

Gracie Jones

2204556

Independent Project

ADPA6000

Can Music Restore Memories and do they Haunt or
Heal?

By Gracie Ellen Mason



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ELEMENT 1

INTRODUCTION

For my independent project I will be answering the question of “Can music restore memories, and do they haunt or heal?”, through exploring the interplay of music, memory and jealousy. I will investigate this by writing a short musical about the complexities of memory, family and forgiveness. The story centres around Lucie, a girl who wakes up in a hospital bed with no memory of who she is or how she got there. As she grapples with amnesia, she is reunited with her sisters, Grace and Mia, who both try to help her piece together her past. Through heartfelt songs and music, Lucie slowly begins to remember snippets of her life, including her cherished bond with her sisters and her estranged childhood friend, Izzy. However, as Lucie's memories start to resurface, she uncovers a painful truth about the events leading up to her accident and the role Izzy played in it. Despite the betrayal, Lucie ultimately finds it in her heart to forgive Izzy, acknowledging the power of letting go of the past and embracing the journey toward healing and reconciliation. "Fading Echoes" is a story of memory, music, jealousy, and the enduring strength of family bonds. I wanted to write a musical based on memory as my grandmother is currently suffering from the latter-stages of

dementia. I have witnessed the impact of this disease not only on my grandmother, but on my entire family. I have seen the illness wipe out personality, relationships and quality of life. I am really interested in the benefits of music therapy and how it can help people suffering from injury and illness with their mental, emotional and physical needs.

PROPOSAL

“Fading Echoes”.

I propose to explore the issue of memories and illustrate the potential of music and sound in the context of memory loss and emotional recovery. I aim to delve into themes of trauma, identity, and healing. To do this, I will create a short musical that centres around my main character as she tries to piece together parts of her past, using music and sound as the key to restoration. As she does this, she unlocks painful memories connected to her accident, caused by the betrayal of her childhood best friend. The story arc will be supported by original songs and musical arrangements, woven into the narrative to express character’s emotions and memories, facilitating the restoration of Lucie’s identity. The dialogue will mainly consist of duologues and monologues, mostly in a naturalistic style to support the realistic essence of the storyline. My aim in writing

and directing this piece is to illustrate the emotional impact of dementia through a personal lens, drawing from my own experiences with my grandmother. I chose to portray the protagonist as a young adult with amnesia rather than an elderly person with dementia to make the story more relatable to a younger audience, to spark empathy and understanding among viewers who many not have direct experience with dementia. I also want to highlight the universal nature of the struggles of identity that can affect any individual. I hope that my audience will watch my piece and feel a desire to aid and support people who suffer from memory loss and dementia.

LITERARY REVIEW

My main theme in the musical is memory loss. My first point of research will be Dementia UK, a nursing charity that specialises in Dementia. This organisation claims that music can help dementia patients 'express their feelings and ideas' (**Dementia UK, 2024**). This idea is expressed at the beginning of my piece as my main character first learns that her name is Lucie and sings her song centred around the importance of a name. She has no other information about who she is and clings to her name as a sense of identity. She sings the first song of the musical with the title 'Lucie', as she expresses her fears and confusion and questions who she was before the accident. Through this song, the audience gain an

understanding of the protagonist's emotions, highlighting the profound connection between music and understanding. The song 'Lucie' emphasises how something as simple as a name can direct the course of your life. Research indicates that people with unpopular or negatively perceived names tend to have higher chances of engaging in criminal behaviour or facing social rejection. However, having a rare name makes a person more likely to have a creative or unconventional career path (**Jarett, 2021**). So, when Lucie knows her name, she feels a small sense of identity return to her which gives her the courage to remain resilient after her trauma, despite this being her only piece of information.

'Can music restore memories?' is the main question I aim to answer in my project. Studies have been made explaining the reason why music triggers certain memories is because when music is played, it interacts with specific parts of the brain, such as the prefrontal cortex and hippocampus which are linked to cognitive skills and memory (**levinemusic, 2023**). If a specific piece of music is played at an event or location, the brain literally stores that tune as musical memory, so when you hear it played again, you involuntarily recollect memories connected to the melody or lyrics. Durham University say that music is often vital in maintaining memories as it often accompanies mile-stone or noteworthy

events such as parties, weddings or funerals (**Durham University, 2023**) and can help us re-live these occasions when repeated later in life. Throughout my musical, Lucie recalls memories through certain music, for example, she remembers her older sister due to a theme song that is connected to various events and emotions throughout her life.

Music can often be remembered when other elements can't. For example, singer Tony Bennett was diagnosed with Alzheimer's disease in 2017, yet in 2021 he performed an hour-long set with Lady Gaga with zero use of notes or cue cards (**Cooper, 2022**). His neurologist discussed that he remembered little, apart from his wife and children. Dr Gayatri Devi was stunned to see that as soon as he got up on stage he remained completely engaged the full time and was able to sing over a dozen songs. This is proof that music and song can deeply embed themselves in our memories, tapping into parts of the brain that remain intact even as other cognitive functions deteriorate. This case of Tony Bennett underscores the remarkable resilience of musical memory and its ability to preserve identity and emotional connection.

Music can also have a calming effect on people of all ages, but studies show that it can particularly effect those suffering with dementia (**Nurses, 2019**). An 8-week research project was carried out by NHS Fife as they created a playlist consisting of various genres of music, and

supplied dementia patients that were showing signs of distress with MP3 players and headphones. At the end of the study, 96% of these patients showed a decrease in stress levels. Due to this success, music is now played in post-theatre recovery and hospital wards with elderly patients and is used as 'a necessity, not a nicety' (**Skinner, 2019**). I used this research as the catalyst for Lucie's first visitor to sing their song. Grace enters the hospital room and is surprised to see that her younger sister doesn't remember her. Lucie becomes more and more distressed, and I based this feeling on the term known as 'sundowning'. Sundowning is when a person with dementia becomes more agitated later in the day, however it is not always linked to night-time and can be caused by overstimulation, tiredness, pain or even a lack of exposure to sunlight (**Alzheimer's Society 2021**). I then researched into post-traumatic amnesia from Headway, a charity that centres around brain injury survivors. The condition is also known as PTA and refers to when an injured person is awake after being unconscious, yet they are acting in a strange manner which often manifests in anger, anxiety and frustration. This condition may mean that the patient is unable to recognise even familiar people. (**Headway, 2024**). This is reflected in my musical as Lucie does not recognise even her sisters who have a strong bond with her. Grace then sings to her, explaining who she is and what their relationship was like. The melody, chords and lyrics of this song are slow

and soft, acting as a soothing lullaby for Lucie. I researched why lullabies are so calming to the listener as opposed to general music. Dr Jade Wu, a behavioural sleep psychologist, explained that this type of music echoes the gentle rhythms of speech and sound that we all heard as babies in the womb, indicating that you are in a safe and secure environment **(Wu, 2024)**. Therefore, I decided that Grace could fulfil her role as an older sister as she calms Lucie's fears through her voice. She sings 'I'm Your Sister' to try and remind Lucie of childhood memories, but is unsuccessful as although a soothing melody, the tune is unfamiliar to her and causes more distress.

The first memory of Lucie's that is restored is through hearing the theme song of her favourite television show "Gilmore Girls" **(Sherman-Palladino 2000)**. When she hears the tune, she is led back to her childhood bedroom by her older sister and re-lives fond memories together while watching the show. Nostalgic programmes and other forms of entertainment are significant in their ability to transport you to specific memories, especially when they were watched as a 'source of relief' **(Weekly and Streed, 2022)**. My next piece of research is an interview with Dr Alexandra Gold, a fellow in psychology at Harvard Medical School, who explains that a comfort show is any piece of

television that provides “a sense of comfort, of relief, of destressing, of peace of mind” (**Gold, 2023**). Watching a programme where you already know exactly what is going to happen can provide those feelings as it acts as an escape from the unpredictability of the world today. As you already know the storyline, the characters and even some of their lines, your brain can take a rest from learning and viewing new things. Dr Gold illustrates that when we enjoy a television show, the chemical called dopamine is released, which boosts our mood. Our brain then remembers and forms these associations, so if you watch a show at a positive time in your life, you will automatically connect it with happy memories. I chose “Gilmore Girls” for my musical because it evokes nostalgia and cherished memories of our time together with me and my sisters. Nostalgia deepens our connection to the show, transporting us back to early, happy moments, creating a strong emotional bond.

Lucie’s younger sister, Mia, arrives and sings a hymn that the three used to sing together in their church. I wanted to include this element in my musical as I have grown up in a Christian church and a lot of my childhood memories can be linked to specific religious hymns. I discovered research that claims that hymns are often linked to “certain memories and associations” (**Berry, 2024**) and can evoke strong feelings with its use of repetitive rhythms and expressive lyrics. Hymns

can bring people together and create a sense of unity and community. Therefore, in my musical, when Lucie hears her two sisters sing 'How Great Thou Art' (**Boberg, 1885**), she remembers her younger sister as they sing the song and physically relive their memories of worship and song. I chose this specific hymn as it evokes feelings of wonder and amazement, the typical themes of a hymn. The lyrics were written by Carl Boberg, who found his inspiration after observing a storm in Sweden, followed by sunshine and the sound of birds singing in the trees. He said was struck by God's grandeur and then fell to his knees in prayer. (**Tabernacle Choir, n.d**). This sense of awe is displayed in my musical as Lucie felt in turmoil at the beginning of the show yet is calmed by the presence of her sisters and her memories being restored.

The show's antagonist is Izzy, Lucie's childhood best friend. Izzy becomes the villain of the story through her envy of Lucie as she grew in popularity and status and left Izzy behind. The sound of Izzy's bracelet serves as a powerful trigger for Lucie's memory of being pushed down the stairs. This can be explained through the concept of echoic memory, which pertains to the short-term storage of auditory information.

According to an article on Healthline, echoic memory allows sounds to be briefly retained in the brain, enabling them to be later recalled and

associated with specific events or emotions (**Healthline, 2019**). This auditory recall is crucial in Lucie's recovery as hearing the distinct sound of the bracelet once again brings back the knowledge of how she lost her memories, unveiling the truth behind her trauma and driving the narrative towards Izzy's confession.

My next piece of research is based on Pathological jealousy. Also referred to as morbid or delusional jealousy, this goes beyond normal jealousy. It includes extreme suspicion, distrust and intense emotions. It can appear in all relationships, platonic or romantic and can even result in aggressive behaviour (**Mind Help, n.d.**). Symptoms include measuring own successes against those of others, obsessive, intrusive thoughts about their peers' loyalty, blaming own jealousy on others and controlling and hostile behaviours. In my story, Izzy becomes wrapped up in her jealousy and feelings of betrayal and in a moment of intensity, she pushes Lucie down the stairs. For a time in the musical, Izzy becomes the villain of the story as she sings 'Izzy's Revenge', focused on her feelings in the exact moment of the incident. She tells the audience of jealousy consuming her and her hatred for Lucie's rise to popularity. She wants to make Lucie fade and become invisible, wanting to hurt her as much as she has been hurt herself. The song is supported

by physical theatre movement as Izzy completed puppet string like movements with Lucie, demonstrating her taking control during the incident. It ends with Lucie thrown to the ground, reflecting the fall that caused her memory loss.

After this scene, Lucie confronts Izzy as she wants her perpetrator to admit to her wrongdoings. Izzy eventually reveals that she pushed her, however, before this, she tells Lucie of why she did it and the hurt that she experienced herself. I aimed to highlight that there is often an underlying cause for someone's extreme behaviour, whether that be emotional or mental and, in this case, it was pathological jealousy.

Research in psychology indicates that morbid jealousy can stem from deep-seated insecurities, past traumas, or attachment issues. Izzy's feelings can be explained by attachment theory, which suggests that her actions might be rooted in an anxious attachment style developed during childhood (**The Attachment Project, n.d**). Cognitive-behavioural psychology explains that individuals like Izzy suffer from cognitive distortions, irrational and often false thoughts that reinforce their fears (**Casabianca, 2021**). In my story, neither Izzy nor Lucie is the villain.

Lucie never intentionally hurt Izzy and Izzy has many underlying issues that explain her wrongdoings. They both have regrets and wish they would have dealt with their situations differently. Lucie finds it in her

heart to forgive Izzy, yet claims that they cannot be friends because of the incident.

At the beginning of this creative process, I debated writing a play or a musical, however as famous composer and lyricist, Stephen Sondheim said, “Music, because it’s so rich, can enhance and amplify what is in a play” **(Sondheim, 2004, p.g 204)**. As music is one of my biggest passions, I concluded that I wanted to write a musical. Having had very little experience in this exact craft, I researched how I could write a story alongside original songs. BBC Maestro tells us of 5 steps to create a musical that will ‘win over the hearts’. These steps are as follows: Find your story, think of a personal story or one from someone else and identify the main theme of it. The second step is to ‘flesh out your characters’, most musicals include a hero, the lover, the antagonist, the mentor and the sidekick. These characters create ‘the vehicle for your story to be told’ **(BBC Maestro, 2023)**. The third step involves plotting out your story, perhaps through sticky notes to make each scene adaptable and flexible to change. The fourth step is to write the songs. Typical musical numbers could be the love song, the ‘I want’ song, the villain’s song and the showstopper. Finally, the last step is to collaborate, work with actors and your technical team. Breaking down the production

process of a musical into distinct steps and following them significantly enhanced my ability to generate clear and effective ideas for my own musical.

I also found it easier to write the scene before a song so that I can give my character an objective for their singing, rather than them randomly bursting into song. As Jason Robert Brown said, ‘I have an instinctive sense of what makes a character sing” (**Brown, 2004 pg. 34**), and I aimed to use this skill in my own work by ensuring my character has a clear objective within each song.

ELEMENT 2

DEVELOPMENT

At the start of the project process, I brainstormed various themes, ideas and concepts, particularly ones that I felt passionate about. I felt inspired to create a piece based on memory, due to having personal experiences with my grandmother having dementia. I wanted to create something that would raise awareness, as well as inform people about an illness that effects so many people.

KEY THEMES/WORDS

- Dementia
- Memory
- Memory Loss
- Music
- Nostalgia
- Family

We do not remember days, we remember moments.”

- **Cesare Pavese**

“Our memory is a more perfect world than the universe: it gives back life to those who no longer exist.”

— **Guy de Maupassant**

On dementia:

It is like you are living in a world with no connection to anyone or anything. It is lonely. It is like nobody is there.”

— **Tamsin Calidas, I Am an Island**

“How frightening to know that your brain can betray you this way, that the vessel for our sense of self is often faulty and prone to error. How awful to know that death may come for us over and over, snatching pieces of us little by little until all that is left to take is our body.”

— **Nora McInerny, Bad Vibes Only**

I took inspiration from these quotes to write my piece as a whole and they eventually became part of my opening monologue, with some phrases used in a verbatim style.

Initial Plot Ideas

18/01/2024

SONG OF SERENDIPITY

My paternal grandparents met through the means of a choir. My grandad was the choir master and my grandma was the pianist. They would never have met without music! They fell in love, got married and had a son – my dad. When my father was older he was in a band and they needed a keyboard player. The new keyboard player turned out to be in the same church as my mother and they met this way. They never would have met without the band and music! I would not exist without music. I aim to display this generational love story through a musical form.

I would love to include/write music for each section that goes along with the era. For example, the music my grandparents story would be 1950's inspired, while the music for my own parents story would be set in the 80's when they met. I would also like to bring the story to the present day and include more modern music.

‘Song of Serendipity’ was my initial plot and concept as it included subjects and themes that are close to my heart. Although I was satisfied with this storyline, after starting to develop it, I realised that there was

insufficient depth to the plot and there wasn't a main question that I could attempt to answer through the narrative. I felt that there would not be enough topics to research that would help to solidify and enhance my work. I then went back to my initial key words to reflect on where I could take my story. I then went back to the topic of dementia and memory loss and brainstormed various ways I could portray this illness.

19/01/2024

Initial Proposal

The main subject is the issue with dementia and the effects that come from it, not only to the person that is suffering from it, but the people around them. I want to explore the different stages of dementia, the various ways it can present itself and how we can help those suffering with it. I also aim to explore the power of music with memory and how music and singing can affect those dealing with memory loss.

My grandma is currently in a care home and in the latter stages of dementia. I want to present accurate pictures of the feelings and experiences she has had in her illness. I feel that everyone could benefit from this piece to understand the illness and to know how we can aid and support them.

Again, after further development and tutorials with my lecturers, I concluded that this plot would not be entirely suitable due to the role of an older woman being difficult to fill with a young adult cast. I was also advised not to write a piece that is entirely based on people in my own life as the potential to become upsetting and triggering. I wanted to keep my focus on memory loss linked with music, so I decided to base the story on a younger woman who has experienced memory loss.

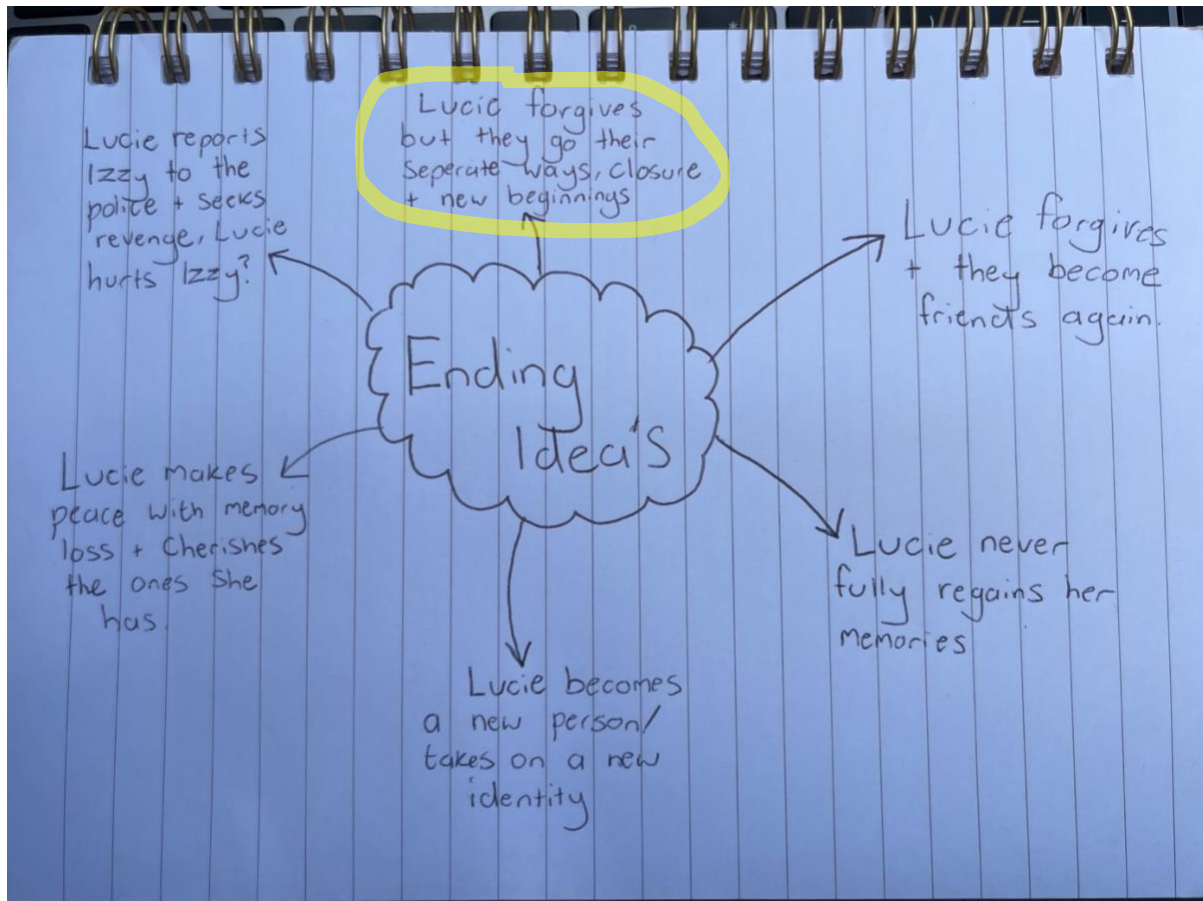
Draft Plot Summary

01/02/2024

Lucie wakes up in the hospital with no memories of who she is or what happened. She receives various visitors who claim to be close family and friends. Through the power of music and sound, Lucie slowly starts to rebuild her life, relationships and identity. A mysterious 'friend' meets Lucie and through a certain sound, Lucie discovers that this friend is in fact the one who caused her brain injury. The show ends on a cliff-hanger.

Overall, I was satisfied with this plot as it included the main themes and ideas that I wanted to incorporate. However, I was unhappy with not having a complete ending as it seemed like a negligent form of writing. I

brainstormed the various ways that it could end and created a mind map to do this.



I liked the idea of creating drama and intensity by having Lucie almost become the villain at the end and the plot coming full circle as she seeks revenge to hurt Izzy and I feel that this could have been a strong ending. However, I wanted the show to be more realistic and have more of a reflection upon real-life friendships. Although it would be uncommon for a jealous friend to push someone down the stairs, I wanted to include the struggles that friendships go through and how forgiveness can look different in every situation. Ultimately, I felt that having Lucie forgive Izzy

while choosing to distance herself from her would provide a strong and meaningful conclusion, showing closure and the complexities of forgiveness.

Final Plot Summary – 06/05/2024

"Fading Echoes" is a musical that navigates the complexities of memory, family, and forgiveness. The story centres around Lucie, a girl who wakes up in a hospital bed with no memory of who she is or how she got there. As Lucie grapples with amnesia, she is reunited with loved ones, who try to help her piece together her past. Lucie slowly begins to remember snippets of her life, including her cherished bond with her sisters and her estranged childhood friend, Izzy. However, as Lucie's memories start to resurface, she uncovers a painful truth about the events leading up to her accident and the role Izzy played in it. Despite the betrayal, Lucie ultimately finds it in her heart to forgive Izzy, acknowledging the power of letting go of the past and embracing the journey toward healing and reconciliation. "Fading Echoes" is a story of resilience, love, and the enduring strength of family bonds.

STRUCTURE AND DELETED SCENES

Draft Structure 02/02/2024

SCENE 1	SCENE 2	SCENE 3	SCENE 4	SCENE 5	SCENE 6
Learning Through Music After Lucie wakes up without any recollection of who she is or where she is, she does not recognise any of her visitors. Her sister, Grace plays music that triggers a glimpse of a memory, helping her to piece their relationship together and rebuild her own identity.	Unveiling Connections Ollie, Lucie's boyfriend then brings a different piece of Lucie's life through music. She remembers their first date (triggered at first by silence?) and then a sequence of other memories they have shared together. Presented in song/duet form, an image of their first date.	Deception Isabella, initially presented as a friend, introduces a song/sound that triggers unsettling emotions.	Flashbacks Lucie begins to question the intentions of the people around her. Lucie hears music that unlocks the memory of her head injury, realises the identity of the person responsible for her memory loss. She confronts Izzy and unmasks her true intentions.	The Truth Lucie was Izzy's best friend when they were 8 years old. Lucie became gradually more popular as they grew older and left Izzy behind. Going to the present day, they meet at a party and Izzy's intense jealousy leads her to push Lucie down the stairs and frames it as a 'fall'.	Closure The truth is revealed, Lucie armed with both painful and joyous memories, faces the challenge of rebuilding her life.

The main alterations I made between my first structure draft and the final, were scene 2 and scene 4. Scene 2, 'Unveiling Connections' had to change relatively far into the development process. The scene originally involved Lucie's boyfriend, however, when it came to casting my project, there were no male actors available. My initial thought was to

cast a female actor and retain the scene as it was. However, since I had based the character of Oliver and the scene on my own specific experiences in romantic relationships, I felt it would be more authentic and meaningful to revise the scene and character to better reflect the dynamics I originally intended to portray.

Oliver (Ollie) Matthews

Aged 21

Male

Lives in Cardiff

Lucie's boyfriend of 2 years

The 'popular guy'

Studying Sports Science at University

Confident and outgoing

A gentleman, especially to Lucie

I removed Oliver as a character and wrote in 'Mia Edwards', the youngest sister of the family. At the start of the writing process, I knew I wanted one of my songs to be a church hymn as my own religious background is a significant part of my identity and church music can often recall certain memories. I

utilised the character of Mia to include this element in my project as she sings 'How Great Thou Art' and the three sisters sing a powerful yet tender choral piece. I was also passionate about there being three sisters in my piece as I have two

Mia Edwards

Aged 16

Female

Lives in Newport

Finishing her GCSE's

In the 'awkward' teenage stage, yet mature for her age

Admires her older sisters

Obsessed with TikTok

Singer

sisters myself and I wanted to highlight the power and importance of sisterhood.

Deleted/Altered Scenes

This mini monologue spoken by Grace acted as stimulus for my song writing within the piece. I deleted this piece of speech, and it became the song, 'I'm Your Sister'.

GRACE: (Spoken) I'm Grace. I'm your sister. Your big sister. You're my baby sister. I painted your tiny little nails when you were little. I punched a girl in your class as soon as I heard she was making fun of your new braces. You've been my best friend since the day you were born and I'm just so sorry I couldn't have been at the bottom of the stairs to catch you.

I'M YOUR SISTER (Cut version)

(Sung)

*Hi, I'm Grace and I'm your sister,
I painted your nails when you were little,
Played the fool to make you giggle
Hi, I'm Grace and I'm your sister
Gave you my finest hand-me-down clothes
Shared secrets only we know
You're my sister, baby sister,
My best friend since the day you were born,
I'm your sister, your big sister,
I could've picked up the pieces before they were torn.
I'm your sister, big sister...*

OLIVER CUT SCENE

SCENE 3

Grace moves out the way as a man emerges in the door, looking sheepish but hopeful

OLIVER: Hey Luce,

Silence

I uh brought you these

Holds out red roses, Lucie doesn't take them

GRACE: Here, I'll go put them in a vase for you.

Grace exits

OLIVER: Can I sit?

LUCIE: Yeah I guess.

He sits on the sofa, Lucie moves further away to create distance between them.

OLIVER: How're you feeling?

LUCIE: Great apart from the fact that I have a splitting headache 24/7, I don't remember a thing past yesterday and I'm currently sat next to a complete stranger who I don't know, could be a serial killer or something.

OLIVER: *(Laughs)* Well I can promise you I'm not a serial killer. *(Beat)* Grace told me you didn't remember anything. I'm not gonna force you to remember me. I just wanted to be here for you. Just to sit with you.

LUCIE: Well thanks, that's um, really kind of you.

OLIVER: Anytime.

Silence as Lucie sips her tea. They both sit in comfortable silence.

Lucie suddenly sits up and gets a flashback because of the silence. She is reminded of the awkward silence on their first date, that turned into a sequence of beautiful memories together.

SONG

LUCIE: OLLIE!

Lucie frantically embraces Oliver as relief floods to his face

OLIVER: You remember?

LUCIE: No I'm just desperately hugging you for no apparent reason (Jokes), of course I remember. I remember it all, our horribly awkward first date that somehow turned into so many amazing memories.

OLIVER: I'm so glad Luce, I was so worried!

LUCIE: Me too. I can't believe I forgot any of it. I'm so sorry I did.

OLIVER: Woah don't apologise, you've been through enough. What matters is that you're here now, with me.

They share a smile, their connection stronger than ever

LUCIE: You know I always said you were unforgettable

OLIVER: Glad to see I made an impression.

LUCIE: Oh definitely, like one of those songs that just gets stuck in your head and won't ever leave
(Laughs)

Oliver laughs and throws a pillow at Lucie

OLIVER: You might not feel up to it, but would you maybe want to walk with me tomorrow? We could go to the park we would always sit and 'people watch' for hours at? Maybe it'll jog a few more memories?

LUCIE: (Nods) Yeah, I'd love that.

LOVE SONG FLASHBACK (DRAFT CUT SCENE)

Oliver: Hi

Lucie: Hi

Oliver: You look... lovely

Oliver: (SUNG) LOVELY? DID I REALLY JUST SAY THAT?

Lucie: Thank you.

Lucie: (SUNG) JUST "LOVELY"? GREAT, HE THINKS I'M FAT.

Lucie: Not looking too bad yourself!

Lucie: (SUNG) TOO FLIRTY, HE'S GONNA THINK I'M CRAZY

Oliver: (laughs) glad you think so.

Oliver: (SUNG) DO I ALWAYS DRESS BAD? OR DOES SHE THINK I'M LAZY?

Oliver: I got you these (Brings tulips out from behind him)

Lucie: Aw thank you!

Lucie:(SUNG) MY FAVOURITE FLOWERS? HOW DID HE KNOW?

Oliver: You're welcome.

Oliver: (SUNG) SHE LIKES THEM. PLAY IT COOL. DON'T LET IT SHOW.

Lucie: So how was your day?

Oliver: My day?

(SUNG) I TRIED ON 10 DIFFERENT OUTFITS AND I COULDN'T EAT A THING,
I SPENT 10 QUID ON THOSE FLOWERS I WASN'T SURE I SHOULD BRING
I'VE BEEN SO NERVOUS AND SCARED, NOT SURE YOU'D EVEN CARE
BUT I PUT ON MY BEST AFTERSHAVE,
MUM TOLD ME TO QUIT WHINING AND BE BRAVE!

Oliver: Oh you know, same old same old. How was yours?

Lucie: (SUNG) I HATED 12 DIFFERENT OUTFITS AND I DID MY MAKEUP TWICE,
I HAD TO CALL MY SISTER ALL THROUGH THE DAY BEGGING FOR HER ADVICE.
I DON'T WANT TO MESS THIS UP BUT HOPING FOR A SIGN OF LUCK
THAT YOU'LL FEEL SOMETHING FOR ME!

Lucie: Yeah, just a super chill one actually!

Oliver: Good! Good. Right, I'm just going say it. I'm so nervous.

Lucie: You are?

Oliver: Yeah, I know its stupid don't make fun of me please

Lucie: No, no it's just nice to know that you know... exactly how I'm feeling.

Oliver: Awful, isn't it?!

Lucie: The worst (They both laugh together)

Lucie: I NEVER THOUGHT A FIRST DATE COULD STIR UP THIS STORM INSIDE BUT HERE I AM, OUT OF PLACE, WITH THESE EMOTIONS I CANNOT HIDE.

Oliver: SO WHY DON'T WE JUST TAKE OUR CHANCES, PUT ALL OUR FEARS ASIDE CAUSE WITH EVERY SECOND THAT PASSES I'M GLAD I'M RIGHT HERE BESIDE YOU.

Both: OH, THE BUTTERFLIES ARE DANCING IN OUR CHESTS, AS WE TRY TO KEEP OUR COOL, BUT WITH EVERY WORD THAT'S LEFT UNSAID WE'RE BREAKING ALL THE RULES. OH, THE BUTTERFLIES THEY DANCE AROUND THE ROOM AS WE START OUR NEXT CHAPTER HERE TONIGHT,

Lucie: IT'S HARD TO EXPLAIN

Oliver: BUT I KNOW THAT IT'S RIGHT

Lucie: I JUST CAN'T CONTAIN

Both: HOW I FEEL ABOUT YOU, TONIGHT.

GRACE REVEAL (Draft)

Grace's phone rings from her bag, playing the song a nostalgic song. She struggles to find the phone.

LUCIE: Wait, let it play.

GRACE: It's mum she'll want to know how you are Luce!

Lucie begins to hum along to the song until the phone stops ringing.

LUCIE: Play the full song, please.

Grace quickly searches for the song on her phone and plays it to Lucie's ear. A scene begins to unfold that presents their childhood together.

Scene portraying sequences of their sisterhood takes place

LUCIE: Grace..

The two embrace as Lucie remembers her older sister.

WHEN LUCIE MET IZZY (Draft)

Outdoor setting, Lucie is walking while talking on the phone.

LUCIE: Grace, how many times do I have to tell you I'm fine! I'm literally walking to the park across the street, look out your window and you'll probably still see me! Ollie's going to meet me in 5 minutes, you really don't have to worry about me.

(Response)

Okay, bye, love you!

UNKNOWN VOICE: LUCIE?! IS THAT YOU?

Lucie looks around confused, slightly concerned until a person emerges

STRANGER: Oh my god, it's you! (Runs up to Lucie and gives an unwelcome hug) How are you?!

LUCIE: Yeah urm, good, I'm.. good. I'm really sorry, but who are you?

STRANGER: (Laughs and nudges Lucie) Haha, see you haven't lost your sense of humour have you!? (Beat) Oh. Right. Yes. Memory loss. You fell down the stairs. Got you. I'm Izzy! Your best friend and have been since we were about 8. Been through it all me and you!

Silence as Lucie looks uneasy

LUCIE: That's lovely, but I really can't remember you right now and I've got to meet someone.

IZZY: No please! I need you to remember me, you're my best friend! Don't you remember anyone else?

LUCIE: Yeah, I only remember my sister and Ollie. I didn't at the start but it's like if I hear some kind of music I remember them? But then I only remembered Ollie through silence. I

can't really explain it properly. I'm just taking it as it comes. Maybe there's a song we listened to together or something?

IZZY: (Hesitant) Oh no, nothing I can think of off the top of my head. I'll um get back to you on that one!

Izzy turns and walks away swiftly, leaving Lucie confused. Lucie meets up with Oliver who is waiting on a park bench.

OLIVER: Hey, you okay?

LUCIE: Yeah. I just had the weirdest experience. I bumped into one of my apparent friends who I obviously don't remember and then when I asked her to try and jog my memory the way I remembered you and Grace she just went all weird and left?

OLIVER: Yeah Luce I'm not gonna lie, you did have some weird friends, what was her name?

LUCIE: I can't remember, what a shock.

OLIVER: Come here (embraces Lucie in a hug).

INITIAL 'REVEAL' SCENE (Deleted)

Scene 5

Lucie is laid on her bed with Grace next to her, it is late at night and they're scrolling on their phones.

They laugh together at videos.

GRACE: Luce, look! I think this might be the party you were at that night? Bring back any memories?

LUCIE: No. None. But if I'm honest I don't even want to try and remember that night. Where it all happened. Put me on an episode of friends and call it 'The one where Lucie can't remember how to walk down stairs'.

GRACE: *(Puts her phone down)* Sorry, I should've thought.

LUCIE: It's okay.

(Beat) I bumped into 'my best friend' today but I can't remember her name, you have any idea who that could be?

GRACE: I can't keep up with you these days, miss popular seems to have a different bestie every week! Could be anyone,

LUCIE: (Sighs) She seemed super off, something was up with her.

GRACE: Probably offended you didn't remember her! (Laughs) Right I'm off to bed, loves you. (Beat)

Oh and hopefully it wasn't Izzy, she's turned a bit weird these days.

Grace exits and leaves Lucie on the bed. She hums the song 'Lucie' and picks up her phone.

She scrolls to find the tiktok of the party 'that night', curious to find out more. She hears general rowdiness. A song is played that brings back a flood of memories, the dialogue heard at the opening is heard but clearer this time.

Flashback to the party.

Final Structure 06/05/2024

SCENE 1	SCENE 2	SCENE 3	SCENE 4	SCENE 5	SCENE 6
Learning Through Music Lucie wakes up in a hospital bed without any recollection of who she is, where she is or how she got there. Her older sister, Grace visits her and sings 'I'm Your Sister' to calm Lucie's distress and help her remember their relationship. Lucie ends up more frustrated and Grace plays their favourite comfort television show. She leads Lucie into a memory of them dancing around their bedroom to the theme song. The song triggers a memory of Lucie's and she remembers Grace and all of their childhood together.	Unlocking Heaven Mia, the youngest sister visits Lucie who doesn't remember her. Mia recalls a song that the 3 sisters used to sing in church together. She begins to sing and gradually leads her two sisters to kneel stage left, as a flashback to singing in church. After the song, Lucie remembers her little sister and the three reunite.	Unexpected Arrival Izzy confidently arrives at the hospital room with many questions for Lucie. She tells Lucie that they are childhood best friends and Lucie believes her due to her appearance in her old photo album. Lucie confesses that she feels uneasy about the idea of her just 'falling' down the stairs. Izzy quickly leaves with a wave of her hand, and we hear the jingle of a bracelet. This sound triggers Lucie's memory and she recalls the night of her incident.	Izzy's Revenge A physical theatre scene. Lucie stands blank-faced and neutral as Izzy manipulates her like a puppeteer. Izzy sings a haunting song that captures all the emotions and feelings that she felt during the very moment that she pushes her childhood best friend down the stairs.	The Confession Lucie and Izzy stand face to face in a tense stand-off. Lucie demands to hear the truth from Izzy. Izzy explains how much she was hurt by Lucie's rise in popularity and status and admits to pushing her down the stairs in a moment of impulse. Lucie forgives Izzy but explains that they can't be friends, she sends her on her way to a fresh start.	Closure Lucie's head becomes clear after knowing the truth. The nurse enters to discharge Lucie who becomes anxious at the thought of rebuilding her life. The nurse calms her and explains that she is fortunate to have her memories back and a second chance at life. Links to dementia as she says 'people lose their memories every day'. Lucie gains confidence as she steps into her new life.

MUSIC WRITING PROCESS

I concluded that I wanted to write a musical to challenge my skills as a musician and artist. To aid this process and add structure to it, I followed these 7 steps to writing a song. As an example, I have completed the following table using the first song I wrote 'Lucie'.

STEP 1- GATHER YOUR SONGWRITING TOOLS (INSTRUMENTS AND IDEAS)	I picked the instrument of piano for all my tracks as I am most confident and skilled with it. My idea for this song was Lucie's 'waking up' song, her first introduction to her new life.
STEP 2- PICK A THEME	I chose the theme of identity and the importance of a name, Lucie clings to the hope of the only thing she knows, her name.
STEP 3-CHOOSE A SONG STRUCTURE	I chose: VERSE VERSE CHORUS VERSE
STEP 4-START DRAFTING LYRICS	The lyrics grew from a short piece of dialogue as the nurse tells Lucie of her name. I then drafted various versions of the song.
STEP 5- BUILD THE MELODY	Using multiple voice recordings, I explored different melodies that would fit the theme. I used a lot of repetition with the name 'Lucie', reflecting the character's struggle to understand it's different meanings and, by extension, her own identity.
STEP 6- DEVELOP CHORD PROGRESSIONS	Sitting at the piano, I developed chord progressions which are the core of my song. For example, I loved the idea of using a flattened 4th chord as this creates a certain sad atmosphere in the progression.
STEP 7- RECORDING YOUR SONG	The last step was recording 'Lucie' and having a backing track for my cast member to perform to.

(Better Songs, 2021)

Although I used the above steps to compose some of my music, I also employed an alternative method. This involved writing a monologue first, then extracting parts from it to craft structure and rhymes. By beginning with a monologue or piece of dialogue, I was able to capture a raw, authentic stream of consciousness, which could then be refined into lyrics, and I could ensure that the final product retained the emotional depth and narrative coherence of the original text.

As an example, this is the monologue I wrote for Izzy as an explanation for why she pushed Lucie down the stairs in that moment. This helped me to have a more in-depth narrative for my character and gave me inspiration and direction in my song writing.

We were 3 years old when we became best friends. We ran around the playground like it was our own universe, played with our mum's makeup and swore we were famous artists in the making, we'd play house together and I'd always let 'Auntie Lucie' hold my dolly. I gave her everything. And she was the best friend I could've ever asked for. She was my person. The only one I could ever count on, even when the rest of the world let me down. She'd be there. But things began to change. Not like flick of a switch change, a gradual one. It all happened so slowly that you wouldn't really notice. But I did. Lucie started to shine in ways I never could. She became beautiful while I was still childlike and yet to 'blossom'. Boys would stare at her, and I would just be her ugly little shadow. She started doing well in school, getting the highest grades while I was scraping a pass. Invites to all the best parties, the 'cool' groups only wanting to spend time with her, all the newest clothes, the trendiest hairstyles. I tried to keep up, to play her little game but it just made me look more pathetic. Lucie always won. And the more she succeeded, the more I became invisible and god did it hurt. I watched her forget about me, about us, about our forever friendship. So, there was little old betrayed, abandoned me and popular, gorgeous Lucie. The night of the accident, we bumped into each other at one of her house parties. I made a sly comment, not really thinking anything of it. But she responded. We started arguing and all the years of anger and hurt and betrayal that I'd bottled up just exploded. Not thinking, not caring, I pushed her. In that very moment I wanted to hurt her as much as she'd hurt me. And then she fell. When I'd heard she lost her memory, I thought it was my chance, a twisted opportunity to rewrite our story, I guess. (Turns to unconscious Lucie) Lucie, if you can hear me. I'm so, so sorry. I never wanted to hurt you, I just wanted you to need me again, to see me again. (Looks away from Lucie) Friendship is a fragile thing, isn't it? Built on trust, love and understanding. But once it's broken, especially by someone as broken as I am, it can never be the same. I learned that the hard way. Goodbye, old friend.

This monologue then became the song, 'Izzy's Revenge' which is found below in my song lyrics.

LYRICS AND CHORDS

“LUCIE” – GRACIE MASON

C G

LUCIE? IS THAT MY NAME?

Am F Fm
LUCIE? THAT'S WHAT SHE CLAIMED.

Dm F
LIKE A STRANGER I HAVE NEVER MET BEFORE,

C G Fm
DO I BEFRIEND, OR DO I WITHDRAW?

Fm/Ab
PLEASE SOMEONE EXPLAIN.

C G

LUCIE? COULD THAT BE ME?

Am F Fm
LUCIE? HOW CAN THIS BE?

Dm F
EVERYTHING HERE IS ALL SO STRANGE,
C G Fm
WAS I SOMEONE BEFORE? OR HAVE I CHANGED?

Fm/Ab
WHY IS DARK ALL I CAN SEE?

C C(aug) Am C(aug)
I CAN'T HEAR THE ECHOES OF MY PAST,

C C(aug) Am C(aug)
PLEASE MAKE IT CLEAR, PLEASE MAKE IT LAST.

Dm Db F/C B/F
 I'M IN THE FOG OF UNCERTAINTY, PICTURES SO GREY,
 Bb F/A Fm/A Gsus
 LEADING ME ASTRAY WHERE MY MEMORIES DECAY
 C G Am F
 HOLD ON LUCIE, AS THE DARKNESS SURROUNDS
 C G Am F
 IN THIS SYMPHONY OF SILENCE, WHERE NO MEMORIES ARE FOUND.
 Dm C/E F Gsus
 PIECE BY PIECE I'LL FIND MY WAY, PIECE BY PIECE I'LL FIND MY WAY,
 Fm Fm/G
 AS THE ECHOES OF MY LIFE SLOWLY FADE AWAY.

“I’M YOUR SISTER” – GRACIE MASON

(Intro)
 F Am Gm C
 F Am
 HI, I’M GRACE AND I’M YOUR SISTER
 Gm
 PAINTED YOUR NAILS WHEN YOU WERE LITTLE,
 C C D8 GBbE
 PLAYED THE FOOL TO MAKE YOU GIGGLE
 F Am
 IM GRACE AND I’M YOUR SISTER
 Gm
 GAVE YOU MY FINEST HAND ME DOWN CLOTHES
 C C D8 GBbE
 SHARED SECRETS ONLY WE KNOW
 F
 YOU’RE MY SISTER, BABY SISTER,
 Am(E)
 BEST FRIENDS SINCE THE DAY YOU WERE BORN
 Am(dim)

I'M YOUR SISTER, YOUR BIG SISTER

Dsus. D

COULD'VE PICKED UP THE PIECES BEFORE THEY WERE TORN.

Gm7. Bb/C

I'M YOUR SISTER, BIG SISTER...

F Am

HI, I'M GRACE AND I'M YOUR SISTER

Gm

PUNCHED A BOY CAUSE HE HURT YOU,

C C D8 GBbE

WHEN HE BROKE YOUR HEART, BROKE IT IN TWO.

F

YOU'RE MY SISTER, BABY SISTER

Am(E)

MY BEST FRIEND SINCE THE DAY YOU WERE BORN,

Am(dim)

I'M YOUR SISTER, YOUR BIG SISTER,

Dsus D

SHOULD'VE PICKED UP THE PIECES BEFORE THEY WERE TORN

(Singing with Grace)

LUCIE: I'M YOUR SISTER, BABY SISTER

BEST FRIENDS SINCE THE DAY I WAS BORN

YOU'RE MY SISTER, MY BIG SISTER,

I'M SORRY, I JUST CANT REMEMBER.

“HOW GREAT THOU ART” – CARL BOBERG

OH LORD, MY GOD. WHEN I IN AWESOME WONDER,

CONSIDER ALL THE WORLDS THY HANDS HAVE MADE.

I SEE THE STARS, I HEAR THE ROLLING THUNDER,

THY POWER THROUGHOUT THE UNIVERSE DISPLAYED.

THEN SINGS MY SOUL, MY SAVIOUR GOD TO THEE,

HOW GREAT THOU ART, HOW GREAT THOU ART.
THEN SINGS MY SOUL, MY SAVIOUR GOD TO THEE,
HOW GREAT THOU ART, HOW GREAT THOU ART

WHEN THROUGH THE WOODS AND FOREST GLADES I WANDER,
AND HEAR THE BIRDS SING SWEETLY IN THE TREES,
WHEN I LOOK DOWN FROM LOFTY MOUNTAIN GRANDEUR,
AND HEAR THE BROOK AND FEEL THE GENTLE BREEZE.

THEN SINGS MY SOUL, MY SAVIOUR GOD TO THEE,
HOW GREAT THOU ART, HOW GREAT THOU ART.
THEN SINGS MY SOUL, MY SAVIOUR GOD TO THEE,
HOW GREAT THOU ART, HOW GREAT THOU ART

“IZZY’S REVENGE” – GRACIE MASON

Dm Bb
I WATCHED YOU RISE, SO EFFORTLESSLY,
C Am. A
WANTED IT ALL TO BE MINE, SO DESPERATELY.
Dm Bb
WE WERE ONCE FRIENDS, SIDE BY SIDE,
C. Am. A
BUT JEALOUSY CONSUMED ME, I COULDN'T HIDE.

Dm Bb
LUCIE, OH LUCIE, YOU SHINE SO BRIGHT,
F. C
BUT BENEATH YOUR GLOW, THE DARKNESS TAKES FLIGHT.
Dm Bb
YOU STOLE THE SPOTLIGHT, LEFT ME IN SHADE,
F C. Dm
NOW IT'S MY TURN TO MAKE YOU FADE.

Dm Bb
EVERY SMILE, EVERY GLANCE,
C Am. A
FUELLED THE FIRE OF OUR LITTLE DANCE.

Dm Bb
I TRIED TO KEEP UP, TO PLAY THE GAME,
C Am A
BUT YOU ALWAYS WON, DRIVING ME INSANE.

Dm Bb
LUCIE, OH LUCIE, THE MIGHTY HAVE FALLEN,
C Am A
YOUR REIGN OF GLORY GONE, AND MINE IS CALLING.
Dm. Bb
I'LL BASK IN THE VICTORY, REVEL IN THE THRILL,
C Am A. Dm
FOR IN THIS TALE, IT'S MY TIME TO FULFIL.

SCHEDULING

This was my initial schedule at the very start of the independent project process. Although this remained as a solid guideline for me to complete my work, I couldn't completely adhere to it. For example, I made the schedule before I decided to write my own music, henceforth, I needed more time to finalise the music as I had to write my own lyrics, chords and melodies and then record backing tracks. I also had issues with casting my show as I needed a male creating a delay in the process, however once I made necessary changes to the script and had a full cast, rehearsals came into full swing, and we swiftly made progress in daily rehearsals.

INITIAL PROJECT SCHEDULE

1	Week Commencing	Action	
2	22nd January	Outline the storyline, musical numbers and characters	
3	29th January	Draft scenes 1-3	
4	5th February	Draft scenes 4-6	
5	12th February	Finalise the music used	
6	19th February	Complete full draft of script	
7	26th February	Begin casting the show	
8	4th March	Notify cast members and begin first read through/table read	
9	11th March	Start rehearsals focusing on blocking	
10	18th March	Continue refining script based on rehearsal feedback	
11	25th March	Conduct for intensive rehearsals	
12	1st April	Integrate technical elements, lights, sound, costume	
13	8th April	Re-evaluate what works and what doesn't within the show	
14	15th April	Rehearsals	
15	22nd April	Rehearsals	
16	29th April	Rehearsals	
17	6th May	Rehearsals	
18	13th May	Rehearsals	
19	20th May	Showcase!	
20			

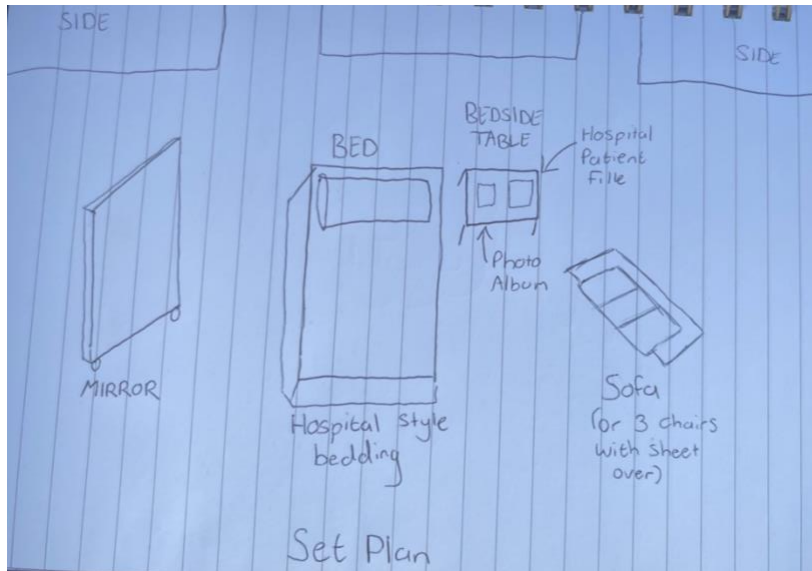
MAY INDEPENDENT PROJECT REHEARSAL SCHEDULE

				Wednesday 1st Showcase	Thursday 2nd Showcase	Friday 3rd Showcase
Saturday 4th	Sunday 5th	Monday 6th Showcase	Tuesday 7th Showcase	Wednesday 8th Showcase	Thursday 9th Showcase	Friday 10th -Finalise scripts and music -Send my cast scripts
Saturday 11th	Sunday 12th	Monday 13th -1st Rehearsal Readthrough -Character Discussions	Tuesday 14th -1-2-1 with Eilir -Rehearsal with Aimee -Block 'Lucie' and 'I'm Your Sister'	Wednesday 15th -Rehearsal with Aimee -Block opening 'wake up' scene -Finalise script -Record monologue	Thursday 16th -Teach 'How Great Thou Art' harmonies and practice -Teach 'Izzy's revenge' to Menna and start choreographing song	Friday 17th -Finalise backing tracks -Create tech script -Finalise Qlab sound effects
Saturday 18th	Sunday 19th	Monday 20th -Block 'How Great Thou Art' and remaining sections -Complete 1st stagger through	Tuesday 21st -Complete run through and notes -Trial sound effects -Time the run through	Wednesday 22nd -Add detail to trio and Izzy's Revenge -Run Through x2 -Finalise Tech Cues	Thursday 23rd -Tech Rehearsal -Complete 1 stagger Through -Complete 1 full dress run through	Friday 24th Show/Assessment

During the rehearsal period, coordinating my cast's availability proved challenging due to their involvement in other projects. Two of my cast members were in a show where their production schedule was only sent the night before, necessitating me to take a day-by-day approach to scheduling. Despite this, I managed to make significant progress by working with Aimee whenever Menna and Eva were unavailable, ensuring that the production process advanced seamlessly each day.

SET, PROPS AND DESIGN

SET

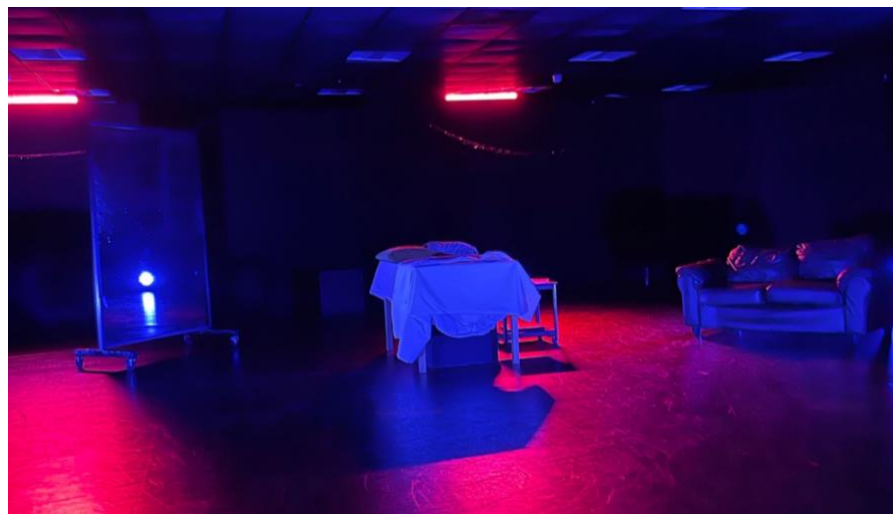


After I completed the first draft of my script, I knew I wanted to keep the set and props minimalistic.

Lucie wakes up in a

hospital room with nothing to help her restore her memory and identity, except for a hospital patients file, a photo album left there by her older sister, and a mirror. I wanted Lucie's lack of memories to be reflected on the stage with its simplicity. It shows the audience how little material things matter

when it comes to traumatic events like Lucie's injury. Because of this simplistic objective, I was

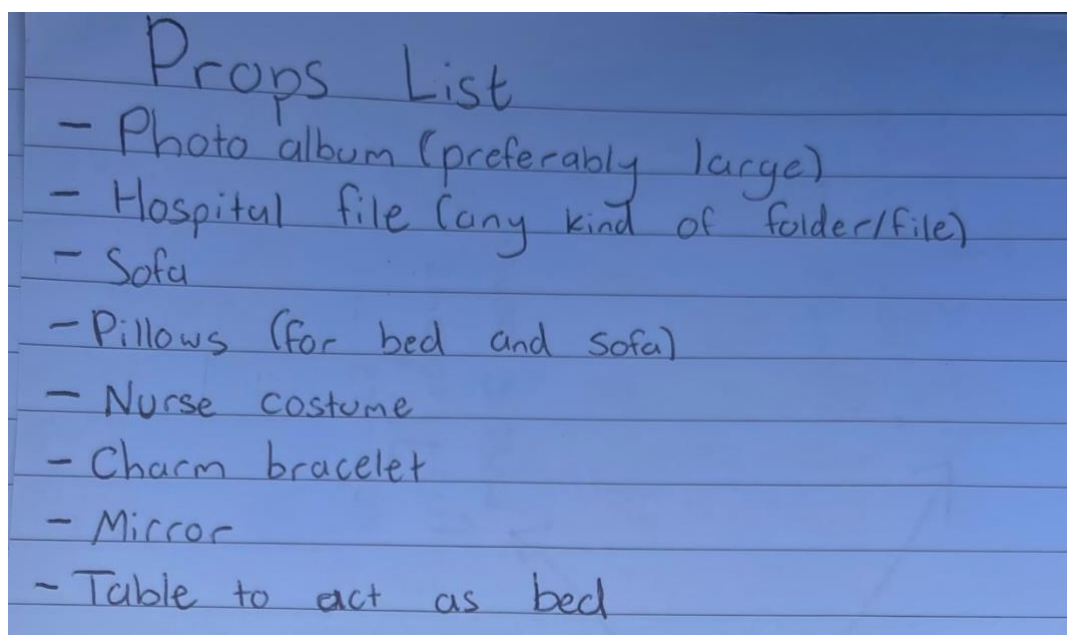


able to achieve this goal, using a table as the bed with white sheets

over, an old sofa, a small side table and a large mirror. I kept the set the same through the whole show as it is all based in the hospital room, creating an intimate, almost claustrophobic space for Lucie, demonstrating her distress of being stuck in a room without any recollection of why she is there.

PROPS

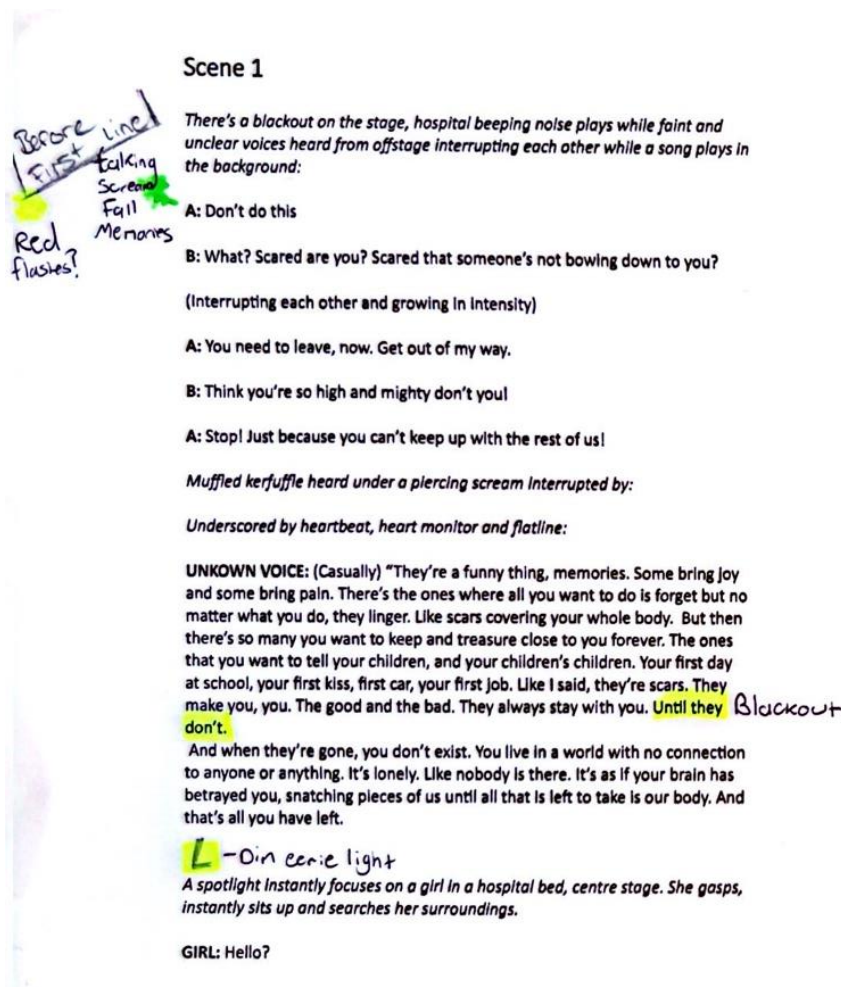
I kept the props to a minimum also, as Izzy searches the hospital file upon her entering, trying to discover the extent of Lucie's injury. Lucie often searches the photo album to try and restore her memory and relationships with others and she also looks in the mirror in her beginning solo, confused as she does not even recognise herself in it. The charm bracelet was also vital as the sound of its movement causes Lucie to remember Izzy's wrongdoing.



LIGHTING AND SOUND

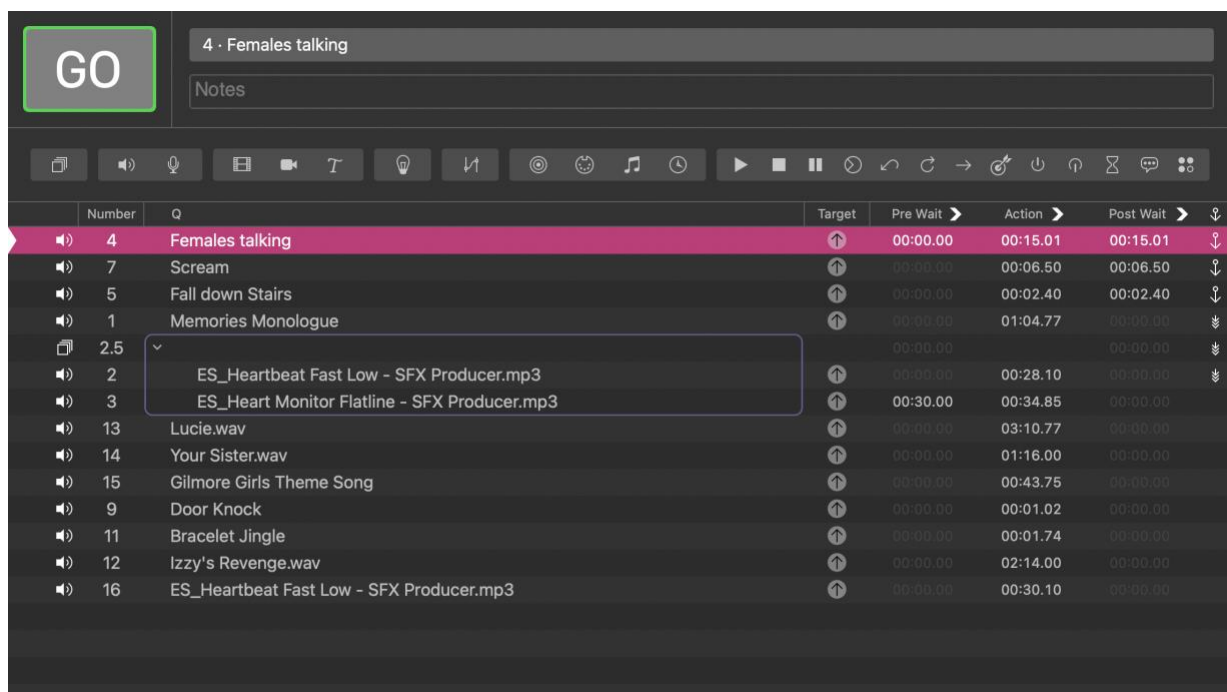
Overall, my lighting cues were fairly simple yet I had certain sections where it became more complex. For example, the opening monologue and sound effects were supported by red flashing lights synced to the heartbeat sound, followed by a blackout aligning with the heart flatline. The hospital room lighting remained dim and eerie until the first memory is restored. For each memory/flashback I wanted the lighting to be pink as colour theories say it symbolises feelings of “comfort, warmth and hope” (Phillips, 2023). During ‘Izzy’s Revenge’, I opted for dark, red

lighting to bring the musical full circle as it began with the same atmosphere. I also had warm, sunset-like lighting at certain points where Lucie becomes frustrated, demonstrating the ‘sundowning’, agitated experience I discussed in my research.



Above is an example of my tech script I used for my performance. To make the transitions and cues seamless and clear for my tech team, I colour coded green cues to be related to sound and yellow cues for lighting.

For sound, I downloaded and cued all my sound effects and backing tracks on the software, QLab. Along with my cue script, this software allowed the show to run smoothly, and all necessary sounds were played.



This is my finished QLab sound program. As I have never used this software before, I at first struggled to use it and found many issues with

perfecting my queues. After a lot of persistence, I was able to achieve all necessary sound effects and placed my backing tracks in the correct order. My main sound effects were used in the opening of my show as I played only the sounds of the incident, including the girls arguing, a scream, a fall down the stairs. This short sequence was then followed by a monologue I wrote about memories which I asked Aimee to voice previously. Underscoring this, I played the sound of a heartbeat, then a heart monitor and a flatline until the end of the monologue.



THE REHEARSAL PROCESS

Our first rehearsal consisted of a getting-to-know each other as I was not well acquainted with my full cast. We had a general conversation about each other's likes and dislikes as actors and singers which helped me to know how to better direct/work with them in the

overall process.

We completed a table read as some of my cast had not finished reading the script and I wanted the cast to have a general idea of what the show was about. We then had some discussions about various aspects of the piece, in particular the topic of memories being so prominent. I explained that my grandma currently suffers with dementia, and I wanted to create a musical about the power of memory and the trauma of losing it. I felt that explaining this to my cast raised the stakes and added depth and meaning to my work.

In the following rehearsals, I focused on blocking/staging my piece as soon as possible so that we could then add detail and become comfortable with each scene. A problem we faced was the available space and rooms to us. Often, the only room I could book was a small space with little resources and props in. I was only able to book a larger



studio 2 days before the performance date, so we had to work efficiently to

ensure that all blocking worked well in the space with given props.

DIRECTORS NOTES

Monday 20th May

- Aimee needs more stress waking up
- Eva wait until she feels the need to calm Aimee
- Make each 'Lucie' different in the song as it repeats so many times
- Menna's questions eg. 'Do you remember me now?' Needs to be more sinister
- Canon standing up in 'how great thou art', look at each other and feel the moment more
- Watch pace, speed up dialogue to create more flow
- Link arms or rest head on 'side by side' in Izzy's Revenge?
- Rage in Izzy's first lines in 'confession' more regretful in the next part

Tuesday 21st May

< Notes

- Aimee sit on bed after Izzy leaves, show a sense of relief
- Eva don't rush the last lines of the show, make every word count!
- Aimee wake up more suddenly, grab audience attention, but good distress!
- Menna step forward when confessing
- Aimee slight headshake when Menna asks about calling police

Notes tech rehearsal

- Aimee don't come out until blackout in the monologue
- Start arguing as soon as hear sound
- Heartbeat sound stop on 'I did it'
- Make sure Menna slides block back after revenge song
- Watch volume! No mics so need to project, especially quieter intimate scenes
- Gilmore girls singing louder, needs more soul
- Eva slightly step forward on last line
- Menna be more direct with each puppet movement

Although I was in my piece as a cast member, I tried to step out of the set as much as possible in order to take notes. After we completed a run through, I would then share notes with the cast so that we could go back and work on

them in detail. Overall, my cast were attentive to taking each note and

improving with each run. I was impressed by their determination to be off script as I wasn't sure this would be possible in the short amount of time to rehearse. My main concern was volume and diction as we did not have microphone headsets in the performance space. I had to give the note many times as my piece is so focused on sound and music, I felt that each line needed to be heard by the audience.

At the beginning of the rehearsal period, I felt underqualified and anxious about being able to direct my cast, especially when it came to giving notes and asking them to make necessary changes. However, once we were at the stage where we could complete full run-throughs, I felt a growth in confidence as I knew my cast more and knew how to communicate with them best. They always responded professionally and were accommodating to anything I asked of them as I tried my best to direct them in a supportive and positive manner.

ELEMENT 3

LINKS

Link to my full script: [Fading Echoes](#)

Link to my final performance:

<https://uwtsd.hosted.panopto.com/Panopto/Pages/Viewer.aspx?id=34f96d5c-873f-4034-bdf2-b17a011ca672>

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