the sense of being a musical theatre performer, it, it's music and I think a lot of people forget that. And I think just having a more clear and better understanding of how to, um, basically see what's on a page, uh, what's written on a page and just sing that would be beneficial to me in the industry. So I think that's what sort of drew me to the course.

MODERATOR

Nice. Participant C, what do you think?

[PARTICIPANT A raises hand]

Sorry, Participant A, I'll ask you afterwards!

PARTICIPANT C

Um, I agree with like, Participant D, I think. Well not agree, but like, I think I've done it for the same reason as like to have that skill in like my pocket. So then like if I go to an audition and they bring out a last minute song, uh, that I've never heard of before, I think it'll be a very good skill to have just there. Like it'll is there to help, you know what I mean? So that's thought. Yeah. Why not? Like, is good skill to have.

MODERATOR

Certainly. And Participant A?

PARTICIPANT A

Um, a bit like Participant D and Participant C, it was the sort of like adding more strings to my bow type thing. Like, um, and like it's just another opportunity to get better at something that's useful. Um, yeah. And just like the working with music, I think like, it's just something I thought as well, like being in first year, it's a good thing to like, even if it's just like starting sow the seeds of it, like I can continue to develop cause like still another two years. That's it really.

MODERATOR

Nice? And what, what were your expectations of what the course might look like? So when you signed up for it, you probably had a picture in your head - what were your expectations of what the sight singing sessions might look like and to what extent did the course meet those expectations or was it very different from what you expected. Participant B?

PARTICIPANT B

Uh, it was actually a lot easier to understand than I expected. Like I think I was kind of going in it being like, oh, what's like, I'm probably gonna have no idea what's going on, but nothing to lose situation. But actually it was broken down so much that like you would do it without realising you're doing it. Which was like a really clever way for me. Cause I tend to massively overthink everything. So it was like, I would do something and you'd be like, "oh, you just did the first exercise from week one, like, and you could do it!". And like some things like that, like I just didn't expect it to be almost as easy as it was. Like it's still difficult, but it was something to me that I thought was kind of unachievable because it's one of those things you either could do or, or don't. And normally a lot of people like learn it from being younger. So obviously I think I was just like, oh god. But no, I was actually quite shocked at how achievable it actually is.

MODERATOR

Nice. Participant A, do you want to weigh in on that one?

PARTICIPANT A

I think, first expectations, I thought it would be more sitting and learning what C is or something like that but it was nice to sort of do the less theory. It was a lot of me just sitting here and letting my brain up there, do the work, do you know what I mean? Letting my brain just, sort of, like play. And one of the things that's been really useful is like learning how much I work off like somatic, is that it?

MODERATOR

Yes. Somatic, so movement work. Yeah.

PARTICIPANT A

Yeah. Like even just doing other, other things now. Like, it, like, I just, I'm such a physical person to learn things, so it's really interesting to see that work as well.

MODERATOR

Lovely. Participant C, what do you think?

PARTICIPANT C

Well, first of all, I thought it was gonna be very music theory based, but then I was quite surprised when it wasn't. **But it was very well planned out** and it was useful to have like, learn different learning techniques as well; so the different colours on the notes, obviously the movement with the gestures and stuff like that. It all added up, if you know what I mean? It was, I think. It was less stressful than I thought it was going to be because I thought, "Oh God, I'm terrible at this". But it was, it was okay. **Because it was so well organised and all planned out**, it was like "You're doing this today, you're doing that", so I was like "Right, okay. I know what I'm doing". So it was, it was alright.

MODERATOR

Was it practical than you expected it to be?

PARTICIPANT C

Yeah, it was definitely more practical.

MODERATOR

Nice. And Participant D, what do you think?

PARTICIPANT D

I actually can't really remember what I expected the course to be. I think I just signed up, saw what it was, thought it'd be useful so I was like "yeah, I'll sign up to that and I'll just see what happens when I get there". But that being said, even though I've just said I didn't have any expectations, I feel like it's still covered things I wouldn't have expected to cover. Like the idea of using physicality to sight sing, I was probably wouldn't have expected. I didn't expect us to cover rhythms which has been really helpful. I didn't expect us to do any work on intervals and talking about dissonance or... I can't remember the name...thirds and the fifths. It's just sort of stuff that I didn't think would be covered, to be honest. So I dunno what I was expecting, but things that I wasn't expecting got covered if that makes sense.

MODERATOR

Great. Um, a simple question. How have you found the difficulty level of the course?

[PARTICIPANT B raises hand]

Participant B, go for it!

PARTICIPANT B

I think like the very first session when you did like the little "Oh just give it a go"; I'm a panicker and I don't like to be wrong on anything, so if I'm wrong I'm not going to do it and I think the difficulty from that one exercise I was like "Oh my God". But then I was actually really shocked how like at some of the stuff I already knew but just didn't know linked. So, like, obviously doing like GCSE music and stuff, I had the knowledge there but didn't actually really know what to do with it. I don't know, it was just explained in a way that actually I could use in my everyday life. **But, actually, it wasn't as difficult as I thought it was gonna be, which was a very nice, surprise I think.** Because going back to the whole "what can I lose?" situation, it was just almost like, "oh actually I'm doing okay at this". And I think how it was broken down really worked my brain. I wouldn't forget what we did the week before, but it would just be there. You would take the colour away, but I still like remembered it which shocks me being the most forgetful person ever. So I was, I was very happy with how surprised I was at the difficulty not being that difficult, if that makes sense?

MODERATOR

That's great. Participant C, do you want to weigh in on this one?

PARTICIPANT C

Um, I've found it difficult but it was not difficult difficult, if you know what I mean? I've not really done it before so it was a challenge, I would say. But using those different techniques of learning helped make it less difficult if you know what I mean.

MODERATOR

Nice. Participant A, what do you think?

PARTICIPANT A

It was challenging but it didn't feel like a challenge where I was just sort of like "Go on, off you go!". It sort of felt like it was like a team effort. Because like every time something went wrong, there was like another thing that like we would be given to like, help us or, um, it was like a lot of problem solving. So you see how difficult it is and then how to make it easy instantly. So it was like, just constantly like the sort of thing where you've had to fail to succeed. So with, with constant failure, there was just more and more succession. Success, that's the right word. You know what I mean?

MODERATOR

And sight singing very often is like that. You really do have to fail a million times before you get close to succeeding. Participant D, what do you think?

PARTICIPANT D

I actually think that the difficulty of it is relative to the person. So I think the way the actual course is laid out and the structure of it makes it an easy, well not an easy course, but there's nothing from what I experienced on the course, other than the fact it's on Zoom, that makes it difficult. I think everything is laid out in a really good way. So it's actually a really accessible way to learn how to sight sing. And I think if anyone does find difficulty within it, it's because of, you know, the difficulties of what you personally struggle with. So obviously you explained rhythms very well, you explained hand gestures very well, you explained all the sight singing exercises really well.

Then certain things like rhythms I found really easy. And then other things like using the physical side of things, I was like, "Oh my God, this is not doable". Know what I mean? But that's, but that's because that's just the area that you find challenging, whereas the way you actually delivered it and the way you presented it to us made it really easy to, you know, understand what you had to do. I do think it would be more beneficial to do it in person just because obviously we encountered difficulties with like, you know accompaniments over Zoom and things like that. And obviously, for some reason, I really struggle with trying to find like a starting note. When we would sing a section and we established that I struggle with, not the intervals between notes, but finding the actual right note to start on. I find it a lot easier to lock into that if I hear the music, you know, from a piano in person. So I feel like it would probably would've got more positive results on that front if it was in person. But everything else was like, like, yeah, fabulous. It was great.

MODERATOR

Brilliant. Thanks for that. Um, let's, let's all weigh in on the technological challenges actually. To what extent did the, did Zoom make things more or less difficult? Go on, Participant C?

PARTICIPANT C

Uh, for ease, I think being on Zoom, it's just, it's there, do you know what I mean? Like, I don't need to worry about traveling, I don't need to worry about where I need to be. But I think for me, as well, I find it really hard to concentrate in my own space. I very much am a person that needs to have like my workplace and my home place. I think for me it was like

a concentration thing. It would almost take me like 10 minutes in to be like “right, I’m in work mode now”. I don’t have Wifi because I just don’t and I think that was a bit stressful, because we’d suffer quite a lot of lagging and the echo I would get of myself would like throw me off. The theory side of it was brilliant over Zoom and absolutely fine. Perfect. It was more when it got to the actual practical doing it was a bit more difficult like for me to actually, yeah. And I think stress is more at home as well because I’m like “Oh my God, if I don’t know it, like, can you hear, can you not hear?” Yeah.

MODERATOR

Super useful, thanks guys. Participant C, what do you think?

PARTICIPANT C

Wide the technology side, obviously it was quite difficult because Wifi sometimes was a problem and, the echoing and stuff and sometimes I was behind or you are behind, that was hard. But I feel like it was very useful. I felt quite like I’m in my own space, I felt quite comfortable. So I was like, “oh, you know what, I, if I get it wrong, I get it wrong”. I think that’s it. Sometimes it could have been annoying. I was like, “Oh gosh, is it clear what I’m singing? Like sometimes it was hard to hear what you were playing on the piano and cuz it would be loud one minute and then it would just be like muted. But yeah, that was the difficult side and I think that it would’ve been better in person. But it was nice to actually like, “Okay, I’ve got this tonight and it’s on Zoom. I don’t need to worry about anything else. It’s just on Zoom, it’s there”. So yeah. That was the positive side, but then the negative side was that technologies being annoying. So yeah.

MODERATOR

Perfect. Participant A, what do you think?

PARTICIPANT A

Bit like what Participant B said, I find it sometimes quite difficult to sort of like have the focus just because I'm being in my own space. I think as well, I don't think it was actually too bad, but just the odd bit would like throw me off when like I would be able to hear myself back or like sometimes if it was like really poor connection, the sheet music would be a little bit difficult to read. But I think besides that it wasn't too bad. I think I'm just, I do work a bit better in person and having that like sort of connection, like what Participant B said, like having a place to work and having a place to like relax. Yeah, that's helpful.

MODERATOR

Great stuff. So to talk about the content of the course itself, is there anything in the course content that you found particularly challenging? Go on, Participant B, what do you think?

PARTICIPANT B

For me, my worst part was the drills. I don't know what it was, but no matter how difficult, easy something about the word "drills", something about the way they look makes me panic and then when I panic, everything I learned went out of the window. But then you would give me a piece of something that I knew and something like familiar to me and I'd be fine. So I think that was just the only thing, content wise, that I was like "oh my god, no". I would pray that that wasn't in this week's one. Cause I just stress so much about that tiny little section that wasn't even that bad. I think it's just like a preconception of music theory, do you know what I mean?

MODERATOR

Is the word "drill" carrying some baggage there, maybe?

PARTICIPANT B

I think it is, yeah. I just think I, as soon as I saw that page with the one line I was like "oh no, not now, not now!" But yeah, that was the only thing that to me I was like, "oh God".

But I think that's the 'me' thing and like probably no one else feels that way. I think I just hate that word.

MODERATOR

Valid. Participant D, what do you think?

PARTICIPANT D

Yeah, for me it was definitely the [demonstrates hand signals] it does help. I think I found that the hand gestures for some reason, I think when you're trying to learn a piece of music and for me it's like trying to already figure out what the starting note is and then from there, trying to figure out muscularly where the other notes in relation are as you are going down whilst also maintaining rhythm and also maintaining the join between the two. So, you know, something's legato or staccato.

MODERATOR

Phrasing.

PARTICIPANT D

This just was like an extra thing and then it's like **my brain was trying to focus on all of that, but then I would lose this then if I focus on this then that would suffer**. But in hindsight, actually now when I am singing out outside of it and I know a piece of music this, once I'm familiar with it actually really helps. If I'm sort of struggling to, you know, find certain notes or there's bits of intonation that don't quite make sense to me or if I'm not always there. The hand signals with piece of music I'm familiar with really, really helps now. So in the process of learning it, the hand signals were probably the most difficult I think because it

sort of blocked out everything else that I naturally could be quite good at like the rhythms or the no intonation, but in hindsight the hand signals have been really helpful.

MODERATOR

Nice. Uh, Participant A, do you wanna weigh in on this?

PARTICIPANT A

I really struggled with the hand signals as well. They are really helpful, but I think it was difficult to, um, I found it quite difficult to process all of the information and at the hand was in as well. There was always something that I prioritised. I can't remember what one, but, I would always either prioritise pitch over rhythm or rhythm over being accurate to the pitch. But yeah, that was quite difficult to me to sort of put it all together as one. I think as well, I struggled with letting go and trusting everything. I always thought that like I could just solve it if I've made my brain work a little bit harder. So sometimes I find it quite difficult to do everything that he says and that is the work it, do you know what I mean? I tried to like do extra things or make my life harder when if I just focused on doing this, that would do it. If that makes sense.

MODERATOR

Perfect sense. Um, Participant C, what do you think?

PARTICIPANT C

I also found the hand gestures very difficult because I was thinking of too many things at the same time and then actually using the hand gestures, like the physicality of it, like trying to think of that, it was just a lot going on. I was trying to think about pitch, I was trying to think about the rhythm, I was trying to think about all these different things that they all kind of went out the window. But then, what I found also difficult was maybe how fast paced it was. I would've liked to have maybe gone back to a session and maybe, um,

maybe done more on that and maybe drilled it into my head more. So then putting the gestures on top then was a bit easier. But apart from those two things, I, everything was clear and everything. It was just a bit like, “Oh, we're going on to the next thing”. And that's when the panic started kicking in.

MODERATOR

Lovely stuff guys. Great thoughts, great thoughts. Have you any suggestions as to how to improve the course, either in its content or its delivery? So I'm hearing a lot about the, the, um, the technological side of things. Any thoughts about maybe direct ways to improve the course in its content or its delivery?

[Very long pause whilst everyone thinks. Participant D shakes his head “no”.]

The answer can be “no”.

PARTICIPANT A

I was gonna say, I don't think that there's anything within the course content that didn't help or didn't work at all. I think it all sort of laid itself out and was built up in a good way. I don't think there is anything with the content that needed adding or taken away.

MODERATOR

Cool. Uh, what, what about the rest of the rest of the room? Participant B, what do you think?

PARTICIPANT B

I actually just think it just worked. I don't know. Actually, the joy I would get after a session to me was like a measure of “actually, that was great”. Like there was nothing on your part, I think for me it was like my stress thing that would be the only problem. I'm such a stressy

person. But normally there was nothing that put me off and I feel like I'm quite an easily put off person. But the fact that I actually didn't just drop out is a good sign for me.

MODERATOR

Great, great stuff. And, Participant D, what do you think?

PARTICIPANT D

I'm gonna pretty much just jump directly on the bandwagon with everyone else and say that **everything was great, to be honest**. I think, you spoke a lot about is it harmonic confirmation of this is what it should sound like. I'd say maybe if you, you could always try that with like a really popular song. So like to me, like the harmonic confirmation, it does help but then obviously if you don't know a piece of music very well it does help to hear whenever you would play something or sing something, I'd go, "Oh okay, that makes sense. That info makes sense". And then because of what we've learned, it really helped. But then maybe trying a sight singing, I know it sounds silly cause most of that already know it, but like sight singing something, something that somebody might already know. Say something like 'Somewhere Over The Rainbow', or even 'Happy Birthday'. Then you can get a sense of "I definitely know already that this is what the tune is and what the rhythms are, so then when you do that with also sight singing it, you can really get that confirmation of "Oh okay, that's what that normally would sound and look like". You don't have to second guess yourself cause you already know what it what it's like.

MODERATOR

Interesting thought.

PARTICIPANT D

Because that was the only thing for me was harmonic confirmation, but I still don't really know the song that well. Even though it did like, it still did really help because nine times

out of ten after doing that the knowledge of the song would be like a thousand times better and the sight singing would be so much better once you've heard it. But it would definitely be interesting to try that with something that people know. It might be like a help stepping stone as well for people that struggle with hand gestures then because they already know it. It's like then your brain has more space to actually try this out and work on it. It helps me now if I'm singing something from my rep, this is really helpful, do you know what I mean?

MODERATOR

Cool. Lovely thought. And Participant C, what do you think?

PARTICIPANT C

I agree with Participant D on that one. Like maybe, once we've learned everything, starting with something quite simple that everybody knows and then working up, looking at different sheet musics then harder and stuff that we don't know to then challenge ourselves to actually put all those skills together. But I think everything was very thought out and very well planned. Just in person, really, probably would've been more helpful, just because of the technology side. But apart from that I think everything was okay. It's good.

MODERATOR

Groovy. Is there anything that you felt was left out of the course or anything you wish you wish we'd covered either at all or in more detail? Participant B?

PARTICIPANT B

I feel like I, what was missing ended up getting accidentally because you are also my singing teacher, so there was almost like a little crossover. But the real breakthrough moment for me is when I was singing that little bit of melody incorrect and the hand signals came in... That to me really just clicked because it was something in my rep that I knew. So like almost integrating actual singing for what I'm doing at the moment with the skill. I

mean I knew it was a very good skill to have, but it almost like locked into me like, “Oh, like this actually works, like this really makes sense and I actually understand it”. So almost like maybe just adding, I don’t how you would do it, but like actually having your singing lesson with a combination of sight singing at the same time.

MODERATOR

I'm, I'm hearing loud and clear from three of you now that actually applying the sight singing techniques to reading the score of pre-learned material may be a good way to apply it moving forward.

PARTICIPANT B

Just like a consolidating moment for it to be like, "Oh, this works and this is actually something I can take with me". And it was just, yeah. So maybe just having everyone have that moment would be nice.

MODERATOR

And Participant A, what do you think?

PARTICIPANT A

I think, this might be like just personally, but I think perhaps, um, maybe... I think it was all covered quite frankly. But I dunno maybe a little bit of like more focus on like, not theory, but like letters if that makes sense. Like C, D, things like that. But actually no, I'm contradicting myself cause like 1, 3, 1 to 7 like really helps. So I don't think so actually. No, no.

MODERATOR

I'm gonna ask this next question quite generally. What do you feel you've gained in the process of doing this course, if anything? Uh, Participant D, do you want to get in on this, maybe?

PARTICIPANT D

Uh, I definitely think I am a lot more secure now with, say if I was to be learning a piece of music, uh, in say like, you know, the rehearsal for a show. Um, I still think just because of how musical like in terms of like my ear and things like that, I would still struggle learning something without any context. But I think if I said to the MD and I was like, “oh, could I please have a notebash for say, you know, bars 5 to 13” and he played it and had a rough idea, the level that I would be able to pick that up and understand the rhythms and the, uh, the use of legato or staccato or where, you know, the intervals as well would be so much better, but again, that's, that is still a big win for me cause I still think, you know, you're either someone that can look at a piece of music, get the first note and then just sing it as if there's no issues. But obviously that depends on how, you know, musically, talented you are, I guess. Cause it is I guess to a degree how easy you find it. But I think given in, if, if I had some context behind it with it would be super helpful. Um, with rhythms pitching and all the other stuff as well.

MODERATOR

So, so if, I mean, if, if I'm, if I'm hearing you properly, it's, it's, it's faster pickup, uh, and ability to see more in the score as an aid of reference?

PARTICIPANT D

Yeah, a faster and a more detailed pickup.

MODERATOR

Great. Great stuff. Participant C, what do you think?

PARTICIPANT C

I think I've gained the skill a little bit. Um, I wouldn't be able to just get a starting note and just go for it, but I'd be able to work everything out slowly and then go "Okay. I know briefly what that is". So, maybe like a night before rehearsal or something, I'd be able to like go through it and, if I had a starting note, I'd be able to go through it and then, um, yeah, I probably would be prepared for the rehearsal the next day, maybe. So I think it is, I think I've gained a lot from doing the course and I think it's definitely gonna help in the future.

MODERATOR

If there were a Level Two version of the course, what do you think it would take to get you over that dividing line of "I absolutely could just pick it up first time round?" Or is it, is it a 'more time' thing or is it a 'more detail'?

PARTICIPANT C

Um, I think, I think it's a time thing. Repetition and maybe just doing more of like the repetition of looking at different songs and then highlighting "Oh, I'm going wrong here" and then fixing that and then carrying on. And then once that's probably done then I should be like a sight singer, which is scary but it's probably never gonna happen. But I've got like the skills to actually do it. I'll be able to do it, but I'll be able to do it slowly, not fast.

MODERATOR

Great stuff. Participant D?

PARTICIPANT D

Participant C, just what you just, Participant C just said something that made me think actually, uh, when you said, uh, anything about what would push you to the next level or, or anything missing? I think the main thing that would be stopping me from being able to

sight sing just like that is when we touched on, uh, seconds, thirds, fifths, fourths, uh, there was like, uh, dissonance, uh, harmonious or the hollow sounding one. That's obviously something that I just struggle with generally of being able to recognise. I can hear it usually if it's, you know, a third or a fifth, but I can't always tell if it is a third or a fifth. I know if it's dissonant or harmonious or hollow, but actually telling what it is is something I struggle with. So I think had I been a lot more secure in that everything else would've fallen into place. But I think it is one of the main things that is like stopping the progress from moving a lot faster than like I'd like it to.

MODERATOR

Faster intervallic recognition.

PARTICIPANT D

Yeah.

MODERATOR

Nice. Um, Participant A, have you anything to say to this?

PARTICIPANT A

I think that I like almost directly sort of agree with Participant D. I find that I'm a lot more comfortable now in like, just being able to handle a piece of music and understand where it's going. I like had no clue about like minims, semibreves and things like that before. And I think rhythm has been like the most helpful thing that I've gained out of it and especially right now doing prep and tech, it's been really helpful that I can like look at 12 songs and then sort of, when I'm singing them, see the music in my head and think where it's been going. And with the learning, I found that like this end of the year because I know a bit more, but it's been easier to just quickly whizz through the sheet music and then sing it and that know it's going to be more like no accurate and um, like pitch accurate than before. Um, but yeah, I think definitely being more comfortable with music is something that's been gained.

MODERATOR

Nice stuff. Um, and the final question really is any final thoughts or comments that you'd like to make? Participant B?

PARTICIPANT B

I don't know if this makes sense, but I've gained concentration and awareness. I learned to sing by literally copying someone else, so I very much learn a song by hearing what it sounds like and trying to recreate that in a way. I've literally noticed myself, like, I'll be in a harmony class and I'm actually being aware of what it's meant to be and like concentrating on what it needs to be rather than just being like "Oh, I think that's what it was, let me try and recreate that". I think having that skill and now another skill and putting them together has been really good. It's been such a "wow" moment to be like "Okay, there's another way". And having that and that together, it's almost like having a bit of a safety net. Well, if I can't get it from that, then looking at it is going to help me get there which has been so helpful. I don't know, it's almost just meant like in class I'm way more concentrated into getting it and into trying to **understand what's actually on the paper rather than just almost being a bit distant because I'm waiting for it to like just memory going.**

MODERATOR

I'm picking up what you said. To what extent is it a "I've got an increased awareness and more skill to apply rather than I can suddenly click my fingers and do it all perfectly first time?"

PARTICIPANT B

See I don't think I could do it first time, but it's definitely more of like a safety net thing for me. Obviously, I think because I've been using the other skill my whole life that's obviously way more comfortable and familiar to me. So it's almost like something that I can, if I'm

struggling I step back and I have this now. It's almost like just having like something reliable in the background to like jumpstart if there's an issue.

MODERATOR

Lovely, lovely stuff. And any other final thoughts from anyone in the, in the room?

Participant A? Yeah, go for it!

PARTICIPANT A

I think that I have realised how much that is like a sort of thing that happens on the back burner because during this conversation, I've just thought about the amount of times when I've been holding sheet music or **working with songs recently where it's gotten so much easier**. Like it's awfully like swing-esque. I feel like I can, I would catch myself memorising like two harmonies and songs because I could like sort of see the notes in my head, if that makes sense. But yeah, I think it is one of those things where like it's just constantly working. Is that a thing that now it just happens.

MODERATOR

Lovely stuff. Any other final thoughts or views that we've not yet talked about? Participant B? Go for it.

PARTICIPANT B

Sorry, I've just gone back to like the very first question of why we did this. I think, being truthful, I also think it was like, it's a free opportunity and I think that was very much something, being a hundred percent honest, that intrigued me. [Laughs uncomfortably]

MODERATOR

No, I'm sure!

PARTICIPANT B

A lot of private tuition and things are, are really expensive and not everyone's in the position to go and just get them. Do you know what I mean? I think like being really truthful, I was like, it's free, so I'll do it because that opportunity does not come up very often. So I think like that was yeah, like a really interesting point. Like if people would learn it if you still had to pay for it sort of thing.

MODERATOR

And to what, to what extent did the one-to-one delivery make things easier or harder? That's a question that's actually not one of my questions, but it's one I feel I should ask actually as has come up.

PARTICIPANT B

Um, I think it was helpful being one-to-one cuz you could personalise it to what would help me. Like, I would always forget to use my hand gestures and then you'd be like "if you do this it helps" and it did, whereas if you have other people... to notice what they're doing and how it works for them I think would be more difficult. But I think doing it with other people would also really help you understand, not that it really matters, but how you are coming along. Because not knowing what everyone else is doing, I didn't know if I was the worst person on this whole course and you'd be like, "Oh my god, you can't do any of it". So almost just being able to measure how successful or unsuccessful you're being in the process... kind of having the comparison, even though you shouldn't compare, would probably be quite reassuring if you're doing well, I guess.

MODERATOR

Yeah. A sense of standardisation I suppose. Um, and any, any other thoughts about the uh, the one-to-one delivery as a potential benefits or, or limitations? Participant D? Go for it!

PARTICIPANT D

I do, I, I do think it is really helpful, but it would also be, obviously if you were in person it would be nice to try this out in a harmony situation. Say if you had groups of four or five people and learning sight singing for, you know, a four or five part harmony would be also if you were in person a really good way to sort of start putting it into actual practice. So yeah, I think it does it, it works great as a standalone one-on-one. I don't think it would work as well if it was just in groups, but I think it's nice to have the option of pairing groups but as just what I think it is still really beneficial to have it one-on-one. But if you can try with other people it would be good.

MODERATOR

Participant A, you have anything like to add or Participant C maybe?

PARTICIPANT C

I think Participant D covered everything that I was thinking of. As well, the free part did draw me in as well. Good opportunity, you know. But, yeah, I think everybody's covered everything that I've also thought of. I was gonna say the one-to-one I probably would prefer because I can then concentrate on myself, if you know what I mean? Instead of going "Oh, what are they doing? What are they doing?" I can just go "right, okay, this is what I'm doing wrong and I need." So I prefer doing courses like this in person because then I can just hone in and concentrate.

MODERATOR

Participant A, what, what's your view on this?

PARTICIPANT A

I think it being one-to-one as well, like completely eliminates sort of like the fear of failure. You're not really getting embarrassed. I'm sure for you it's like you're thinking "please fail. so there's something to work on"; so it just feels like a, like safe environment completely. I didn't even think about it, but like what Participant D said about working in a harmony situation is like a fantastic idea as well, though, because then if there's a melody and then fitting harmonies around it, you can sort of like see how you could find that as well, sort of around.

MODERATOR

Certainly. Participant D, go for it!

PARTICIPANT D

Sorry, one last thing. I know I'm holding everyone up.

MODERATOR

No, not at all!

PARTICIPANT D

If this was like an actual course and you wanted to market it in a certain way and also if you wanted to make it beneficial... For me personally, I think a lot of people would be taking this with the idea in mind. As a third year, now I know how quickly you can get sheet music for an audition and if you're not musical it's like "shit". So it would be a good idea to maybe look at people's casting one-on-one and be like, right, "Okay Participant D, so

you've got tonight to learn "Dancing Through Life" from *Wicked* and then we're gonna sing it tomorrow. And then I sing it through and we go, "Okay, this was good, this was not good. This is what we need to work on. I'm gonna set you another piece of sheet music with that in mind. Come back with it tomorrow or next week or whatever and work on those things." Because I really struggled to take interest in things if there's no real world application, so that's what really interested me about this. I'm gonna need to learn to learn music quickly. And, you know, tailoring it to someone's castability is a really good way to get people's interest, especially if you wanna start, you know, you're obviously charging money for it as an actual course. It is needed, you know, so I think that would be really, really helpful way to actually make the course something that people need. Do you know what I mean? Not like, "Oh it'd be nice to do that" like "Oh, I need to do that course". Do you know what I mean?

MODERATOR

Perfect. That's great. Any final thoughts very generally from anyone? [ALL confirm "No"] Well then, before I stop the recording and dismiss everyone, I just want say thank you very much for your thoughts and your time. It's very valuable - thank you very much indeed!

APPLICATION FOR ETHICAL APPROVAL

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

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

4	Institute/Academic Discipline/Centre:	WAPPAR
5	Campus:	Carmarthen
6	E-mail address:	benlevy220@yahoo.com
7	Contact Telephone Number:	7547092916
For students:		
8	Student Number:	2129086
9	Programme of Study:	MA in Professional Practice (Voice Pedagogy)
10	Director of Studies/ Supervisor:	Nick Samuel

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

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

SECTION D: External Collaborative Research Activity

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

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

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

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

SECTION E: Details of Research Activity

1	Indicative title:	Could a programme using somatic and visual aid be effective in facilitating rhythmic and interval recognition in drama school students who cannot sight-read?			
2	Proposed start date:	30th March 2023	Proposed end date:	6th July 2023	
3	Introduction to the Research (maximum 300 words) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the three points below: <i>Purpose of Research Activity</i> <i>Proposed Research Question</i> <i>Aims of Research Activity</i> <i>Objectives of Research Activity</i> Demonstrate, briefly, how Existing Research has informed the proposed activity and explain <i>What the research activity will add to the body of knowledge</i> <i>How it addresses an area of importance.</i>				
4	Purpose of Research Activity The purpose of the research activity is to develop an effective training programme to successfully train singers and musical theatre performers, both in training and working professionally, to sight read vocal lines for themselves. This is a skill sadly lacking in the professional musical theatre world, and will equip singers to pick up new melodic and harmonic material in more detail and more efficiently.				
5	Research Question Could a programme using somatic and visual aid be effective in facilitating rhythmic and interval recognition in drama school students who cannot sight-read?				

6	Aims of Research Activity This project is designed to successfully develop core sight reading skills with a view to training musical theatre or singing students and professionals to better prepare themselves when learning new melody and harmony lines with speed as they move through their careers.
7	Objectives of Research Activity - To gain a fuller understanding of the methods employed in the teaching of sight reading to singers and musical theatre performers. - To understand the effectiveness of this training from the student perspective. - To analyse and explore pre-existing sight reading training models and adapt for the specific needs of musical theatre performers and singers. - To liaise with colleagues who teach sight reading as part of the existing drama school programmes and assess the effectiveness of the training from their perspective.
8	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that may be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed.
9	My constructivist position on the nature of singers and their ability to sight-read is that everyone has different prior experience, exposure to and perception of sight reading, which therefore means that individuals will experience growth in different ways. In order to capture balanced and effective data, therefore, I intend to employ a mix of quantitative and qualitative data forms, including: 1. Surveys - I anticipate beginning the research process with a survey (distributed and filled in using SurveyMonkey) for current drama school students, recent graduates and professionals to provide a broad idea of general perceptions of sight reading, ability to read at sight and the effectiveness of current training. 2. Questionnaires - Once 6-10 participants have been selected, they will be asked to answer questionnaires, which will provide useful qualitative data to inform me about previous experience, perception and confidence with sight reading and the participants' relationships with same. 3. Audio/Visual Recordings - Once the participants have submitted their questionnaires, the training programme can begin. Throughout this process, audio and visual recordings will be taken to assess initial reading ability and to track progress of intervalic and rhythmic accuracy when given stimuli to respond to. The recordings will be stored as qualitative data at the beginning and end of the process and regularly throughout the research period. 4. Focus Group - Once the full sight reading training programme has been delivered, I intend to close the research progress with a focus group of the 6-10 participants alone (most probably online) in order to consolidate the questionnaire data they supplied before starting the training programme and to explore those initial perceptions in more depth and the impact of the training programme.

10	Location of research activity Identify all locations where research activity will take place.
11	For the purpose of this project, I anticipate that research activity will take place in an independent teaching studio and/or using online platforms such as ZOOM, making it possible to connect with students across the UK in the making of this project.
12	Research activity outside of the UK If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants.
13	N/A

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

SECTION F: Scope of Research Activity

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

13	Administration of any substance, agent or placebo?	☐	☒
14	Working with live vertebrate animals?	☐	☒
15	Other primary data collection methods, please explain in this box For example, 'focus groups'. Please indicate the type of data collection method(s) in this box and tick the accompany box.		
16	Details of any other primary data collection method: Primary data collection methods could include questionnaires, focus groups, interviews, which will be used throughout the duration of the process.	☐	☐

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

1	Who are the intended participants:	YES	NO
2	Students or staff at the University?	☐	☒
3	Adults (over the age of 18 and competent to give consent)?	☒	☐
4	Vulnerable adults?	☐	☒
5	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
6	Prisoners?	☐	☒
7	Young offenders?	☐	☒
8	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
9	People engaged in illegal activities?	☐	☒
10	Others (please identify specifically any group who may be unable to give consent) please indicate here and tick the appropriate box.		
11	Other – please indicate here: Complete this only if your participants cannot give consent. This includes animals.	☐	☒

12	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
13	How many participants are expected?	I expect to work with a small cohort of six to ten participants on an individual basis.
14	Who will the participants be?	The participants will be adult (over the age of 18) students of singing and musical theatre singing.

15	How will you identify the participants?	For the initial survey, I intend to encourage responses from a mixture of current students (who I will target by sending an email to the student body to their college email addresses with a link to SurveyMonkey) and musical theatre graduates and professionals (who I will target by posting the same SurveyMonkey link via Facebook forums). The 6-10 students I intend to work with individually will be selected from the student bodies of colleges in which I teach and/or from my own private teaching practice. The students will be able singers with secure and accurate pitch and intonation, but with poor or little experience and ability to sing at sight (determined by assessment).
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16	Information for participants:	YES	NO	N/A
17	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐
18	Will you tell participants that their participation is voluntary?	☒	☐	☐
19	Will you obtain written consent for participation?	☒	☐	☐
20	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
21	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
22	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
23	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
24	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
25	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
26	If NO to any of above questions, please give an explanation			
27	You should be able to tick YES for all of these questions. If not, then explain why not in this box. <i>(this box should expand as you type)</i>			

28	Information for participants:	YES	NO	N/A
29	Will participants be paid?	☐	☒	☐
30	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
31	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
32	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
33	If YES to any question, please provide full details			
34	The individual sight reading sessions will include online delivery via ZOOM. I therefore anticipate the use of laptop/computers for both myself and my participants and audio/visual recordings of the work done in the sessions.			

SECTION H: Anticipated Risks

1	Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.
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2	Full risk assessment completed and appended?		Yes	☐
			No	☒
3	Risks to participants For example: emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information			
4	Risk to Participant: I will be recording the focus group and interviews and transcribing the data so there will be the risk of some personal data disclosed. Participation in the training could present a risk of embarrassment, should the participants feel they are performing poorly.	<i>How will you mitigate the Risk to Participant</i> I will mitigate this risk by ensuring I use a code for all the participants and having all data stored on my password secured computer of which only I have access. I will mitigate this risk by assuring all participants of their complete anonymity and by taking steps to ensure that any audio/video footage taken can be seen by only myself and the participant themselves.		
5	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities			
N/A				
6	Risks to investigator For example: personal safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest			
	Risk to Investigator: Risk of conflict of interest if accused of attempting to criticise colleagues in their ability to teach sight reading using currently employed methods and syllabi. Risk of involving too many participants in the research.	<i>How will you mitigate the Risk to Investigator:</i> I intend to mitigate this risk by making any findings fully available to all and by working with colleagues currently teaching sight reading to gain their perspective. I intend to mitigate this risk by capping the number of participants to ten. These will be selected on a first-come-first-served basis.		
7	University/institutional risks For example: adverse publicity, financial loss, data protection			
	Risk to University: The risk to the University would be one of data protection.	<i>How will you mitigate the Risk to University:</i> I intend to mitigate this risk by coding all data to ensure anonymity and storing it solely on a specific account on my personal computer which is password protected and for my use only. All data will be destroyed at the end of the project.		
8	Disclosure and Barring Service			

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

SECTION I: Feedback, Consent and Confidentiality

1	Feedback What de-briefing and feedback will be provided to participants, how will this be done and when?
	Participants will be given feedback on their individual progress on an ongoing basis and will be given feedback and marks on their final assessment on the last of the individual sessions. All participants will be given an email address for the principal researcher in order to make ask any further questions or voice any concerns post-research.
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
	All participants will be required to sign a consent form prior to commencing their individual sessions, to confirm that they fully understand the research being undertaken and that they are happy to be involved.
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	Whilst assessment records of the test results may be used as quantitative data in this research project, participants will always remain anonymous in any and all published materials and documentation.

SECTION J: Data Protection and Storage

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

1	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
	<i>"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.</i>	☒	☐
2	If YES, provide a description of the data and explain why this data needs to be collected:		
	The beginning of the process will involve participants signing consent forms to confirm that they know and understand their contribution and that they are happy to be involved. Quantitative evidence in the form of video and/or audio responses to given musical stimulus will be an important data collection method, and I will also require the participants' email addresses (or a specific one set up for this purpose if desired by the participant) in order to provide links for any ZOOM meeting or provide requested feedback.		

3	Does it involve special category data (as defined by the GDPR)?	YES	NO
	“Special category data” means sensitive personal data consisting of information as to the data subjects’ – (a) racial or ethnic origin, (b) political opinions, (c) religious beliefs or other beliefs of a similar nature, (d) membership of a trade union (within the meaning of the Trade Union and Labour Relations (Consolidation) Act 1992), (e) physical or mental health or condition, (f) sexual life, (g) genetics, (h) biometric data (as used for ID purposes),	☐	☒
4	If YES, provide a description of the special category data and explain why this data needs to be collected:		
	N/A		

5	Will the research activity involve storing personal data and/or special category data on one of the following:	YES	NO
6	Manual files (i.e. in paper form)?	☒	☐
7	University computers?	☐	☒
8	Private company computers?	☐	☒
9	Home or other personal computers?	☒	☐
10	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
11	“Cloud” storage or websites?	☐	☒
12	Other – specify:	☐	☐
13	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of password protection, encryption, anonymisation and pseudonymisation:		
	All data will be password protected and stored securely on my personal MacBook Pro laptop which is accessible only by me. Audio/visual data will be transcribed and shown to participants to confirm accuracy. Any USB sticks used to store or transfer data will be password protected. All participants will be given a unique identifier to ensure confidentiality and this list will also be kept securely in the password protected folder.		
14	All Data Storage		
15	Will the research activity involve any of the following activities:	YES	NO
16	Electronic transfer of data in any form?	☐	☒

17	Sharing of data with others at the University?	☐	☒
18	Sharing of data with other organisations?	☐	☒
19	Export of data outside the European Union or importing of data from outside the UK?	☐	☒
20	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
21	Publication of data that might allow identification of individuals?	☐	☒
22	Use of data management system?	☐	☒
23	Data archiving?	☐	☐
24	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and DPA (and/or any international equivalent):		
	All data will be encrypted and held on my personal MacBook Pro laptop, which will be password protected and accessed by myself only. All data transfers will be encrypted and password protected. All participants will be given a unique identifier to ensure confidentiality and this list, too, will be stored securely in the password protected folder. All data will be deleted at the end of the project. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and, if requested, will be removed and not used as part of the research.		
25	List all who will have access to the data generated by the research activity:		
	The principal researcher (myself) only.		
26	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	The principal researcher (myself) only.		
27	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage on my personal MacBook Pro laptop which will not be shared. The data will not be transferred too any computers, laptops or suchlike in the public domain. The data will be stored until the completion of the project and then deleted.		
28	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. <i>(Most relevant to academic staff)</i>		

	N/A		
29	Confirm that you have read the UWTSD guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☒
		NO	☐
30	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☒
		NO	☐

SECTION K: Declaration

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

For STUDENT Submissions:

32	Director of Studies/ Supervisor:		Date:
33	Signature:		

For STAFF Submissions:

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

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

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

RESEARCH STUDENTS AND STAFF ONLY

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

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

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

Application Process

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

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

Notes for guidance in completion of this form

Section A: About You

Please complete all relevant sections

Section B: Approval for research activity

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

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

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

Section C: External Ethical Guidance materials

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

Section D: External Collaborative Research Activity

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

Section E: Details of Research Activity

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

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

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

Proposed Methods: the Ethical approval process seeks to ensure that you understand the methods that are intended, and that the implementation of those methods will be appropriate and without unnecessary

impact on respondents. This section must explain how the methods described will lead to the collection of necessary and sufficient data, but not excessive data. Please be specific.

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

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

Section F: Scope of Research Activity

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

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

Section G: Intended Participants

Please tick all categories that might apply.

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

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

Section H: Anticipate Risks

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

Risk to participants Think very carefully about how your actions/questions/discussions might affect the people you are involving as participants. You might identify the risk as small but it would still be a risk. Many types of question have the potential to make respondents less content with their life / job; you need to recognise and try to ameliorate any such effects

If these are business owners, time with you may reduce profit.

In some locations physical risk is very real to both participants and yourself, please consider this.

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

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

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

- confidentiality; lack of informed consent; misuse of personal data; and abuse of research subjects or material
- improper dealing with allegations of misconduct: failing to address possible infringements such as attempts to cover up misconduct and reprisals against whistle-blowers

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

Section I: Feedback, Consent and Confidentiality

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

Informed consent: Draft letter / e-mail / or heading (or footer) section of questionnaire must be approved by DoS/supervisor (if research student), supervisor/module tutor if taught student, or Academic Director / Assistant Dean if a member of staff.

Confidentiality/Anonymity. Explain clearly how you will ensure confidentiality and anonymity.

Section J: Data Protection and Storage

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

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

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

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

Section K: Declaration

Ensure the appropriate countersignatures have been provided

Look carefully at the checklist and ensure that you comply with and tick all that are relevant to your research.

APPENDIX 7 - Questionnaire Responses

#1

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 5:54:23 AM
Last Modified: Monday, April 24, 2023 5:55:16 AM
Time Spent: 00:00:53
IP Address: 31.52.35.187

Page 1

Q1 I graduated drama school within the last 5 years.

What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Not at all confident
How confident were you in singing prior to commencing training?

Q5 Not at all confident
How confident were you in reading music prior to commencing training?

Q6 Not at all confident
How confident were you with sight reading prior to commencing training?

Q7 Somewhat disagree
Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#2

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 6:02:45 AM
Last Modified: Monday, April 24, 2023 6:03:59 AM
Time Spent: 00:01:13
IP Address: 86.18.40.217

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 Other (e.g. LCM, Trinity, ABRSM or similar diploma/graded examinations)
What is your highest level of musical theatre qualification?

Q3
If "Other", please specify

N/A

Q4 Not so confident
How confident were you in singing prior to commencing training?

Q5 Not so confident
How confident were you in reading music prior to commencing training?

Q6 Not at all confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree
Sight reading was taught in a class setting as part of my training.

Q8**Strongly disagree**

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#3

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 6:07:07 AM
Last Modified: Monday, April 24, 2023 6:07:43 AM
Time Spent: 00:00:35
IP Address: 77.103.182.185

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Very confident
How confident were you in singing prior to commencing training?

Q5 Somewhat confident
How confident were you in reading music prior to commencing training?

Q6 Not at all confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree
Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#4

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 6:26:57 AM
Last Modified: Monday, April 24, 2023 6:34:26 AM
Time Spent: 00:07:29
IP Address: 79.173.170.234

Page 1

Q1 I graduated drama school within the last 5 years.
What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Not at all confident
How confident were you in singing prior to commencing training?

Q5 Not at all confident
How confident were you in reading music prior to commencing training?

Q6 Not at all confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree
Sight reading was taught in a class setting as part of my training.

Q8 Somewhat disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Disagree**

Sight reading was formally assessed as part of my training.

Q10**Disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

Sight reading was always something my lecturers strongly recommended we learn but never actually taught us... Which is kind of ironic considering the tuition you are paying for.

I will say that not being able to sight read does indeed put you into a disadvantage during auditions, workshops etc.

its important for musical theatre actors to know this yet it it was never really an important part of the curriculum - makes you feel as though you were never set up for success.

#5

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 6:33:34 AM
Last Modified: Monday, April 24, 2023 6:34:39 AM
Time Spent: 00:01:04
IP Address: 146.90.124.52

Page 1

Q1 I graduated drama school more than 5 years ago.
What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Very confident
How confident were you in singing prior to commencing training?

Q5 Not so confident
How confident were you in reading music prior to commencing training?

Q6 Not so confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree
Sight reading was taught in a class setting as part of my training.

Q8 Somewhat disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

I teach in FE musical theatre and we have zero theory or musicianship lessons....I self taught after graduating.

#6

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 6:43:01 AM
Last Modified: Monday, April 24, 2023 6:43:57 AM
Time Spent: 00:00:56
IP Address: 79.66.35.131

Page 1

Q1 I graduated drama school within the last 5 years.

What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Somewhat confident
How confident were you in singing prior to commencing training?

Q5 Somewhat confident
How confident were you in reading music prior to commencing training?

Q6 Somewhat confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree
Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#7

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 6:45:31 AM
Last Modified: Monday, April 24, 2023 6:46:43 AM
Time Spent: 00:01:12
IP Address: 2.120.23.81

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 Other (e.g. LCM, Trinity, ABRSM or similar diploma/graded examinations)
What is your highest level of musical theatre qualification?

Q3
If "Other", please specify
IDTA examinations

Q4 Somewhat confident
How confident were you in singing prior to commencing training?

Q5 Not so confident
How confident were you in reading music prior to commencing training?

Q6 Not so confident
How confident were you with sight reading prior to commencing training?

Q7 Somewhat agree
Sight reading was taught in a class setting as part of my training.

Q8**Disagree**

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Disagree**

Sight reading was formally assessed as part of my training.

Q10**Disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#8

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 6:55:43 AM
Last Modified: Monday, April 24, 2023 6:57:43 AM
Time Spent: 00:01:59
IP Address: 2.26.68.93

Page 1

Q1 I graduated drama school within the last 5 years.

What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Somewhat confident
How confident were you in singing prior to commencing training?

Q5 Not at all confident
How confident were you in reading music prior to commencing training?

Q6 Not at all confident
How confident were you with sight reading prior to commencing training?

Q7 Somewhat agree
Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Agree**

Sight reading was formally assessed as part of my training.

Q10**Somewhat disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

Sight singing should have been prioritised more especially when time table gets busy.

#9

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 7:02:43 AM
Last Modified: Monday, April 24, 2023 7:04:18 AM
Time Spent: 00:01:34
IP Address: 82.14.111.199

Page 1

Q1 I graduated drama school within the last 5 years.

What is your drama school background?

Q2 MA/PGDip in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Extremely confident

How confident were you in singing prior to commencing training?

Q5 Extremely confident

How confident were you in reading music prior to commencing training?

Q6 Extremely confident

How confident were you with sight reading prior to commencing training?

Q7 Disagree

Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Disagree**

Sight reading was formally assessed as part of my training.

Q10**Disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

I was fortunate to have a classical music background so sight reading is no issue for me but there was NO sight-reading training in the MA I was on. There was a small amount of theory but that wasn't enough

#10

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 8:09:10 AM
Last Modified: Monday, April 24, 2023 8:09:49 AM
Time Spent: 00:00:39
IP Address: 90.204.127.220

Page 1

Q1 I graduated drama school more than 5 years ago.

What is your drama school background?

Q2 MA/PGDip in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Somewhat confident

How confident were you in singing prior to commencing training?

Q5 Extremely confident

How confident were you in reading music prior to commencing training?

Q6 Extremely confident

How confident were you with sight reading prior to commencing training?

Q7 Disagree

Sight reading was taught in a class setting as part of my training.

Q8 Disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#11

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 8:21:33 AM
Last Modified: Monday, April 24, 2023 8:41:27 AM
Time Spent: 00:19:53
IP Address: 195.10.99.101

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Not so confident
How confident were you in singing prior to commencing training?

Q5 Very confident
How confident were you in reading music prior to commencing training?

Q6 Somewhat confident
How confident were you with sight reading prior to commencing training?

Q7 Disagree
Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#12

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 8:47:49 AM
Last Modified: Monday, April 24, 2023 8:50:18 AM
Time Spent: 00:02:29
IP Address: 86.22.220.76

Page 1

Q1 I graduated drama school more than 5 years ago.

What is your drama school background?

Q2 MA/PGDip in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Very confident

How confident were you in singing prior to commencing training?

Q5 Extremely confident

How confident were you in reading music prior to commencing training?

Q6 Extremely confident

How confident were you with sight reading prior to commencing training?

Q7 Agree

Sight reading was taught in a class setting as part of my training.

Q8 Disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly agree**

Sight reading was formally assessed as part of my training.

Q10**Disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

I went to drama school after an Oxbridge choral scholarship so already sight sang to a professional level. There was a bit of coaching and an assessment at the end of the year but I doubt it equipped anyone to go out as a session level sight reader who wasn't already... This was in 2004-5 though

#13

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 8:48:40 AM
Last Modified: Monday, April 24, 2023 8:50:54 AM
Time Spent: 00:02:13
IP Address: 86.89.98.150

Page 1

Q1 I graduated drama school more than 5 years ago.

What is your drama school background?

Q2 MA/PGDip in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Somewhat confident

How confident were you in singing prior to commencing training?

Q5 Very confident

How confident were you in reading music prior to commencing training?

Q6 Very confident

How confident were you with sight reading prior to commencing training?

Q7 Somewhat agree

Sight reading was taught in a class setting as part of my training.

Q8 Disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Agree**

Sight reading was formally assessed as part of my training.

Q10**Agree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

I did other professional music studies (clarinet, conducting, composition) before starting my professional MT training

#14

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 8:53:18 AM
Last Modified: Monday, April 24, 2023 8:54:39 AM
Time Spent: 00:01:20
IP Address: 84.66.67.196

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Somewhat confident
How confident were you in singing prior to commencing training?

Q5 Somewhat confident
How confident were you in reading music prior to commencing training?

Q6 Not at all confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree
Sight reading was taught in a class setting as part of my training.

Q8 Somewhat disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#15

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 9:08:15 AM
Last Modified: Monday, April 24, 2023 9:09:25 AM
Time Spent: 00:01:09
IP Address: 192.25.139.1

Page 1

Q1 I graduated drama school more than 5 years ago.

What is your drama school background?

Q2 MA/PGDip in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Very confident

How confident were you in singing prior to commencing training?

Q5 Extremely confident

How confident were you in reading music prior to commencing training?

Q6 Extremely confident

How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree

Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

I was trained as a pianist from a young age so my sight reading abilities all stem from that. I received no sight singing training per se in my studies.

#16

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 9:23:50 AM
Last Modified: Monday, April 24, 2023 9:24:36 AM
Time Spent: 00:00:46
IP Address: 82.132.214.66

Page 1

Q1 I graduated drama school more than 5 years ago.

What is your drama school background?

Q2 MA/PGDip in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Extremely confident

How confident were you in singing prior to commencing training?

Q5 Extremely confident

How confident were you in reading music prior to commencing training?

Q6 Extremely confident

How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree

Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#17

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 10:19:03 AM
Last Modified: Monday, April 24, 2023 10:20:41 AM
Time Spent: 00:01:38
IP Address: 92.40.213.173

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Somewhat confident
How confident were you in singing prior to commencing training?

Q5 Very confident
How confident were you in reading music prior to commencing training?

Q6 Somewhat confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree
Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#18

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 10:59:52 AM
Last Modified: Monday, April 24, 2023 11:00:47 AM
Time Spent: 00:00:54
IP Address: 82.132.235.34

Page 1

Q1 I graduated drama school more than 5 years ago.

What is your drama school background?

Q2 MA/PGDip in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Somewhat confident

How confident were you in singing prior to commencing training?

Q5 Somewhat confident

How confident were you in reading music prior to commencing training?

Q6 Somewhat confident

How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree

Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#19

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 11:34:50 AM
Last Modified: Monday, April 24, 2023 11:39:42 AM
Time Spent: 00:04:52
IP Address: 217.44.107.94

Page 1

Q1 I graduated drama school more than 5 years ago.

What is your drama school background?

Q2 Other (e.g. LCM, Trinity, ABRSM or similar diploma/graded examinations)
What is your highest level of musical theatre qualification?

Q3
If "Other", please specify

Level 4 Diploma in Teaching Theatre Arts (Trinity)

Also did a 1 year full time MT intensive year to prepare for drama school auditions

Q4 Very confident
How confident were you in singing prior to commencing training?

Q5 Not at all confident
How confident were you in reading music prior to commencing training?

Q6 Not at all confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree
Sight reading was taught in a class setting as part of my training.

Q8**Strongly disagree**

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

Very little coverage of music theory at all. The students who already played an instrument were nurtured and encouraged more than those with no musical instrument or theory experience.

#20

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 12:38:34 PM
Last Modified: Monday, April 24, 2023 12:40:08 PM
Time Spent: 00:01:33
IP Address: 82.132.212.211

Page 1

Q1 I graduated drama school more than 5 years ago.

What is your drama school background?

Q2 MA/PGDip in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Somewhat confident

How confident were you in singing prior to commencing training?

Q5 Not so confident

How confident were you in reading music prior to commencing training?

Q6 Not at all confident

How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree

Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

Sight/music reading wasn't at all part of my training programme

#21

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 1:17:21 PM
Last Modified: Monday, April 24, 2023 1:18:00 PM
Time Spent: 00:00:39
IP Address: 80.233.53.101

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 Level 4 in Musical Theatre (BTEC, CertHE, Extended Diploma)
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Somewhat confident
How confident were you in singing prior to commencing training?

Q5 Somewhat confident
How confident were you in reading music prior to commencing training?

Q6 Somewhat confident
How confident were you with sight reading prior to commencing training?

Q7 Disagree
Sight reading was taught in a class setting as part of my training.

Q8 Disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Disagree**

Sight reading was formally assessed as part of my training.

Q10**Disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#22

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 3:58:45 PM
Last Modified: Monday, April 24, 2023 4:01:00 PM
Time Spent: 00:02:15
IP Address: 92.151.137.137

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 Level 3 in Musical Theatre (BTEC)

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Somewhat confident

How confident were you in singing prior to commencing training?

Q5 Very confident

How confident were you in reading music prior to commencing training?

Q6 Somewhat confident

How confident were you with sight reading prior to commencing training?

Q7 Disagree

Sight reading was taught in a class setting as part of my training.

Q8 Disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

I did a lot of sight reading prior to starting drama school, but don't remember being taught any in class. We did a bit of work on reading music, but it wasn't comprehensive

#23

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Monday, April 24, 2023 4:37:56 PM
Last Modified: Monday, April 24, 2023 4:43:22 PM
Time Spent: 00:05:25
IP Address: 86.18.16.127

Page 1

Q1 I graduated drama school more than 5 years ago.
What is your drama school background?

Q2 MA/PGDip in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Extremely confident
How confident were you in singing prior to commencing training?

Q5 Somewhat confident
How confident were you in reading music prior to commencing training?

Q6 Not so confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly agree
Sight reading was taught in a class setting as part of my training.

Q8 Disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Agree**

Sight reading was formally assessed as part of my training.

Q10**Somewhat agree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

Our sight reading training was as part of "music theory" training but it was mostly sight singing. We were taught using solfege.

#24

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, April 25, 2023 2:49:12 AM
Last Modified: Tuesday, April 25, 2023 2:49:49 AM
Time Spent: 00:00:36
IP Address: 92.40.218.4

Page 1

Q1 I graduated drama school more than 5 years ago.
What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Very confident
How confident were you in singing prior to commencing training?

Q5 Extremely confident
How confident were you in reading music prior to commencing training?

Q6 Extremely confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree
Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#25

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, April 25, 2023 5:07:53 AM
Last Modified: Tuesday, April 25, 2023 5:10:36 AM
Time Spent: 00:02:42
IP Address: 131.227.23.35

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 MA/PGDip in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Very confident

How confident were you in singing prior to commencing training?

Q5 Very confident

How confident were you in reading music prior to commencing training?

Q6 Somewhat confident

How confident were you with sight reading prior to commencing training?

Q7 Disagree

Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

Sight reading was not looked at at all as part of my MT MA training. It was luck if you had prior knowledge and experience and though I count myself as probably "good enough" at it for MT, others in my class are not so fortunate.

#26

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, April 25, 2023 6:35:45 AM
Last Modified: Tuesday, April 25, 2023 6:40:50 AM
Time Spent: 00:05:05
IP Address: 31.54.79.191

Page 1

Q1 I graduated drama school more than 5 years ago.

What is your drama school background?

Q2 Other (e.g. LCM, Trinity, ABRSM or similar diploma/graded examinations)
What is your highest level of musical theatre qualification?

Q3
If "Other", please specify

Mine was just at one year intensive at the time with no qualification but I do have my BMus honours music degree too

Q4 Extremely confident
How confident were you in singing prior to commencing training?

Q5 Extremely confident
How confident were you in reading music prior to commencing training?

Q6 Extremely confident
How confident were you with sight reading prior to commencing training?

Q7 Somewhat disagree
Sight reading was taught in a class setting as part of my training.

Q8**Somewhat disagree**

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Disagree**

Sight reading was formally assessed as part of my training.

Q10**Somewhat disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

As my training was a one year course they provided us with once a week music theory classes but I feel it wasn't enough for students with no prior training in music. It could have been more detailed and an extra class or split into smaller groups at different levels - however this is also difficult to achieve on a one year program with everything else you need to learn.

#27

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, April 25, 2023 6:53:30 AM
Last Modified: Tuesday, April 25, 2023 6:53:59 AM
Time Spent: 00:00:28
IP Address: 90.203.211.96

Page 1

Q1 I graduated drama school within the last 5 years.
What is your drama school background?

Q2 Level 4 in Musical Theatre (BTEC, CertHE, Extended Diploma)
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Very confident
How confident were you in singing prior to commencing training?

Q5 Very confident
How confident were you in reading music prior to commencing training?

Q6 Very confident
How confident were you with sight reading prior to commencing training?

Q7 Agree
Sight reading was taught in a class setting as part of my training.

Q8 Disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#28

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, April 25, 2023 7:54:42 AM
Last Modified: Tuesday, April 25, 2023 7:55:36 AM
Time Spent: 00:00:53
IP Address: 92.0.32.11

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Very confident
How confident were you in singing prior to commencing training?

Q5 Very confident
How confident were you in reading music prior to commencing training?

Q6 Somewhat confident
How confident were you with sight reading prior to commencing training?

Q7 Agree
Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#29

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, April 25, 2023 8:02:19 AM
Last Modified: Tuesday, April 25, 2023 8:04:29 AM
Time Spent: 00:02:09
IP Address: 86.165.30.196

Page 1

Q1 I graduated drama school more than 5 years ago.

What is your drama school background?

Q2 MA/PGDip in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Very confident

How confident were you in singing prior to commencing training?

Q5 Very confident

How confident were you in reading music prior to commencing training?

Q6 Somewhat confident

How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree

Sight reading was taught in a class setting as part of my training.

Q8 Somewhat disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

The ability to sight read has been incredibly valuable for me as a professional singer and teacher. I had to teach myself, but I feel more time should be given to this in training.

#30

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, April 25, 2023 10:23:01 AM
Last Modified: Tuesday, April 25, 2023 10:23:37 AM
Time Spent: 00:00:36
IP Address: 31.94.16.245

Page 1

Q1 I graduated drama school within the last 5 years.

What is your drama school background?

Q2 MA/PGDip in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Very confident

How confident were you in singing prior to commencing training?

Q5 Very confident

How confident were you in reading music prior to commencing training?

Q6 Very confident

How confident were you with sight reading prior to commencing training?

Q7 Disagree

Sight reading was taught in a class setting as part of my training.

Q8 Disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#31

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Tuesday, April 25, 2023 6:08:37 PM
Last Modified: Tuesday, April 25, 2023 6:20:44 PM
Time Spent: 00:12:07
IP Address: 85.255.235.192

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 Other (e.g. LCM, Trinity, ABRSM or similar diploma/graded examinations)
What is your highest level of musical theatre qualification?

Q3
If "Other", please specify

I technically don't have any qualifications in Musical Theatre. I am currently near the end of completing a Level 6 Professional Diploma in Musical Theatre

Q4 Somewhat confident
How confident were you in singing prior to commencing training?

Q5 Extremely confident
How confident were you in reading music prior to commencing training?

Q6 Extremely confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree
Sight reading was taught in a class setting as part of my training.

Q8**Strongly disagree**

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

As a Musical Theatre student with a background in Choral music I was astounded by the lack of help given to students who did not have much of a musical understanding. Whilst I understand it is a skill that comes with time, as with anything, it is certainly something that should be valued by the Musical Theatre community and any education on these kinds of skills, such as sight singing and harmony work and the combination of the two, is integral to the musical experience of all professional Musical Theatre performers.

#32

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Wednesday, April 26, 2023 8:46:16 AM
Last Modified: Wednesday, April 26, 2023 8:47:46 AM
Time Spent: 00:01:30
IP Address: 90.206.147.42

Page 1

Q1 I am a current drama school student.

What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Somewhat confident
How confident were you in singing prior to commencing training?

Q5 Not at all confident
How confident were you in reading music prior to commencing training?

Q6 Not at all confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly disagree
Sight reading was taught in a class setting as part of my training.

Q8 Strongly disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Strongly disagree**

Sight reading was formally assessed as part of my training.

Q10**Strongly disagree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#33

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Thursday, April 27, 2023 3:47:00 AM
Last Modified: Thursday, April 27, 2023 3:48:17 AM
Time Spent: 00:01:16
IP Address: 82.132.244.102

Page 1

Q1 I graduated drama school more than 5 years ago.

What is your drama school background?

Q2 HND in Musical Theatre

What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question

If "Other", please specify

Q4 Somewhat confident

How confident were you in singing prior to commencing training?

Q5 Very confident

How confident were you in reading music prior to commencing training?

Q6 Somewhat confident

How confident were you with sight reading prior to commencing training?

Q7 Disagree

Sight reading was taught in a class setting as part of my training.

Q8 Disagree

Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Disagree**

Sight reading was formally assessed as part of my training.

Q10**Somewhat agree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11**Respondent skipped this question**

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

#34

COMPLETE

Collector: Web Link 1 (Web Link)
Started: Thursday, April 27, 2023 5:26:29 PM
Last Modified: Thursday, April 27, 2023 5:28:23 PM
Time Spent: 00:01:53
IP Address: 94.1.97.100

Page 1

Q1 I graduated drama school more than 5 years ago.
What is your drama school background?

Q2 BA (Hons)/Level 6 Professional Diploma in Musical Theatre
What is your highest level of musical theatre qualification?

Q3 Respondent skipped this question
If "Other", please specify

Q4 Extremely confident
How confident were you in singing prior to commencing training?

Q5 Extremely confident
How confident were you in reading music prior to commencing training?

Q6 Somewhat confident
How confident were you with sight reading prior to commencing training?

Q7 Strongly agree
Sight reading was taught in a class setting as part of my training.

Q8 Disagree
Sight reading was taught on a 1-to-1 basis (e.g. by repertoire coaches or singing teachers).

Q9**Somewhat agree**

Sight reading was formally assessed as part of my training.

Q10**Strongly agree**

The sight reading training provided as part of my training has equipped me to sight read solo vocal lines with confidence.

Q11

Any other comments? Is there anything else you wish to discuss regarding your training in sight reading at drama school?

I was taught the Kodaly method at RWCMD and still find it so useful 30 years on!
