



Module Three (BMPF7326D)

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And All That Jazz:

How professional musical theatre performers experience
and manage vocal challenges when executing Fosse
choreography, and how these insights inform more
integrated and sustainable voice and movement pedagogy
in training institutions

A Practice-Led Investigation

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THE PROJECT PROPOSAL

THE CONTEXT

As a musical theatre tutor and vocal coach at Newcastle College University Centre (NCUC), I train higher education students in singing, dance, and musical direction. A significant challenge that my students experience is how dance impacts their phonation output, particularly through breath control, tone, and projection (Linklater, 1976; Friedlander, 2005; Gates, 2018). This is especially evident in Fosse musicals, where the choreography, characterised by sharp, isolated movements and hyperextended neck positions (Young, 2009) conflicts with optimal vocal alignment (Casillo-Allendes et al., 2022), emphasising the need for integrated vocal and movement training.

This study will use an open-ended questionnaire with professional musical theatre performers who have or are currently performing in the Bob Fosse musical *Chicago* to explore any potential vocal challenges experienced during rehearsals and performances. A focus group of the same performers will facilitate a deeper discussion about their training preparation, while exploring peer-reviewed literature about the simultaneous performance of dance and singing.

THE JUSTIFICATION

Musical Theatre (MT) technique needs to be adaptable due to its broad range of stylisms and genres (Bourne, Garnier & Kenny, 2011). In Fosse musicals the physicality is unique and challenges neutral alignments and postural states. Research shows that posture and alignment impact vocal quality (Arboleda & Frederick, 2008; Casillo-Allendes et al., 2022). However, there is a lack of peer-reviewed research on singing while using Fosse alignment. Industry experts like Ann Reinking offer insights through grey literature (Perron, 2007) but given *Chicago's* international success and over 35,000 performances (Gans, 2024), teaching Fosse style in colleges is important for preparing students for industry demands.

This research investigates and analyses primary issues professional performers experience when singing and executing Fosse choreography concurrently. The aim is to develop specific vocal exercises that build endurance for increased vocal loads and demands; and create adaptation strategies to facilitate vocal compromise when physicality needs to be prioritised over the voice. While MT vocal techniques are well-researched, little exists on the specific demands of singing while performing Fosse. By examining the personal insights from performers with firsthand experience, this study hopes to contribute to MT research and pedagogy and improve my teaching students build sustainable performance skills.

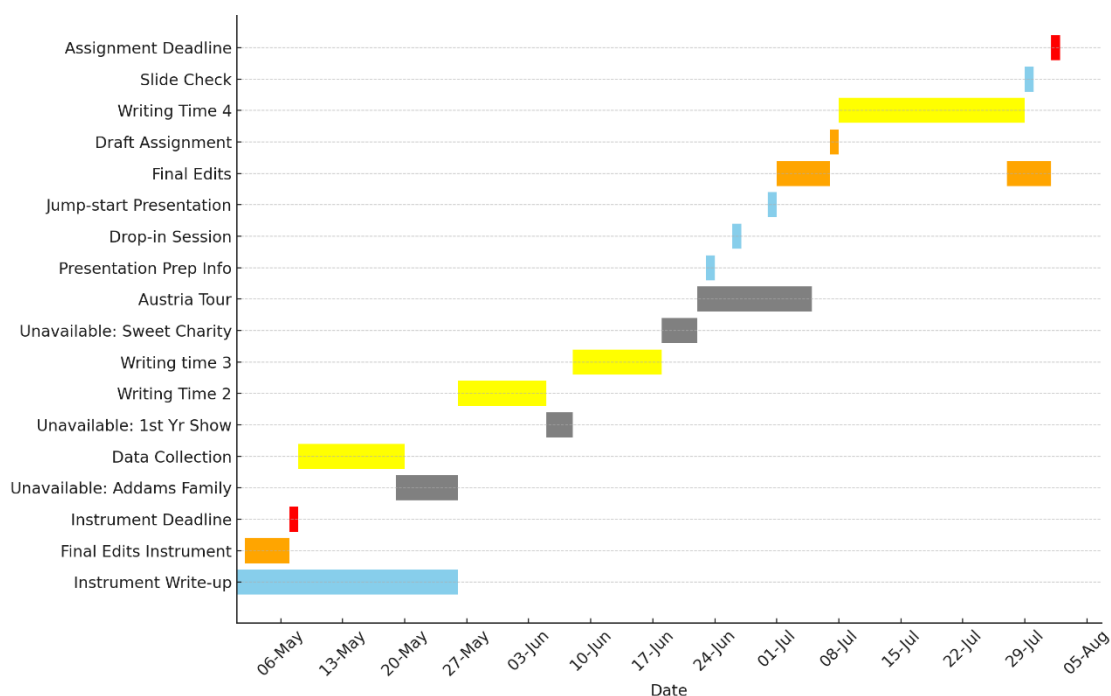
THE INTENDED IMPACT

To investigate phonation and singing difficulties experienced whilst dancing, this research hopes to deepen the understanding of a performers experience during a live MT performance.

THE OUTLINED INTENTION FOR THE PROJECT

This study uses a qualitative methodological approach: Starting with a literature review to explore the area of study within a musical theatre context and assess the physiological and vocal training methods for training dual performances. This will be followed with a twenty open-ended questionnaire that explores professional performers' own vocal experiences, followed by a small voluntary focus group for deeper discussion and investigation. Lastly an inductive thematic analysis will be conducted to find central themes of the their experiences and discuss them in depth for further analysis.

PROJECT TIMELINE



ETHICS AND INSIDER RESEARCH

According to Berwell (2005), Davidson and Jordan (2007), and Carey and Grant (2015) qualitative research conducted by voice teachers in their field can be challenging due to insider/outsider dynamics in private lesson settings that may influence the participants, affecting the quality of data collected. As an insider researcher, processes will be put in place to balance personal relationships with participants to preserve research objectivity. The

openness and access of information as an insider researcher leading a practice led qualitative research study is an important advantage (Gaunt, 2008, 2010, 2011), however it also can lend itself to bias and self-monitoring (Cox & Forbes, 2020).

To mitigate this and maintain the ethical standards required, my study has been approved by the University of Wales Trinity Saint David. For bias a reflexive journal will be kept, tracking thoughts and feelings when coding and analysing potential themes. All participants will be informed of their right to withdraw at any time, assured anonymity, and notified that all personal data will be securely stored.

PERSONAL LEARNING OUTCOMES

- To create a literature review that is structured clearly and concisely with relevant sources (Che, Wang, and Lee, 2015).
- To learn how to structure a level seven research project and establish my own academic voice (Chen, Wang, and Lee, 2015).
- To create a research timeline that will help manage my time during a particularly busy period at work.

THE PROJECT REPORT

INTRODUCTION

As a musical director I have directed four Fosse college level musicals and witnessed the impact dance has had on the function and vocal outputs of students performing in them.

Fosse choreography is characterised by sharp isolations and hyperextended neck positions (Young, 2009) that disrupts the phonation output resulting in vocal fatigue and weaker tone (Arboleda & Frederick, 2008; Casillo-Allendes et al., 2022). These challenges are prevalent in many contemporary musicals (Sliiden et al., 2017) yet there are no training programmes to equip tutors with integrated vocal-movement coordination to help students navigate and learn the necessary skills to execute these dual demands (Portman et.al, 2012; Morton 2015).

This research project explored whether professional performers in the musical *Chicago* experienced phonation challenges and how they mitigated them. With their input, I hoped to inform and improve my own teaching practice. I conducted a literature review to evaluate the existing research available on dual demand techniques (singing and dance), followed by my own qualitative study. This study involved a questionnaire of three professionals and a semi-structured one-to-one interview with another professional. Lastly, I kept a reflexive journal to moderate potential bias that comes with practice-led research. When finally triangulating all the research results, I was able to highlight a gap in pedagogy that addresses the need for training programmes to meet the demands of Fosse's choreography on vocal production. Given *Chicago's* global popularity and over 35,000 performances to date (Gans, 2024) Fosse choreography remains highly relevant for preparing students for the musical theatre industry. This project also has the broader objective to evaluate whether the findings could support a future mixed-methods research project toward building a teaching framework for the integration of voice and dance training in tertiary education.

LITERATURE REVIEW

AN OVERVIEW OF FINDINGS

This review discusses literature based on the physiological challenges of singing at different alignments and its effect on vocal phonation as well as researching grey literature about the physical aesthetic requirements when performing Fosse musicals. The value of grey literature is enriching the research with context-specific examples that may be missing from peer-reviewed sources (Schöpfel, 2006).

Fosse's musicals require performers to be exceptional at physical control, coordination, and isolation of different body parts, with high levels of physical and vocal integration in unusual postures and alignments (Rabinowitz, 2023). However, there is limited research that specifically addresses how Fosse's stylistic movements affect the vocal performance in a live performance.

RESEARCH CRITERIA

Inclusion and Exclusion Criteria

As a novice researcher, criteria is intentionally broad to limit the exclusion of findings that may contribute to the project's discussion. (Rosenberg et al., 2025).

Inclusion criteria was based within relevance to my research topic. The research field is in MT performance, with reference to the integration of voice and movement. Included were technical elements specific to vocal production in different postural states and alignments. Research criteria also included Fosse choreography and jazz dance. As the study is looking at dual demands in live performance, literature focussed on interdisciplinary scopes in voice pedagogy, dance science and performance studies. Research was limited to studies between 2000 and 2025, with allowances for landmark works that remain influential in vocal pedagogy (e.g. Linklater, 1976). Grey literature came from reputable sources to provide important insights into Bob Fosse's work and influence within contemporary musical theatre.

My exclusion criteria included articles that focussed extensively on medical vocal pathologies that made no reference to singing performance. Journals and articles that diagnosed postural faults but made no reference to how this might affect voice production was also excluded. For the grey literature, only interviews that were given by industry experts from reputable sources were considered to provide context and anecdotal industry insights.

The Fosse Dilemma: Implementation of Fosse aesthetic versus optimal vocal production

Young (2008, p.176) describes Fosse's style as "precise gesture(s)...the shrug of the shoulders, a tilt of the pelvis, often at odds with optimal physical alignment, inhibiting optimal vocal function. Kislán (1987) highlights that whilst his choreography looks simplistic, it is in fact extremely difficult to execute. His movement is central to the story telling as is the singing, driven through acting-through-song, advancing character and emotion (Young, 2009; Das et al., 2019) that ultimately supports the storytelling (Edwin, 2006). Gates et al. (2013) and Stephens et al. (2020) state how dual-task performance impacts voice and movement. However, there is currently no research that I have found that could contextualise their findings within a Fosse choreographed musical.

Posture, Alignment, and Voice Production

Research shows alignment in singing pedagogy is multifaceted: it involves different definitions, descriptors and characteristics depending on the context it is being researched in. According to Cardoso et al. (2019) alignment is the relationship between the musculoskeletal system and the larynx, emphasising how misalignment can contribute towards poor vocal production. Similarly, Melo et al. (2015) emphasise that optimal alignment improves the body's postural balance, resulting in better breath management, improved resonance, and vocal freedom; and Friedlander (2018) adds that alignment should be dynamic rather than fixed to avoid laryngeal tension. This suggests exaggerated aesthetic and stylised choreography like Fosse may cause physical and vocal tension as it limits a performer's ability to maintain neutral alignment, compromising vocal efficiency (Morton, 2015; Cuny, 2022). While integrated alignment supports voice production, it becomes detrimental when aesthetic demands override physiological function.

Dual Demands of Singing and Dancing

Thomas and Alexander (2025) describe MT as a performance environment that naturally combines multiple disciplines requiring constant dynamic integration. Slieden et al. (2017) and Gates (2018) demonstrate how muscular tension and physical exertion compromise the phonatory efficiency of a performer, but in a musical where physical exertion is required, it is apparent that the execution of choreography is negatively compromised for better vocal execution, resulting in a diminished performance overall (Stephens et al. 2020).

Thomas and Alexander (2025, p.30) state that "Musical theatre is a rapidly changing art form, continuously including and reflecting a wide range of musical genres and styles (Benson, 2018; Cox, 2020; Hoch, 2018; Kayes, 2015; Melton, 2007)" and therefore the training of musical theatre students should evolve too. Current education models have

remained discipline-specific, focusing on either voice (Sezin et al., 2020) or dance, showcasing a significant training gap in preparing performers for the demands of coordination that supports both vocal and expressive freedom. Research therefore hopes to iterate the need for the development of integrated and sustainable training methods drawing on insights from professional performers.

CONCLUSION

This review shows a need for research-informed, integrated training models in musical theatre, with three key findings: Fosse's choreography and aesthetic disturbs optimal physical alignment, making phonation challenging, prioritising physical style above vocal efficiency. Poor alignment increases vocal and tension of the vocal mechanism, limiting breath support, negatively impacting vocal production and resonance. Singing and dance (including choreography) are taught separately in many programmes, highlighting the need for integrated training methods to meet modern MT demands.

METHODOLOGY and METHODS

RESEARCH PARADIGM

This study is established in a constructivist paradigm. Amineh and Asl (2015) state it a theory of learning and as an assumption about the nature of knowledge. Adom et al. (2016) state that constructivism is grounded in interpretivism. This research is in arts education and suites a qualitative research method, where the emphasis is on understanding participants' perspectives. This project focusses on a performers' own embodied experience and knowledge fits naturally within a constructivist paradigm (Kouam, 2024). Mogashoa (2016) advocates it be practically applied through personal engagement, enabling experience and knowledge to qualify as part of educational research.

RESEARCH DESIGN

One practical application of a constructivist paradigm is using a practice-led research (PLR) design. As one of my research methods involves questioning professional performers on their personal experiences, a PLR design approach is best for this study.

RESEARCH METHOD

Embedded within my PLR is a qualitative research methodology comprising of a questionnaire of twenty open-ended questions, a one-to-one semi-structured interview, and a reflexive journal. To qualify as a participant, the performer only had to have been cast in a professional production of *Chicago*. As this is a small-scale, practice-led research project, the saturation point to provide contextual and specific understandings is lower than that of a traditional qualitative study (Guest, Bunce & Johnson, 2006).

Eleven individual performers were approached to participate in the study. These individuals were personally and professionally known. Six showed interest in participating, however only three performers submitted a response. Due to only three responses, I approached a personally unknown participant and invited them to a semi structured interview with me.

This practitioner-led approach aligns with the principles of practice-based research, where the researcher's lived experience and contextual understanding play a critical role in shaping the inquiry (Schön, 1983; Finlay, 2002). The questions reflected my own observations as a MT educator. The physical exertion of Fosse choreography, cause students to struggled to maintain the required vocal outputs.

Table 1. Participant demographics and professional background

Participant	Gender	Fosse Experience	Years in Industry	Training Background	Current Involvement in <i>Chicago</i>
Questionnaire Participant one Ref Code QP1	Female	Roxy in <i>Chicago</i> (2005, 2008 South African National Tour) Velma in <i>Chicago</i> (2019 International Tour and South Africa)	+30	Private Training	About to start 2025 South African Tour
Questionnaire Participant two Ref Code QP2	Female	Ensemble in <i>Chicago</i> 2019 South African National Tour 2024 International Tour	+15	Private Training	Completed China Tour in June 2025
Questionnaire Participant three Ref Code QP3	Male	Ensemble in <i>Chicago</i> 2019 International and South African National Tour	10	Vocational College	About to start 2025 South African Tour
Interview Participant one Ref Code IP1	Female	Ensemble, Roxy, Velma and Mama Morton West End International and UK National Tours	+40	Vocational College	Not involved

The Interview

This participant came through a referral, with the unique experience of performing all three lead female roles in *Chicago*. I did not know them personally or professionally, helping create more balanced research reducing risk of insider research bias. The advantage of a semi-structured interview is to have a conversation with open receptiveness; with predetermined questions that provide guidance but can expand conversations to attain more in-depth answers and opinions (Knott, 2022).

The Questionnaire

Open-ended questions provide better thematic understanding and contextual reasoning (Hansen and Świdarska, 2024). The format was chosen to capture qualitative trends and nuances by collecting personal perspectives from the professionals. According to Eckerdal and Hagström (2017), qualitative questionnaires contribute personal, lived data that provides context-rich information for qualitative studies.

Reflexive Journaling

This method enabled me to engage critically with my own positionality as an insider researcher whilst formulating the coding processes. Reflexivity is a critical component for mitigating bias in qualitative research, especially in practice-led or arts-based studies, where the researcher's subjectivity is not a flaw but an approach to gain deeper insight (Finlay, 2002; Etherington, 2004). This method acknowledges the subjectivity inherent in arts-based research, using it as a strength to interpret insider data meaningfully (Scott, 2024).

DATA ANALYSIS

Reflexive Thematic Analysis

Reflexive thematic analysis (RTA) was identical for all three sets of data. According to Braun and Clark (2019) the advantage of RTA provides a flexible, interpretive framework that can allow the same analysis across multiple data sets (so long as the theme development and coding stays the same). The research is grounded in the experiences of the researcher, enabling it to be subject-specific providing context in their field. In MT specific phrases and terminologies are commonly used thereby helping create better rapport with the participants and frame questions appropriately. It also saved valuable time as descriptions were not needed when discussing subject matter. However, RTA is not always neutral as it reflects the values and traditions of the researcher's own experiences. Therefore, I needed to be mindful of my insider research bias and the ethical considerations that accompany it (Braun & Clarke, 2019).

ETHICAL CONSIDERATIONS AS AN INSIDER RESEARCHER

Fleming (2018) states that the biggest advantage to insider research is the researcher's own understanding of the history and culture of their programme, allowing contextually rich interpretation of results in data analysis. However, Ezzy (2002) highlights that the researcher cannot claim that any of their findings are objective. In a theatre specific context, Gaunt's (2008, 2010, 2011) studies on one-to-one pedagogy showed the effectiveness of insider research: Greater trust and easier access of participants, and the improved linking of research to professional development. Cox and Forbes (2020) however, cautions that there are several drawbacks like potential bias, participants' fear of judgment and concerns about negative outcomes.

To mitigate this and maintain the ethical standards required, I have undertaken the following actions:

The study was approved by the University of Wales Trinity Saint David.

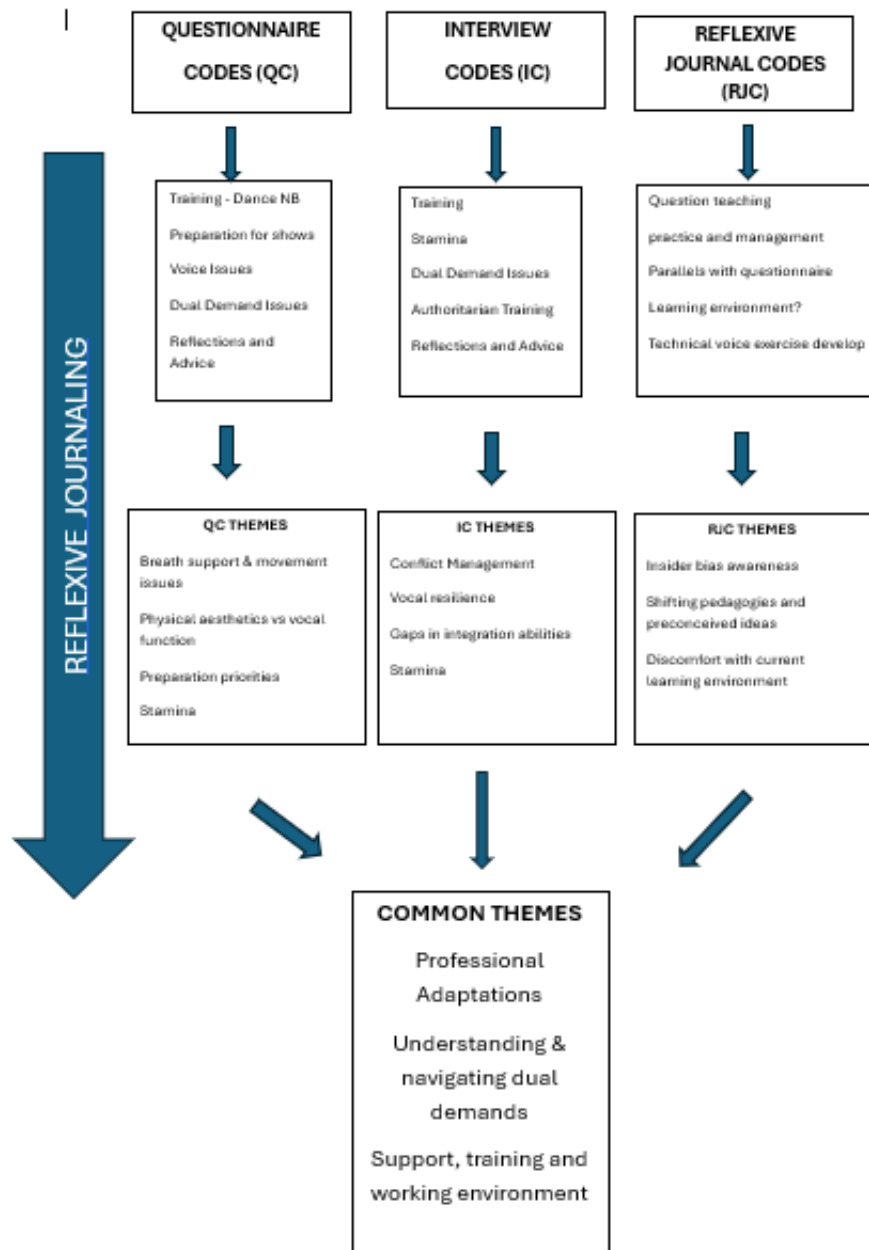
For bias I kept a reflexive journal documenting my thoughts and feelings when addressing and analysing each of the themes (see appendix C).

None of the participants in the questionnaire are current students of mine. One of the participants was eleven years ago for a year when he was at a musical theatre college, and I have not taught him since.

All participants were informed of their right to withdraw, assured anonymity, and notified that all personal data would be securely stored.

ANALYSIS OF FINDINGS

The thematic map of the data collection for reflexive thematic analysis



Braun and Clarke's (2006, 2022) six phase data analysis model was used to complete Reflexive Thematic Analysis (RTA). This process was applied across each data source and coded inductively. According to Byrne (2022), inductive analysis allows themes to become evident through the information provided by the participants, as opposed to using a pre-

existing coding frame. On going observations through personal reflections was documented to discover current pedagogical insights within the culture of rehearsals (See appendix 3).

DISCUSSION OF FINDINGS

Research into the subject has yielded the following observations:

Vocal Alignment and the Fosse aesthetic directly contradict one another, resulting in compromised phonation and breath support. This aligns with the literature and participants' experiences (Morton, 2015; Castillo-Allendes et al., 2022).

Preparation for productions reveal physical readiness is prioritised over vocal preparation, highlighting the need for training programmes that teach the integration of singing and executing specific choreography (Sezin et al., 2020).

Dated vocal pedagogies are being replaced with better integrated techniques (e.g., Contemporary Commercial Music). Graduates are more likely to cross-train for injury prevention and implement vocal health care strategies. Older participants trained in authoritarian settings, reflect an unsympathetic environment, accepting vocal strain as inevitable.

The creative teams facilitate supportive rehearsal environments and assistance in vocal health care is available. Older performers reflected less empathy, revealing a generational shift in rehearsal culture (Willis et al., 2019). More holistic training improves longevity, physiological wellness whilst maintaining the technical excellence needed to perform this musical.

The themes below will now contextualise these findings using the key themes that developed from RTA data captured.

The table below shows the abbreviations of the participants of the study.

PARTICIPANTS	PARTICIPANT ABBREVIATIONS
Questionnaire Participant One	QP1
Questionnaire Participant Two	QP2
Questionnaire Participant Three	QP3
Interview Participant One	IP1

Theme one: Training and Professional Adaptation

Musical theatre performance requires mastery of vocal and physical disciplines where singing and movements are sustained over a long period of time (Thomas and Alexander, 2025). This theme explores the training participants received prior to their shows, how prepared they felt based on their formal training and what adaptations they had to make once cast in *Chicago*.

Training background

All participants (questionnaire and interview) were asked about their training in MT, and they confirmed having received vocational training in dance, singing, and acting. Two participants attended a vocational college, and two received private training.

Skills development: Dance

All the participants received formal dance training in ballet, jazz and tap. Each highlighted the importance of their training for their *Chicago* performances. QP1 (p.36) remarked that “*having studied jazz prepared me a lot for the Fosse style*”, while IP1 described their college dance education as crucial in becoming “*a good all-rounder threat*.”

Skill development: Singing

Not all participants received similar singing training: QP1 trained in classical technique. QP2 did not attend college, but trained privately in Estil-methodology, and QP3 trained in Contemporary Commercial Music (CCM) technique in college. According to Edwards and Hoch (2018) and Bartlett and Naismith (2020), CCM uses voice techniques that by design support movement and staging better than classical singing training where the vocal output cannot facilitate the physical demands of dance; thereby deducing that both QP2 and QP3 were better equipped to manage the execution of performing *Chicago*.

IP1 received some training in a college however, reflecting on their training reported that it was not individual singing classes, but rather informal group lessons:

It was like a sing song around the piano...it was never one-on-one.

Interview Participant One (p.54, June 2025)

I followed up with whether they thought this had a negative impact on their all-rounder skills development. They did not respond to that question but did say that it was only when they entered the industry did, they start taking “proper” singing lessons (See Appendix B, p.51).

My literature review concurs with my participants’ experience, with Delport (2025) stating that for professional careers in MT, singing and dance training must be included and integrated.

Physical Preparation for Chicago: Vocal and Physical Readiness

Participants were asked if they added additional physical preparation prior to their *Chicago* contract. All participants answered they focussed primarily on building their physical strength and stamina. However, only half of the participants said that they took additional vocal classes.

Physically, I started a solid gym training program, focusing on strength, flexibility & stamina. I also have a set Warm-up & Vocal Exercise track that I follow every day by myself. However, I do have a vocal coach that I see at the very least once every 2 weeks.

(Participant Three, June 2025)

In my reflections, I had made similar observations: performers were better equipped with the physical workload rather than the vocal workload prior to starting rehearsals. This caused both the performer and the creative team additional stress in an already pressurised environment (See Appendix C, p. 83). In the literature review, this experience has been succinctly clarified by Thomas and Alexander (2025), where ongoing, repetitive rehearsals causes vocal fatigue.

QP2's answer suggests tides are changing with current vocal MT training versus the more outdated training due to the type of vocal preparation taken pre-rehearsal. QP2 is the youngest of the participants and has received training in CCM techniques in college. Their preparation was the most thorough out of the group (See Appendix A). In my literature review Edwards and Hoch, 2018 support this observation: that there is a broader shift towards more contemporary vocal pedagogy in MT, and aligns with current research indicating classical technique alone is insufficient for modern MT demands.

My reflexive journal noted my frustration in making my college students understand the importance of vocal preparation for show readiness when they are in the industry:

I continually use the phrase 'It's a muscle, not a miracle!' almost daily in class...just because you can't see the muscle doesn't mean it doesn't need constant training."

(See Appendix C, p.83)

My students' age range from 16-22 years old and do not take their vocal health and readiness seriously, believing they are invincible to injury. According to Tepe et al. (2002) and Searl et al. (2020), this phenomenon is reflected in the frequent neglect of warming up the voice before rehearsals. Hoch and Sandage (2018) state the concept of the vocal demands of singers at a professional level, needs the preparation akin to that of a professional athlete and is still a relatively new form of vocal coaching that traditional pedagogy lacks. As a vocal coach, I recognise that vocal performance, especially when combined with dance demands athlete-level vocal preparation.

In conclusion, the participants have affirmed that readiness to perform *Chicago* begins with foundational technical training in dance and singing. Physical training is prioritised over voice. Reflections from both the participants and my own experience show a genuine need for training that looks at vocal preparation for show during their college education. As stated by Gates (2018) that without this integration, performers are vulnerable to vocal fatigue and compromised performance quality, reinforcing the necessity of a holistic approach in musical theatre education.

Theme Two: Understanding and Navigating the Demands of Singing and Dancing Simultaneously

Participants were asked what challenges they experienced when integrating their singing and dancing during *Chicago* productions. Included was the exploration of contributing elements adding to the demands of simultaneous execution e.g. rehearsal structure and specific challenging numbers that had the biggest impact on their voices.

The structure of rehearsals

The first stage was learning the harmonies was the first stage in rehearsals, followed by learning the choreography. All participants added the creative team expected performers sing full out whilst learning the steps. Physical adaptations were offered to help lead characters with difficult solo singing phrases when the choreography inhibited necessary phonation (See Appendix A, Participant One). This aligns with the literature that phonation difficulties can be experienced when combined with unnatural alignments from choreography (Morton, 2015; Castillo-Allendes et al., 2022).

In the interview, after establishing that the expectations were the same as the other participants, I asked IP1 about the concept of “marking” numbers during some rehearsals to lower the risk of vocal fatigue. (“Marking numbers” is an industry term where the performer does not perform with 100% energy, but rather informally goes through a number, usually as a method of recapping the staging (Kirsh, 2011)). IP1 responded that the creative team were clear with their expectations:

“No, they're quite brutal with us back in the day...It was full on. I think nowadays they are much more mollycoddled when it comes to singing and dancing...What is expected of us is to just walk in and be able to do it. So, we did.”

(Interview Participant, p.63, June 2025)

The language and tone used by IP1 suggests they do not believe the creative teams are as strict and authoritarian as was theirs. Phrases such as “quite brutal with us back in the day,” “we just had to get on with it,” reflect an environment synonymous with an authoritarian,

highly disciplined and unapproachable creative team. IP1s reaction raises an important point whether “marking” choreography and adaptive singing strategies for performers reflects overly relaxed standards that could be detrimental to a performance, or whether it could be more representative of a pedagogical shift towards more nurturing, sustainable practices Drew (2021).

Physiological Challenges – the postural paradox

According to Dayme (2009), genetic predisposition plays a significant role in determining the alignment and subsequent balance of the body; and that correct alignment facilitates excellence in breath management, required for healthy singing. Ruben et al. (2004) suggests that body posture directly impacts closure and vibration of the vocal folds, as well as plays a crucial role in achieving good respiratory and resonance function.

The most notable physiological issue that participants experienced was difficulty in maintaining breath support whilst working in extreme postural states such as the Fosse “Rake” posture (See Figure 1).



Figure 1. Fosse “Rake” alignment as performed in Sweet Charity, 1969.

The Rake posture and dance move entails the performer to stand and lean back as far as possible but maintain a straight back. One leg should be stretched out at the same time to create an unbroken straight line at forty-five degrees. The performer holds their arms behind their back and pushes their neck and head forward (Deal, 2014). In the number “*Reach for the Gun*” from *Chicago*, three participants specifically brought this as the most challenging to perform because of this aesthetic and its execution.

“That’s one that used to kill everyone, getting that breath in... .. I don’t know how I did it.”

(Interview Participant, p.57, June 2025)

IP1 went on to say that one of the biggest physiological issues were injuries associated with the neck and trapezius muscles due to Fosse choreographic demands. This feedback

directly aligns with Save and Bankoff (2003) who state that good posture creates balance but if misaligned and not maintained, can cause direct injuries to the structures and muscles that are meant to support it, causing pain and discomfort. Pettersen and Westgaard (2005) state that when the neck and trapezius muscles are under strain during voice production, sustained tension could result in vocal strain and dysfunction. The postural states of Fosse, such as the Rake, can also put the vocal mechanism under strain, causing such injuries (Kooijman, 2005).

Vocal Care during the show

All participants mentioned the importance of doing vocal warmups as well as steaming and the using of nebulizers during the show. In terms of auxiliary help, QP2 mentioned using a body physiotherapist who was available to them during a tour of the show and QP1, who was playing one of the leads, had a chiropractor on standby if needed. Neither disclosed if they used these services.

In the literature, Stephens et.al (2020) states that the physiological demands of singing and dancing has the performer compromising one discipline to prioritise the execution of another. In my study, I posed the above scenario to IP1. The participant who has played Roxy and Velma in separate productions agreed with this statement.

QP1 who has also played both female lead roles wrote that various choreographic alternatives were given as options to the leads by the creatives to help show off their individual strengths. In the case where they struggled to sing, this participant responded that they would reduce their vocal output in places where they were not singing solo lines to preserve their voice for sections that required a higher vocal load (Appendix A, p37). IP1 responded similarly, with opting to sing in their mixed voice rather than singing in a chest belt, reducing the overall vocal load, and avoiding vocal fatigue. (Appendix B, p.68). Mixed voice is described by Lamesch et.al (2007) as the integration and blending of chest and head voice registers. It is a naturally occurring synthesis used by professional singers and assists in integrating vocals with physical movement (McAllen et.al, 2025), making it an important technical skill in physically demanding contemporary musicals such as *Cats*, *A Chorus Line* and *Hamilton*.

For this theme both the literature and performers' experience confirms that Fosse choreography does cause vocal challenges for the performer, specifically in breath support and phonation output due to dynamic postural states and unnatural alignments. This information challenges my own fixed belief that a compromise between vocal output and Fosse execution did not need to be considered. Hearing direct feedback from professionals

who confirmed that vocal concessions had to be made has made me reassess my own training pedagogy for dual demand technique.

Theme Three: The Role of Support and Training

This theme focussed on the interpersonal and institutional dynamics between the performers and the creative team, and the participants' own personal reflections with the broader aim of looking at how the environment between creatives and performers in professional shows could be adopted into learning institutions between the tutors and the students. By exploring the dynamics of these relationships in and around the production and teaching environments, I hope to critique my own current student-tutor dynamics through the lens of my own practitioner insights, in the hopes of improving my teaching.

The Support of the Creative Team

All participants were asked to describe the learning environment during rehearsals.

Participants in the questionnaire answered that the creative team was supportive.

QP2 and QP3 are the two younger participants and have been involved in the most recent productions of *Chicago*. Both answered that they were able to approach the creative team for additional assistance if required and reported an overall positive learning environment.

QP1 and IP1 performed *Chicago* in the early 2000's and their responses alluded to a less-approachable rehearsal environment. QP1 mentioned that if they were struggling and could not get assistance, they would "*Figure it out!*" (p.38) and IP1 responded as follows:

Interviewer: *Did the creative team ever acknowledge your struggle or the difficulty of the show, of singing and dancing the show at the same time?*

Interviewee: *No. No, it's your job and that's what you do...that's what's expected of us.*

(Interview Participant, p.71, June 2025)

Throughout our conversation, IP1 would add the phrase "*we just had to get on and do it,*" multiple times. When comparing the responses from the younger two participants to the older responses, there is a definite tonal shift in the learning environment in rehearsals. In my literature review, Willis et al. (2019), state that positive rehearsal environments not only improve collaborative teamwork but also provides support and stability to performers during particularly stressful times. However, this study was unable to ascertain the impact the two different environments had on the quality of the performance of the different productions as it fell outside the scope of this research.

Professional advice for improving training in education.

The final question asked the participants for their personal advice: If you could go and create a class based off what lessons and struggles you have experienced whilst performing in *Chicago*, what would you do?

The two younger participants focussed on physiological wellness.

QP2 (p.42) wrote: *“I would say you need to cross train your body and stay in voice lessons so you can be stronger than your show”*. This advice is succinct with the literature of Stephens and Wyon (2020) who state that MT performers require cross-training to build aerobic fitness and stamina. QP3 stated students need better preparation in every facet of their professional career, including mental and physical resilience during a contract and for there to be more transparency about what to expect for a show like *Chicago* (See Appendix A, p. 46). And Q1 (p.38) advised to take the time to *“understand the style of movement, singing, acting and comedic timing”*.

IP1 gave two distinct pieces of advice: To ensure that students are given classes specifically for running combinations of singing and dance numbers repeatedly to build the stamina and physical resilience to get through a show. The second piece of advice was for students to not to not overthink it all and instead focus sincerely on storytelling.

“Let's face it, Fosse always said, ‘my dancers are actors. They're not just dancers.’ So, you should be acting anyway...although it's physical with what you're doing... It should be coming from an acting perspective.”

(Interview Participant, p.78, June 2025)

This too is succinct with the literature. As McDonald, Goldstein, and Kanske (2020, p. 348) highlight that, “actors who internalise the narrative voice and lean into authenticity often experience more natural delivery and reduced cognitive load.”

LIMITATIONS OF THE RESEARCH PROJECT

The table below summarises limitations and what strategies were put in place to mitigate them.

Type of Limitation	Description	Potential Impact	Mitigation Strategy
Participant Sample Size	Only 3 questionnaire participants and 1 interviewee	Does not allow for in-depth analysis and better community contextualisation	Low saturation point in qualitative studies mitigate the value a study can still hold despite smaller sample sizes
Insider Researcher Bias	Insider bias due to dual role as performer and vocal coach working in the similar environments as participants.	Can create subjective interpretation thematic analysis 6-phase coding	Maintained reflexive journal Followed criteria set out through ethical approval from UWTSD
Lack of Available Peer reviewed Literature	No peer reviewed literature available on execution and technique of Bob Fosse's choreography	Limits the ability to confirm physical behaviours described by participants	Used grey resources from reputable sources

CONCLUSION

This research project was an exploration to understand and address the vocal challenges experienced by professional performers in the Fosse musical *Chicago*, with the aim of using the information garnered to improve my personal teaching practice.

The research supports the argument that performers can execute Fosse choreography and sustained vocal performance simultaneously, however a compromise is often engaged to better support vocal execution at the expense of less choreographic precision, negating a previous personal hypothesis that a compromise is not needed.

These findings also revealed a pedagogical gap in training to educate the need for vocal preparation for shows and integrating dance and singing art forms at an educational level. Gates (2018) and Cuny (2022) advocate for a better integrated, interdisciplinary approach to musical theatre education that promotes better coordination between singing and dancing.

Finally, I have learned that approachability and authoritarianism is not mutually exclusive; it is possible to challenge students to push themselves to their physical limits while fostering a more supportive environment. From a pedagogical standpoint, I need to broaden my understanding of vocal loading and adapt current vocal technical exercise designs to better facilitate heavy vocal load whilst executing choreography. Most critically, I need to better support students in helping formulate adaptive strategies due to compromised breath support and phonation in dual-demanding rehearsals.

A review of personal learning outcomes

From a personal development perspective, this project has enabled me to achieve two of my personal learning outcomes:

I successfully created a logically structured literature review that engaged with both academic and grey literature, using an intentionally broader inclusion criteria to compensate for the niche nature of my research topic. Despite limited published research specifically addressing the integration of voice and movement in Fosse-style musicals, I was able to draw meaningful connections from adjacent fields such as voice science, movement pedagogy, and performer wellbeing. This approach allowed me to be critical and thereby identify gaps in the literature while still building a good foundation of contextual knowledge. However, I need to improve communicating my analyses more succinctly within a fixed word count.

Throughout the writing process, I gained better understanding of my own academic critical thought processing and by extension developing my academic voice. Prone to overly descriptive writing, I learned through regular engagement with tutor feedback how to transition descriptive writing to critical interpretation and analysis. This has built my confidence in expressing ideas with greater clarity and ownership.

Time management, however, remains an area for development. The project was submitted on time, however an extension on the first draft was needed. Missed live lectures due to work conflicts disrupted consistent research engagement and my Gantt chart was subsequently unrealistic. Moving forward, I will implement a more realistic timeline to better support research progress and academic commitments.

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APPENDIX A

Participant Questionnaire

Exploring the Challenges of Singing While Performing Fosse Technique

Section 1: Background and Training

1. Can you describe your background in professional training for both singing and dance?
(e.g., conservatoire, university, private training, specific methods studied)
 2. Prior to being cast in *Chicago*, how would you describe your strengths and challenges as a singer and dancer?
 3. Did your training place equal emphasis on singing and dance?
-

Section 2: Preparation for *Chicago*

4. Once you were cast, did you undertake any specific physical or vocal preparation for the role?
 5. How prepared did you feel for the demands of *Chicago* as a result of your training?
-

Section 3: Learning Process

6. In rehearsals, did you learn the singing and choreography separately or simultaneously?
 7. How was the rehearsal process structured?
 8. At what stage were you required to perform both singing and dancing together?
 9. How would you describe the transition to combining the two elements?
-

Section 4: Challenges and Coping Strategies

9. Which parts of the show did you personally find the most challenging to sing and dance simultaneously?
(Specific numbers or scenes)
10. What exactly made these moments challenging?

11. How did you cope with these challenges during the run?
 12. Did you ever experience vocal fatigue during the show?
 13. If so, how did you manage or mitigate it?
 14. Were there times you found it necessary to reduce your vocal output or even lip sync to focus on movement execution?
-

Section 5: Support and Environment

14. Did the creative team acknowledge the physical and vocal challenges performers faced?
 15. Did the creative team offer any advice or support during this process?
 16. Did you feel comfortable asking for help if you were struggling?
 17. If you did not feel comfortable, what did you do instead?
 18. At any point, did you seek out a vocal coach, physical trainer, or other professional support outside of the show's creative team?
-

Section 6: Reflection on Training and Growth

17. How do you feel your vocal technique was impacted by rehearsals and performances?
18. How prepared do you feel your college or early professional training prepared you for a Fosse-heavy show like *Chicago*?
19. If you could design an extra class or module for pre-professional training, based on your experience in *Chicago*, what would it be focused on?
20. Finally, what advice would you give to future performers cast in *Chicago* (or similar Fosse-heavy productions) about managing their singing and dancing effectively?

Questionnaire – Participant One

Exploring the Challenges of Singing While Performing Fosse Technique

Section 1: Background and Training

1. Can you describe your background in professional training for both singing and dance? (e.g., conservatoire, university, private training, specific methods studied)

Answer: Private Training, in Modern jazz, tap, contemporary and ballet in dance.

Private training in singing.

2. Prior to being cast in Chicago, how would you describe your strengths and challenges as a singer and dancer?

Answer: I would consider myself a triple threat in musical theatre, playing leading roles.

3. Did your training place equal emphasis on singing and dance?

Answer: Yes

Section 2: Preparation for Chicago

4. Once you were cast, did you undertake any specific physical or vocal preparation for the role?

Answer: I've been involved with the musical since 2005, Having played Roxy Hart in two full seasons, and then Velma Kelly in the International tour. I am currently prepping to play Velma Kelly again in another season. Fosse is a very specific style so originally in my first run, there was a lot to learn during rehearsals, but by now, I feel well versed in the style. And what I am doing for prep at the moment is building up stamina (as the dances feel quite aerobic and are very up-tempo) and strength to be able to maintain sharp, slick, controlled precision of movement.

5. How prepared did you feel for the demands of Chicago as a result of your training?

Answer: Having studied Modern jazz prepared me a lot for the fosse style.

Section 3: Learning Process

6. In rehearsals, did you learn the singing and choreography separately or simultaneously?

Answer: Singing calls were done first and then dancing. But singing and lyrics were expected to be known once the dance calls started. And we were expected to sing out whilst learning the choreography.

7. How was the rehearsal process structured?

Answer: Singing calls first. Roxy and Velma's dance numbers were taught first, whilst ensemble were learning their singing tracks. Acting scenes were scheduled around choreography and singing sessions.

8. At what stage were you required to perform both singing and dancing together?

Answer: You were expected to sing out whilst learning choreography.

9. How would you describe the transition to combining the two elements?

Answer: It was easier to learn choreography whilst singing, as a lot of movement was tied into specific lyrics, and the movement would help to inform vocal and storytelling choices.

Section 4: Challenges and Coping Strategies

9. Which parts of the show did you personally find the most challenging to sing and dance simultaneously?

Answer: Velma's two solo numbers require extreme stamina and breath control:

Sister Act and Velma takes the stand. The Hot Honey rag for Velma and Roxy as the finale is also physically demanding.

For Roxy, besides the finale. Me and my baby are equally demanding, stamina wise and having to sing throughout the number.

(Specific numbers or scenes)

10. What exactly made these moments challenging?

Answer: Breathwork and support, chest belting and precision of movement, whilst 'Telling the story'.

11. How did you cope with these challenges during the run?

Answer: Making clear, sustainable choices in rehearsal. Warming up properly.

Steaming in the dressing room before big song and dance numbers, and drinking lots of water. Eating a mostly alkaline diet, and managing acid reflux.

12. Did you ever experience vocal fatigue during the show?

Answer: One would experience fatigue at the same moments in mostly every show and then make adjustments.

13. If so, how did you manage or mitigate it?

Answer: Pull back and not push, and/or make different vocal choices.

14. Were there times you found it necessary to reduce your vocal output or even lip sync to focus on movement execution?

Answer: Yes and make different vocal choices. Perhaps pull back, when not singing solo lines.

Section 5: Support and Environment

14. Did the creative team acknowledge the physical and vocal challenges performers faced?

Answer: Yes

15. Did the creative team offer any advice or support during this process?

Answer: We would run the difficult numbers every day to build stamina

16. Did you feel comfortable asking for help if you were struggling?

Answer: There were various choreographic choices given to the leads in certain sections of the dances that would show off our strengths. And help was

offered vocally.

17. If you did not feel comfortable, what did you do instead?

Answer: Figure it out!

18. At any point, did you seek out a vocal coach, physical trainer, or other professional support outside of the show's creative team?

Answer: No. But did have an ENT and chiropractor on call.

Section 6: Reflection on Training and Growth

17. How do you feel your vocal technique was impacted by rehearsals and performances?

Answer: I grew stronger and more confident with repetition.

18. How prepared do you feel your college or early professional training prepared you for a Fosse-heavy show like Chicago?

Answer: I was heavily influenced by movie musicals growing up, in the era where tap and jazz were popular, so I understood the style and look of the movement. Studying modern jazz helped in the technique.

19. If you could design an extra class or module for pre-professional training, based on your experience in Chicago, what would it be focused on?

Answer: Study the greats of the time, when the classic American musicals were being created.

20. Finally, what advice would you give to future performers cast in Chicago (or similar Fosse-heavy productions) about managing their singing and dancing effectively?

Answer: I feel like it's all in the details. Understanding the style of movement, singing, acting and comedic timing. It's definitely from another era. Watch the old MGM musicals.

Questionnaire – Participant Two

Section 1: Background and Training

1. Can you describe your background in professional training for both singing and dance?

(e.g., conservatoire, university, private training, specific methods studied)

Answer: Ballet training from the age of 5, as well as modern, contemporary, and Spanish dance. I joined the Ballet theatre African academy at the age of 12. Continued as a member of the junior company and later joined the company.

Numerous shows for the Peoples Theatre as a child.

Continued my ballet training in Paris with Wayne Byars who works a lot with the Alexander technique.

Trained in singing with Peterson Cowan who works with Estill voice training.

2. Prior to being cast in *Chicago*, how would you describe your strengths and challenges as a singer and dancer?

Answer: Ballet training was definitely a must when it comes to *Chicago*. All the steps are tailored to each cast. Proper dance training is a must. The biggest challenge for me was the detail, whether it be the steps or in the songs. Each finger has a place as well as each word.

3. Did your training place equal emphasis on singing and dance?

Answer: I would say my training was mostly dance until the age of 20.

Section 2: Preparation for *Chicago*

4. Once you were cast, did you undertake any specific physical or vocal preparation for the role?

Answer: I continued my voice lessons and dance open classes to get my brain ready to learn the choreography quickly

5. How prepared did you feel for the demands of *Chicago* as a result of your training?

Answer: Well prepared.

Section 3: Learning Process

6. In rehearsals, did you learn the singing and choreography separately or simultaneously?

Answer: We learned the singing first, got all the harmonies recorded with the musical Director. We then learned the movement afterwards. Once we started learning the choreography were tried to incorporate the singing as soon as possible.

7. How was the rehearsal process structured?

Answer: Six days a week for about 6 weeks, then a week of tech. Different groups at different times whether it be ensemble according to the numbers we were learning.

8. At what stage were you required to perform both singing and dancing together?

Answer: We were required to perform both singing and dancing as soon as we could. It helps if you do the two at once as soon as you can for your muscle memory and to connect the movement to the words.

9. How would you describe the transition to combining the two elements?

Answer: It helps to connect the choreography to the singing as it helps you remember everything.

Section 4: Challenges and Coping Strategies

10. Which parts of the show did you personally find the most challenging to sing and dance simultaneously?
(Specific numbers or scenes)

Answer: Any time you have to perform a lift or a split or a big movement while singing

11. What exactly made these moments challenging?

Answer: Finding breath support while doing a big movement and also worrying about the safety of another company member.

12. How did you cope with these challenges during the run?

Answer: Rehearsal, rest, keeping fit and keeping classes going.

13. Did you ever experience vocal fatigue during the show?

Answer: Not really

14. If so, how did you manage or mitigate it?

Answer: Staying hydrated and getting lots of rest

15. Were there times you found it necessary to reduce your vocal output or even lip sync to focus on movement execution?

Answer: The entirety of the show is live; nothing is pre-recorded so to lip sync is definitely not an option. If you are unable to perform the show, we have incredible swings and covers that step in.

Section 5: Support and Environment

14. Did the creative team acknowledge the physical and vocal challenges performers faced?

Answer: Yes, the creative team is very supportive.

15. Did the creative team offer any advice or support during this process?

Answer: The creative team offer support and a lot of information to help everyone feel comfortable and confident in the show.

16. Did you feel comfortable asking for help if you were struggling?

Answer: Trusting the process is always a must, there will be lots of times where you feel uncomfortable but there needs to be a trust in the creative team that have put on this show so many times, worked with so many incredible and different performers. They generally know exactly how to get what they need out of you, and make you sound and look the best that you can.

17. If you did not feel comfortable, what did you do instead?

Answer: If I ever felt uncomfortable asking the choreographer and director directly, you can go to the resident or the dance captains.

18. At any point, did you seek out a vocal coach, physical trainer, or other professional support outside of the show's creative team?

Answer: During the rehearsal process there isn't much time for anything else. Except maybe a physiotherapist. During the run you are able to continue your training.

Section 6: Reflection on Training and Growth

17. How do you feel your vocal technique was impacted by rehearsals and performances?

Answer: Daily vocal warmups and shows every day has definitely improved my vocal stamina.

18. How prepared do you feel your college or early professional training prepared you for a Fosse-heavy show like *Chicago*?

Answer: I feel like my dance training as well as previous shows like *Cats* that were more vocal and dance heavy definitely prepared me well for *Chicago*.

19. If you could design an extra class or module for pre-professional training, based on your experience in *Chicago*, what would it be focused on?

Answer: A Fosse style class focused on very specific details and isolating movement.

20. Finally, what advice would you give to future performers cast in *Chicago* (or similar Fosse-heavy productions) about managing their singing and dancing effectively?

Answer: I would say you need to cross train your body and stay in voice lessons so you can be stronger than your show. Every individual is different, so we all need different things. Executing the same movements every night and repetition can sometimes lead to injury, so it is important to find a healthy balance to keep your body strong.

Questionnaire – Participant Three

Section 1: Background and Training

Did your training place equal emphasis on singing and dance?

1. Can you describe your background in professional training for both singing and dance?

(e.g., conservatoire, university, private training, specific methods studied)

Answer: I studied at the Waterfront Theatre College in Cape Town, South Africa, where I attained a Licentiate in Drama & Musical Theatre and advanced certifications in Modern, Tap, Ballet, and Jazz from Trinity and the ISTD, London.

2. Prior to being cast in *Chicago*, how would you describe your strengths and challenges as a singer and dancer?

Answer: My strengths have always been in harmonizing and in my vocal range as I've always been able to be versatile, but I would say that my challenges came in with my breath control and jaw tension, or even general tension in and around my throat.

3. Did your training place equal emphasis on singing and dance?

Answer: I would say it was a solid 60/40... 60% dancing & 40% singing. They focused on both and made sure it was equally important, but with dancing I had to catch up on a lot more, so they shifted my schedule to be more dance focused.

Section 2: Preparation for *Chicago*

4. Once you were cast, did you undertake any specific physical or vocal preparation for the role?

Answer: Physically, I started a solid gym training program, focusing on strength, flexibility & stamina. I also have a set Warm-up & Vocal Exercise track that I follow every day by myself. However, I do have a vocal coach that I see at the very least once every 2 weeks.

5. How prepared did you feel for the demands of *Chicago* as a result of your training?

Answer: 100% prepared! Even in the audition already, I could feel my body understanding the work on all levels, vocally, physically and even mentally. I felt ready and I was ready.

Section 3: Learning Process

6. In rehearsals, did you learn the singing and choreography separately or simultaneously?

Answer: We started off by learning everything separately at first, then they started putting everything together.

7. How was the rehearsal process structured?

Answer: You started every morning with a physical & vocal warm up. We received a weekly schedule with what needed to be focused on every day. You would rehearse from Monday - Saturday from 10:00 - 18:00 every day. They would teach us everything we need to know about each Act, and then once we were at a secure enough level with the work, we would start running everything we knew from the beginning. Each day was different in the sense that some days you would focus on choreography for most of the day and have a vocal session at some point during the day, where other days would be heavily-focused on vocals, etc. until we reached the point where we are simply running everything from top to finish, after which we would receive notes from the Creative Team.

8. At what stage were you required to perform both singing and dancing together?

Answer: They taught the vocals first, so by the time we were taught the choreography, they expect you to start singing AS SOON AS POSSIBLE - yikes! Even Though it might feel like your brain will explode from all the information at that point, it really is the best way to get everything in your body and into muscle-memory... Nothing gets the job done like a deadline.

9. How would you describe the transition to combining the two elements?

Answer: So, you definitely need to learn everything separately at first, or at least as much of it as possible, but then there is a beautiful synergy that happens when you do combine everything. It's as if the picture becomes alive and the harmonies all of a sudden stick in your memory because you are cementing it into the choreography that goes with it. It's as if something just clicks and everything makes sense together.

Section 4: Challenges and Coping Strategies

9. Which parts of the show did you personally find the most challenging to sing and dance simultaneously?
(Specific numbers or scenes)

Answer: When Velma Takes the Stand & They Both Reached for the Gun

10. What exactly made these moments challenging?

Answer: When Velma Takes the Stand was quite tough because you needed to belt for your life high in the Heavens, while doing choreography that didn't necessarily assist you at all.

You also had to hold the final note for 7 Bars while carrying Velma on a chair on your shoulder all the way into the wing. They Both Reached for The Gun was just a nightmare because it was a Cardio Convention from beginning to end. So, stamina & basically gripping your core for your life was everything!

11. How did you cope with these challenges during the run?

Answer: Honestly, after you have applied every technique to help support your breathing, and therefore your voice, the only thing was stamina and repetition.

12. Did you ever experience vocal fatigue during the show?

Answer: No, I didn't find Chicago that hard vocally, personally. I found that the show had moments where you were pushed, but never enough to cause vocal fatigue.

13. If so, how did you manage or mitigate it?

Answer: As explained above, I didn't experience vocal fatigue during the show, but normally in times when I do experience it, my Go-To is my Steamer... Sometimes, depending on how tired my voice is, I would sit and hum and do vocal fries while just sitting and getting all that steam to flow through. Honey also helps a lot & as much vocal rest as possible. I know these are very common remedies, but I find they help me every time.

14. Were there times you found it necessary to reduce your vocal output or even lip sync to focus on movement execution?

Answer: Maybe a few times in the beginning of the contract, while my body was still building up the stamina, but generally I was able to commit the whole way through.

Section 5: Support and Environment

14. Did the creative team acknowledge the physical and vocal challenges performers faced?

Answer: Oh, absolutely yes. It was a show that gets broken down and worked on, piece-by-piece, so they knew exactly where certain universal challenges would lie. They have all also done the show themselves countless times, so they had a clear understanding of what the show expected of you.

15. Did the creative team offer any advice or support during this process?

Answer: Yes, they did. They would sometimes give advice on the spot, and they were always approachable, so it made it easy for you to go and ask for help or advice.

16. Did you feel comfortable asking for help if you were struggling?

Answer: Absolutely, they were very approachable.

17. If you did not feel comfortable, what did you do instead?

Answer: When I find myself in those situations, I tend to firstly observe/ listen to what others are doing and see if it's something I might be missing, or sometimes I then go somewhere by myself and break it apart and try my best to figure out the placing alternatives for notes I'm struggling with or harmonies I'm struggling to understand, etc.

18. At any point, did you seek out a vocal coach, physical trainer, or other professional support outside of the show's creative team?

Answer: Not during Chicago, no, it was never really necessary.

Section 6: Reflection on Training and Growth

17. How do you feel your vocal technique was impacted by rehearsals and performances?

Answer: It got stronger as the run went by. I got to really practice and sing in that style, sing under those particular physical challenges consistently for 8 shows a week.

18. How prepared do you feel your college or early professional training prepared you for a Fosse-heavy show like Chicago?

Answer: I would say they prepared me well. They gave me the foundation & helped refine my skillset that served me well in Chicago.

19. If you could design an extra class or module for pre-professional training, based on your experience in *Chicago*, what would it be focused on?

Answer: I feel this could be useful for any style of training, but something along the lines of preparing the student on a psychological level on how to handle the industry in all regards. But I mean on all levels, the time period when you are looking for work, the audition process, the time period of when you are in a contract and how to stay mentally strong and fit. Even the time period directly after a show when the silence hits you. This one is so tricky though and also too much to cram into one class, but I feel like it's been the thing I struggled with the most. Mentally, I was never as prepared as I should have been for the industry, and I guess just giving students a realistic idea of what it's like so that they don't need to figure that out on the fly but instead that they are prepared for each part of the process.

20. Finally, what advice would you give to future performers cast in *Chicago* (or similar Fosse-heavy productions) about managing their singing and dancing effectively?

Answer: The best advice I can give is to not rely on the show to keep you fit, both vocally & physically. The show is deceiving in the way that you have moments of calm and then moments of full-throttle all-systems-go performing, so you can easily get injured if you aren't taking care of your body outside of the show as well, to make sure you stay ready so that you don't have to get ready. Then lastly, take a moment every night to listen to the orchestra... I discovered something mind-blowing in the music every single night at random moments, that was kind of the best part of the show for me. Fosse, and specifically Chicago, are both so layered, the more you look, the more you discover.

APPENDIX B

Interview Transcript – Participant Four

Speaker 1 is the interviewer.

Speaker 2 is the interviewee.

Speaker 1

Yeah, back. OK, she's talking that one, alright. So, thank you for joining me. I really appreciate it.

Speaker 2

You're welcome. You're welcome.

Speaker 1

Just to kind of give you like a quick kind of overview of what I'm doing. Yeah, I'm vocal coach and I specialise in musical theatre training, specifically looking at sort of CCM sort of contemporary technique. And joined the London Voice Centre in in a study, the Voice Centre in London to do my MA.

Speaker 2

Right, okay.

Speaker 1

This MA is on vocal pedagogy, so it's essentially, it's still very new and it's still in its infancy in terms of coming up with teaching strategies and pedagogy for 21st century musical theatre or just vocal. In general, whether it's classical, voice science or musical theatre, and yeah, what I'm specialising is looking at specifically is posture. Well, Fosse and singing. And trying to come up. So, this is a baby project that I'm doing, which is going to form the basis of my dissertation, which is only next year because it's a research degree. It's three years.

Speaker 2

Right. OK.

Speaker 1

And, and basically what I'm going to ...the goal is to be able to come up with pedagogy that I could then go to the colleges in London or to New York or around the world and go, 'OK, so *here is this what's going to work for Fosse training*' by going in. And once I get sort of

information and then get students into the lab, we'll have them all...Sort of pulse-oxed and signed up and we're going to start taking measurements and then analysing that data to find out how can we do it. And at the minute I've been sort of researching this for about a year now, there is hardly any literature or case study where this has happened.

Speaker 2

No, no one's interested in dancers that sing or sing, but not dance.

Speaker 1

They're really, really not. And it's there's been one small study that was done in London a couple of years ago where they took, I don't know, it was [redacted] students or [redacted] it was one of the two, and they did the opening of *A Chorus Line* and all of that came out was going: "Yeah, anaerobic, aerobically speaking. Either you're going to have to give up some of the dancing to sing proficiently, or you're going to have to give up some of the singing to dance. But! we know, for example, any kind of Fosse, we know that you can do it because if I look at- I'm South African- So I know of [redacted], obviously not personally, but she's been doing it on Broadway for 20 years.

Speaker 2

Yeah, because we've both played Velma, both of us have played Velma.

Speaker 1

Both of you.

Speaker 2

It's one of the ones that you go: It can be done because we have to do it. And we've had to do it.

Speaker 1

100% so it can be done. I know it can be done, but yeah, I don't have the data to be able to go and approach and create strategies to be able to teach it. So yeah, the literature at the moment's going "well, anyone that's had a posture like that, at 45°, can't possibly sing anatomically/physiologically correct because of every muscle, that's obviously there's all that tension being pulling down on the larynx. So, there's that sort of discussion, which is merit based, absolutely. But I'm going: Well, let's look at some of the dancer experience. Let me get more of that qualitative stuff done before I do the quantitative.

Speaker 2

Yeah. Yes, and I wish this was around when I was younger and someone would have come up with a way to do it because literally there was, I mean I don't know how much [redacted] told you I went to during [redacted], but I went back in the day or a million years ago.

When singing lessons were a sing song around the piano. I mean, we didn't have major technique, I just would sing. I've always had a big voice. Weirdly, from a child, I always. Big. For some reason, and I think I've always sang and danced from very small, so whether it's a muscular thing or... but technique wise, I am not the best technical singer, but somehow, I've managed to go, what, 35 years in the industry. Playing lead roles and doing very physical lead roles where you're on your own singing and dancing and having to...

Speaker 1

Yeah, and sustainable because you've been in the business for so many years.

Speaker 2

Yeah. Yes, it is possible. If I could pinpoint it, I, I don't know what it would be. I don't know what.

Speaker 1

A whole bunch of like questions, basically a whole bunch. There are 20 questions that was really nice. Well, I'm really happy that I've got you on board, as I've also interviewed [redacted], she's about to start her run. So, I've given her a questionnaire, and then I've got you. And then the goal is maybe in a couple of years' time to get Amra, and get the, the international Velma's, it's all done be like OK, how do you do it? Yeah. So that's the sort of the vision. One day and like so at the moment, it's just me. I've got a, a bunch of questions and just see if I could just pick your brain and get what you think. And then if you are interested or more interested and would like to maybe next year be involved more in heavily in the project, in which case, it would be more instead of just a 40- minute interview, I would be able to work more sessions with you and be able to get more input and more advice. From you we can discuss...

Speaker 2

OK.

Speaker 1

That towards and see if you're interested.

Speaker 2

Yeah. Yeah, OK, yeah.

Speaker 1

And, from an ethical point of view, obviously ethics are important because it just gives validity to my study. And yeah, everything. You will not be named in this specific study. You'll be anonymous and, and then further on, if you are OK with giving your name and you are alright and it's not a conflict of interest to you in any, anyway, then I will ask first if that's possible with you, but for all intents and purposes for this, it's a small paper, it's only about 10,000 words and you'll be you'll be anonymous participant 1 essentially.

Speaker 2

OK.

Speaker 1

So that's just to let you know how that's going to work. Then this recording gets stored on a different hard drive up in the cloud, so no one can get access to it or anything like that. Only I have the password. The only other person knows about this is [redacted].

Speaker 2

OK.

Speaker 1

And I love him, and you know, so he's, he's, my person. OK. So, the first question essentially is, can you describe your background in professional training for both singing and dancing? So, did you go to Conservatory or Conservatoire? University private training? Any specific methods that you studied?

Speaker 2

I, I literally like I was saying to you earlier. I went to join [redacted]. So, it was a college that had been going for many years, very high-status college, predominantly dance training. Predominantly. Interestingly, I was always a, I always knew that I wanted to do musical theatre full stop, so I knew I needed to be a good all-rounder threat. So, I went there, so that my dancing was strong. You know, I danced since I was 3 anyway, so I almost had to be trained because my posture wasn't the best. So, you won't (*distorted sound*)

Speaker 1

OK.

Speaker 2

Find me, but I could always sing, and they were gobsmacked when I opened my mouth as I was very shy, very, very shy and they literally, their jaws just hit the floor because always had a big voice, naturally not great at small - That's singing pianissimo. I've always had a big voice. Always. Big belty voice, and I've always been able to sustain it. Amazing. But yeah, I've played a varying type of, like, Truly Scrumptious, which is obviously not... It's a soprano, you know? So, it's weird that I've played and the and the Grace Farrells, you know, all the.

Speaker 1

Yeah.

Speaker 2

There's been a right mixture, so I trained predominantly. It was predominantly dance. We did have singing, but like I said, it was like a sing song around the piano. And those of us that showed, uh, show, you know, show promising singing, or could sing. Then we had what's called singing specialisation. But there was three of us still. In the class, it was never one-on-one. We never had a full amount of proper singing training like they get now. I mean the spoiled now.

Speaker- 1

So, what styles of dance specifically did you start and was it ballet and jazz, or was it a combination of things?

Speaker 2

It was everything. Everything - ballet, jazz tap- taps my thing. And it's interesting talking about stamina and singing because I when I did *Anything*, I when I did *Anything Goes*, that is full of long extended dance numbers. But you sing at the same time.

Speaker 1

You do, correct.

Speaker 2

And. Oh yeah, sometimes I almost would be the only ones left singing because people just. It's stamina, it's stamina, I think. But anyway, that sorry that you want to talk about my training.

Speaker 1

No, this is good. So, did you take any exams? Was it classical ballet? Was it like Jacquette?
I was it straight on, RAD?

Speaker 2

RAD? Yeah, RAD.

Speaker 1

I see.

Speaker 2

And then tap was. ISTD tap ISTD modern, but we had all sorts. We had jazz, we had pas de deux. We had character dance we had all sorts. We did everything.

Speaker 1

Yeah. So then when you studied the vocals, was it a case of: I know when I trained it was still very much based on opera. Or classical. Was yours classically based? So, you were told to belt or just be loud? Or was it a case of you were trained as to try and create... 'because you really had a loud voice from what I'm hearing?

Speaker 2

Yeah, no, it was literally what I can remember. Was I remember them always saying put it here in your cheeks and talking about placement, but it was never classical. We weren't classically trained it was literally... I mean, one of our teachers was an opera singer, to be fair, [Redacted] She was brilliant. She was an opera singer.

Speaker 1

Mm-hmm.

Speaker 2

But it was all like it was, it was like jargon to me, yeah, I was very young. I was 16 when I went to college. 16 to 18. Yes. Was very, very young anyway, but it was all jargon to me, so it was it was just like sing this song. This is how you sing it. Try it again. You know it wasn't extensive.

Speaker 1

Oh yeah.

Speaker 2

It's a miracle. The miracle, really. You know when I think back it's a miracle I've, I've played the roles I've played, you know, and really basically just taught myself it. It was a sing song around the piano. Literally. That's what it was.

Speaker 1

That's amazing. So, you started very, very young, correct?

Speaker 2

...*distorted loud noise*. Sorry about that. The old Chatham.

Speaker 1

Right. So, you started really young, foundational from the age of, let's say 3 or 4 and it's just sort of been with your entire being.

Speaker 2

And to be honest, there was a marked difference in my voice when I had my tonsils out.

Speaker 1

What's how old were you and your tonsils?

Speaker 2

13.

Speaker 1

Interesting.

Speaker 2

I mean, I always had. I was always a good. I've always could sing as a child, and I would. I would literally stand in the living room and put Ethel Merman on and sing with Ethel Merman. And I wanted to be Mama Rose, not Natalie Woods. I would be Mama Rose from about the age of seven. I wanted to sing *Some People!* I wanted to sing *Everything's Coming Up Roses*. So, whether it's because it was ingrained and I just sang naturally. But my body knew how to do it.

Speaker 1

Yeah.

Speaker 2

When you're 7 years old, you scream, you shout, and you've got no fear of screaming and shouting. And I think that's a big thing. 'Cause when I teach students and I go back, and I do; they're scared to sing sometimes. They're scared to make a growly sound, they're scared to growl because they all know that's going to, and they're terrified to do it and I'm like rubbish. I've done 35 years of it.

Speaker 1

Agree. That's the thing. It is about. You can belt, say, baby's belt all the time. When they're born, it's the first noise they make. They're fine.

Speaker 2

Exactly. Kids scream and shout all day long and still got a voice when they go to bed. You know it...

Speaker 1

Yeah.

Speaker 2

I think it's a fear thing, a mechanical fear thing. A lot of the time it's this, I do believe. And I think because I went to college, being able to sing anyway, and amongst dancers that couldn't sing, it was quite frustrating cause yeah. I felt like they did help me a bit, but they couldn't really. And it was till I left, and I went into the industry, and I still was singing. And it wasn't till quite a few years down the line that I had some proper singing lessons. And I remember one singing teacher saying to me: Just do this, that and the other, but don't change a thing. Because you sing naturally. Isn't that weird?

Speaker 1

Instinctual. That's what it sounds like comes across as like it was instinctual.

Speaker 2

Yeah.

Speaker 1

So, when did you do *Chicago*?

Speaker 2

I did *Chicago*...twenty... last time I did *Chicago* was twenty-one. Twenty-five years ago, I was Velma. I was Roxy. I was in the first cast changeover in 1998. What's it 98, right? Went into it and I...

Speaker 1

And you played Roxy?

Speaker 2

I was cellblock girl. Cover Roxy.

Speaker 1

Yeah.

Speaker 2

Then I took over and did Roxy for a bit. Then I left. And then I had to run back a few times. When I was rehearsing some at the National. Their Roxy had gone off and I'd cover fill in for them, but then I left and did other jobs, and then went back as Velma. When I was about it must, if that was in 2004. And that was the last time I did *Chicago*, and I did it on tour, which was doubly hard than when I was in town. It was a walk in the park. 'Because I was in my own bed just coming to town, do your thing. On tour you've got a whole different kettle of fish going on when you're driving, tension driving, trying to get yourself to digs, carrying cases.

Speaker 1

100%

Speaker 2

So, and then recently I just played Mama Morton in the European Tour of it. So, I played all three female leads. Now it's like I can tick them all off.

Speaker 1

That's amazing!

Speaker 2

Yeah. And it's funny because I'd walk on stage and it was really lovely. I don't want to blow my own trumpet here.

Speaker 1

No, no, no, please. I'm, I'm here to learn so...

Speaker 2

People would say the show didn't get going till I walked on to do *Good to Mama*, they said that was when, because I think people don't sing that style, they're afraid to, you know that. I don't know, I think as... People don't sing that style as well anymore. They don't have that Broadway sort of big, old fashioned big...sound singing direction. You don't need a big voice to it, but you know, you know what I mean?

Speaker 1

Yeah, well, I use, it's a bit of a crass saying, but like the ballsy kind of like the Ethel Merman, that's kind of like 'let it out.'

Speaker 2

Yeah, I swear to. God, it was singing, along with Ethel Merman, that must have developed my voice. I don't know. It's strange.

Speaker 1

That's amazing.

Speaker 2

Yeah, it's weird, isn't? And she was going to blooming' do it as well.

Speaker 1

And tell me, which you describe. So, OK, you answered it. So, the, the question was, is your training place equal emphasis on singing and dancing? And we've discussed that. And when you first got to cast in *Chicago* as the dancer, did you undertake any specific physical or vocal preparation for the role?

Speaker 2

No, basically no. I didn't take any preparation because I'd been singing and dancing for years before. Then it's very different because with Fosse it's a very, um...Fosse...how can I explain it? You're using...One minute you're schmoozing, next minute is frantic. Like *Reach for the Gun* is frantic. That's one that used to kill everyone. Getting that, getting that breath in. Obviously, you're in costumes where you don't want your stomach out.

And we all know that dancers breathe from here. But singers as we need to breathe further down. Yeah, to do. And we had, I had, I don't know how I did it, but I had to learn to do a mix of the both, mainly I don't know how I did. It I just. I couldn't put my finger properly on it, but I didn't do any preparation because it that style was kind of already in my body.

Speaker 1

Alright, yeah.

Speaker 2

You know what I mean? From other shows.

Speaker 1

And did you when you came back knowing? When you came back for Roxy, when you knew you came back for Velma and you knew what was coming up and what was in store, did you, were you? Was it easy for you to go from one show straight into it because it was so inherent in you, or did you have any sort of, oh, I need to, I don't know, physically condition something or stretch, or was there any kind of prep?

Speaker 2

No so I, I didn't. I, I, I think because I, I think if I hadn't consistently worked and was using my stamina 100% with singing at the same time, I would have had to maybe go to the gym and go on the treadmill and sing as I'm walking, jogging.

Speaker 1

Yeah.

Speaker 2

That sort of thing to get the stamina, because I do fine, when I go back and teach, particularly dance students who need to sing, because they're so, well their classes are too big now. They're too big. Because they don't dance the full class, they tend to not have as much stamina. For young people anymore, I feel. And I saw this come in and I used to say to the principal at Bird College, I said this is a recipe for disaster because they can't build their stamina up when one group is doing it and the other group is having to wait. It's like doing it three groups, then cool down. They don't keep going. They don't keep up.

Speaker 1

That's, that's a good point actually. Yeah, alright. I'm going to put a little star in there because I'd like to come back to that point, if I can?

Speaker 2

Yeah, probably by others I'm terrible at digressing and coming all over the place...

Speaker 1

No, I'm thrilled. This is why I needed an interview because I want to be able to digress and get into things and yeah, that's why I'm going to learn. So, if you look back on the training that you did...

Speaker 2

Hmm.

Speaker 1

I suppose it must be... because you only... it's different now than it was back then, because the question is, "*how prepared did you feel for the demands of Chicago as a result of your training?*"

Speaker 2

Physically, yes. Great. Vocally, it was lucky that I could sing it easily. I mean that I have to say the range in *Chicago* is not huge. It's, it's not a huge range, but some people can struggle with that. Equally they can't, you know, it takes a lot of breath control as well, and luckily in *Chicago*... You know, like the visible breath, when you come down in as Velma in *All That Jazz* and everyone does that pull up and we all breathe in and then we all breathe out.

Speaker 1

Yeah.

Speaker 2

And then you have to take a quick snatch breath before you go into the 'cause you've all just gone. *Deep breath...*

Speaker 1

And tell me, which, and I have to ask because I can't resist, which for you, was more difficult. Roxy or Velma?

Speaker 2

Velma.

Speaker 1

Why?

Speaker 2

Because it's physically and vocally demanding. Roxy, I could do in my sleep.

Speaker 1

OK.

Speaker 2

Maybe it's probably the hardest, hardest bit Roxy does, but I could have done that in my sleep. It's Velma. She you know, you're doing ridiculous things with your body. Especially things like *Velma Takes The Stand*, although that's more chatting. The boys sing, But *Sister Act* is the one that you know and, and *All That Jazz* because just I was upside down and they don't do it anymore. I used to go up in a lift into a crucifix. Lift the boys would. Now they just lay on their side and do it. A lot of the Velma's lie on their side and sing and then they rolled down while you're singing. You still have to roll down and onto the floor. And roll forwards it's not easy. But I had to. Because he knew I was a dancer, [redacted], they would... The boys would press me up into a crucifix lift. Then I'd have to, as I was singing and looking to the audience, développ   my leg. Well, so you've got, you're using your stomach muscles and but still singing without changing your voice. Don't ask me how I did it whilst pushing your bum up still, so you weren't collapsed. I don't know how the hell I did it.

Speaker 1

Can you ever remember or recall feeling vocally fatigued or like.

Speaker 2

Yeah. Like, you're tired. I'd get very tired, but my voice always seemed to...muscularly click in, luckily.

Speaker 1

OK.

Speaker 2

It clicks in, never let me down. It never ever let me down, which was a miracle really.

Speaker 1

That's amazing.

Speaker 2

It was a miracle. I'd be worried nowadays, as an older woman.

Speaker 1

Hmm.

Speaker 2

In doing something like that, but I don't know if I'd. If my voice would. You know, I just think I was so fit and healthy and lived like a nun. You know, you've got to...And I think physically when you're very fit, that makes a massive difference to your voice.

Speaker 1

100 percent, 100% and...

Speaker 2

With support and everything and breathing.

Speaker 1

OK, so this, this... This next section is, I've, I've sort of coined it "The learning process." I suppose. And in rehearsals, do you remember learning the singing and choreography separately, or did you remember learning it simultaneously? Or do you remember what that process was?

Speaker 2

It was separately. We did it separate. And then put it together. Yeah.

Speaker 1

Yeah, OK. And how long was the rehearsal process do you remember?

Speaker 2

I think because so we were a, a cast change over it was roughly 3 to 4 weeks. It was roughly 3 to 4 weeks. Nowadays. Well, I had to learn Mama in two hours. To learn. Luckily, I my weirdly my muscle memory could remember a lot of it because I was opposite her a lot as Roxie or Velma, so it was weird. So, most of it was in my brain. But yeah, it's weird but, but yeah.

Speaker 1

That's amazing. So, it wasn't too separate? So, you first learned the singing and then you did the choreography or vice versa. And it was two separate things, yes?

Speaker 2

Yeah.

Speaker 1

And what's the expectation? If they were, they verbal with the expectation of: you got to go full out from day one. When you put the two together?

Speaker 2

Yeah

Speaker 1

You didn't, you never took the whole marking thing?

Speaker 2

No, no, no. No, they're quite brutal with us back in the day, in *Chicago*. They were very brutal with us.

Speaker 1

Yeah. What was his name? What was the team's name?

Speaker 2

[Redacted] was the American. He's, he's sort of he puts it on around the world. There's a few of them that put on around the world. But [redacted], a Fosse original Fosse dancer, he was with Ann Reinking.

Speaker 1

Wow

Speaker 2

And. [redacted] was the American musical director, but he came over sort of the beginning and at the end.

Speaker 1

Uh-huh.

Speaker 2

But [redacted] was our MD, so [redacted] taught us everything. He's brilliant. He's utterly brilliant. Um, and he likes the big sound, and he likes the energy, and he likes... You know.

Yeah. Yeah. But it was. It was full on. I think nowadays they are much more mollycoddled when it comes to singing and dancing. A lot.

Speaker 1

It's really interesting to hear because if yours was, say 20 years ago and I've got a person, one of my participants who's just to go into his first, about to start his new run in *Chicago*. and to hear the two processes are starting really, really interesting and hear those differences and...

Speaker 2

Oh. Yeah.

Speaker 1

OK. How would you describe the transition of combining the two elements. Was it...It seems to me and correct me if I'm wrong, that this was all quite a natural process for you, so it just happened it just clicked, or was it? Did you have to go home and physically bolt it out and, and work and work and work and work until it became muscle memory?

Speaker 2

No, I think well, I go home obviously. With harmonies particularly, I would obviously go home and be singing those... practising I mean. But you couldn't go home and sing full out because of the neighbours, you know.

Speaker 1

Yes.

Speaker 2

But I think we had enough time to sort of try and marry the two. But I think back, and I hear myself say it out loud, it just feels extraordinary that that's what's expected of us to just walk in and be able to do it. And it's expected you just have to. So, we did. We did. And I think that rolling around the floor and we want Billy and it's very long sustained. You know, we want Billy the hit rolls coming forward with the slow splits as you're singing the turn around as you lit the pelvis up, the kicking of the legs as you're singing. "*Ohh boom*" and getting off the floor "*boom boom 'cause he*" and singing.

Speaker 1

You just did it.

Speaker 2

Physical fitness and just did it.

Speaker 1

Yeah. So, OK, so this is great. So, then my next section was challenges and coping strategies. So "*which part of the show did you personally find the most challenging to sing and dance simultaneously?*" So, we can do it either as Roxy, as Velma, as Mama or as the dancer first. Or if you had to look which number specifically? Or do you have certain sections?

Speaker 2

I think, probably as a dancer. When I was a dancer, *Reach For The Gun*, was, was a difficult one to dance because you're doing that especially when you're towards the end of the number and done properly, (because now they don't do the stillness before the movement.) I just or I had to do a lot when I did a recent the recent production, because we were taught. Particularly (sings) "*where to come from?*" "*Mississippi*"? You know, it had to be done...

Speaker 1

Angularly and sharp?

Speaker 2

It's the stillness before the movement is what they called it, which Fosse loved. So, you wouldn't see the transition into the next movement. It was like at the last minute. So, your body's doing that, but you're having to breathe differently, which is weird - we're just doing that (makes an action), but by the time you get to the end, and you've done the lifts as well and you've done all the going round "*oh yes, oh yes. oh yes,*" the going round doing this round thing and then you've got to go to the jungle movements where you're, you're doing your arms; your ribs are going like mad. (they used to call it the jungle section) and you have you have to be like frantic and you're having to belt it all out at the same time. Now I think they did have a bit of a click track for that.

Speaker 1

Okay...

Speaker 2

Because not everyone could do it.

Speaker 1

What could they *not* do? Did they not have the breath capacity?

Speaker 2

They couldn't breathe. They didn't have the breath capacity.

Speaker 1

Okay

Speaker 2

But weirdly, I would never give in to it, and I would do it. I'd make myself do it, and I would go full out and make myself do it.

Speaker 1

Hmm.

Speaker 2

I would I'm not giving in with my revs going and no, I just maybe I don't know. Maybe naturally I don't know. Know maybe it was? The physical exertion of it was pushing the voice out. Squeezing the voice out.

Speaker 1

And as Velma?

Speaker 2

As Velma, I would say, *Sister Act* is the hardest. Because you're doing all sorts of it. Look, it doesn't look difficult, be difficult. Oh God, *Sister Act*. I think that one was hot. *Jazz* is very different. It's all very sustained. It's all breath control. You've got really thinking about your breathing in *Jazz*. But there's no time really in *Sister Act* and you're it's a border fill number. So, it's got to be big.

Speaker 1

Yeah.

Speaker 2

Yeah, trying to and you're going in a cartwheel. You know, it's...

Speaker 1

Yeah, there's no let up?

Speaker 2

No let up with it.

Speaker 1

OK, this is great!

Speaker 2

There's no let up. You're on your own in front of an audience. So, there's no one to hide behind. You have to breathe. You have to do it.

Speaker 1

Yeah. Get on with it. Yeah. OK. So then, so you did say you may have suffered. You think you got tired, vocally tired after doing the runs?

Speaker 2

I think...touring I could get vocally tired with touring, but I still managed to do it, but you could get vocally tired with the touring element.

Speaker 1

What did you do to mitigate it? Did you do anything specific? or any items that you would use that affected it and it would be fine?

Speaker 2

Nowadays, if I'd had a nebulizer... if I had a nebulizer. And I knew that I was meant to drink a lot of water to keep the voice hydrated, vocal warm down. If I knew all of that, that would have helped me. I think a lot stretching my neck out, cooled down. That maybe would have helped me a lot. I think all I used to do was. Go home and be quiet and steam on the occasion. Yeah, I think steaming actually aggravates the cords. I don't like steaming. I don't like it. I prefer the nebulizer, but back in the day we didn't have them so...

Speaker 1

Things that you could do but cool downs. Was that a thing back then?

Speaker 2

No, not really. Not vocal cooldowns. Vocal warm- ups we did do vocal warmups.

Speaker 1

Yeah. That hasn't changed.

Speaker 2

You'd come in and you do a warmup, but they're not always any good to be frank with you, I don't know how I've been able to sing my whole career just...doing a warm u and going on. I don't know MD, so I sing MD. But...

Speaker 1

I mean, I'm no expert, but I do think that the psychology of singing is, is so ingrained in us, and that if it is part of your being and your essence where you don't even think it. And if you don't over complicate, you just get on with it. I think there's some, there's some merit there.

Speaker 2

Yeah. And I think it's difficult because you know, you having to warm up men and women. They're two very in two very different areas. So, when you do a warmup as a whole company, sometimes the warmup keys are too (*distortion*) for women or the other way round.

Speaker 1

Yeah. And they and they can't facilitate both. All the vocal ranges, yeah.

Speaker 2

No.

Speaker 1

Were there, were there times you ever found it necessary and I to reduce your vocal output or even lip sync even as the chorus girl? Did you ever find that you had to lip sync in order to execute a move? So, if for example, you did the cartwheel, or when you did the inverted cross.

Speaker 2

Yeah.

Speaker 1

Obviously, I mean just in terms of stabilisers because you would be unstable, how were you able to...did the notes give? Did you do you remember any pitch going or was unsteady...?

Speaker 2

No. And I think it was because I was physically really fit at the time.

Speaker 1

And strong, I would imagine, because stabilisers to sustain yourself and not let it go into your throat?

Speaker 2

Yeah! But the interesting thing is that Fosse is notoriously terrible on the old neck. We all had terrible neck and trapeze, trapezius muscle injuries, terrible.

Speaker 1

So, tell me a bit more about that.

Speaker 2

It...I just think it's the nature of the show. A lot of people had neck, and you know the shoulders would go, you know. You're hanging off a ladder as well. When you're older and Roxy singing, you know, hanging right out. And I notice nowadays they're not always as...they don't...they're not as dangerous as we used to be. I mean some of them are like, they don't barely move on the ladder, but we would have to swap round leaning out. But you know, there was like, it's thin in heels and the ladder still singing. Yeah. And like...like that, leaning back with your, you know, in that position.

Speaker 1

So, did you find that if the note didn't come out, would you just? I don't want to put words in your mouth. How would you just get the sound out, especially if you're at an angle like that, where everything's tense and you're falling off, you're leaning on the ladder? Were you just belting it out? You're just projecting it out? You're just getting on with it?

Speaker 2

You don't. You go for mix. You don't belt it out. If you're an angle, you know, but you keep it a level. Obviously, in *All That Jazz*, luckily, it's not a belty number till the end till you do the last scatter at the end. It builds. So luckily, it's not a belty number.

Speaker 1

Gotcha.

Speaker 2

So, you could kind of temper it.

Speaker 1

Yeah. This is the kind of information that I'm finding so interesting is that if you needed to, and you could mix, just to get on while you're, you know, your neck is at an angle like that...

Speaker 2

Yeah.

Speaker 1

Is at an angle like this. Yeah, the audience aren't going to know different, but for you and...for actually keeping your chords. Yeah.

Speaker 2

Interestingly, I just I'm just remembering when I did Irma in *Anything Goes*, there's a number, the 11 o'clock number that you do a massive tap routine. With the boys.

Speaker 1

Yes, yes.

Speaker 2

So, you at the beginning and it's all. Because she's (belts): "*Everybody beware!*" You know, it's sort of in that belty range....

Speaker 1

Yeah.

Speaker 2

At the end of the number, we danced the whole number, and I'd get to the end of the number, and I'd get into the last verse where you do (sings) "*I should put you right...*" And the boys would be either side of me and I'd have to... while standing, kick my leg outward round and the boys would catch it this side, (continues to sing) "*as I lie in bed at night*", then, these boys will grab my bottom leg and put me into the splits. Then we'd have to go into box splits (sings) "*while the twinkling stars gleam on*" with my arm up. Then they'd bring the other boys would bring my legs round... So, I'm looking down the stage like this at the audience. I was twisted like that in a sick position with both my legs out, the boys holding me...(sings) "*cold cream on.*" And I'd have to do...(sings) "*I'm a lovely...*" and I'd do that, and I'd have to back and do would walk over back onto the floor. And my hands would have to hit the floor, and I would backward walk over and stand up...(sings) "*And another...*"

Speaker 1

So how did you it?

Speaker 2

Absolute fear!! I think it's absolute fear because I had to do it. And I think I used the character, so I would do... I would come off the note, so I go (sings) "*I feel I should put you right*" ...Da da da dum... (*sings in staccato, not holding any of the notes intentionally*)

Speaker 1

So, it's about sustaining the phrase but keeping it shorter and act and play the...if that makes sense?

Speaker 2

Play the part.

Speaker 1

This video is going to cut!

Speaker 2

OK.

Speaker 1

Can I phone you back on your mobile, if that's OK, so we can continue. Is that OK? Have you got time because my Zoom's going to shout at me.

Speaker 2

Yeah, yeah, yeah.

Speaker 1

So, I'm going to end this.

Speaker 2

And that's fine.

Speaker 1

And then I'm going to phone you back.

Speaker 2

OK.

Speaker 1

OK, brilliant. Thank you.

We continue to conversation on FaceTime.

Speaker 2

...To do the to do, to go. “*Yeah. OK, I’ll do that.*” Yeah. You would never say. And I still work with this choreographer, director to this day... You just would never go, “*No, no, I can’t do that.*” ...You say, “*Yes, I can do that. Yes, I can do that.*”

Speaker1

No problem. Yes. You say, “*How many? How many? How many would you like?*”

Speaker 2

Yes, yes, yes, exactly that! I remember one day; I we were in rehearsals for Drury Lane. We'd done it at the National and it transferred to Drury Lane, and we had to re-rehearse, because there was a couple of new people coming in, and we...*Blow Gabriel* is a really long number. A long number, and I remember [redacted] who was our Reno wasn't at that rehearsal. I don't know why. I don't know why she wasn't there. So, I was first cover, so I had to dance the angel role, which is a big dance role and sing Sally's *Blow Gabriel* as Reno Sweeney whilst I was doing my... so that everyone had someone singing Reno Sweeney. But I was going to do my dance for that dance bit. and I did it and we did. This particular choreographer makes you do it over and over again until you drop because it's how you build stamina. We did it. I'm not joking you, at least three times. And everyone went: “*I do not know how you did that?*” I don't know how I did it.

Speaker 1

That's really interesting.

Speaker 2

It's really weird. I don't know how I did it. I won't be able to do it now. Obviously too old, but I was in my 30s at the time.

Speaker 1

So, I mean that's a pretty, yeah, pretty impressive. Did the creative team ever acknowledge your struggle or the difficulty of the show, of singing and dancing the show at the same time? Did they ever...

Speaker 2

No. No, it's your job and that's what you do. No one ever... No, I don't remember anyone ever going on...

Speaker 1

"This is going to be tough."

Speaker 2

Yeah, yeah. We just had to get on with it. Probably not. I was talking today with a friend, and I've got a friend that's on vocal rest and off at the moment from [redacted]. He's got one side of his vocal cords, he's got, is swollen. He's lucky he's taken a holiday anyway this week, but the vocal doctor's giving him a steroid, and you know he's got to shut up. And equally the, the lead lady... I shouldn't be saying this really, but [redacted] has had vocal problems on it now. When that audition came round, I listened to what they wanted us to do, and I was up for the [redacted] character. I remember thinking, *there's no way I'm going in for this, even if this is like a new show coming out Broadway now, there's no one going because that is unsustainable 8 shows a week*. And I knew it. And my friend who's got the (*distortion*), on the vocal cord, he's never had that problem and he's been in the business as long as me. And he's a singer, that dances as well.

Speaker 1

Right.

Speaker 2

So, it's funny isn't it, how... And I think it's. You know, you listen to [redacted] is off with...

Speaker 1

Yes, I saw that. Yep, she's off.

Speaker 2

Yeah, yeah. Bruised. Yeah, tendonitis. Basically, isn't it called? and I think, I, we were saying that producers, directors would they have no sympathy. I think they; they never have to do is they and they go what they talk about 8 shows a week it should be done you know it's only a couple of hours but it's intense couple of hours.

Speaker 1

So why do you think you were able? We were able to do it 20 years ago, but not now.

Speaker 2

Well, I don't think people did sing like that 20 years ago like they do with that modern timbre... Céline Dion songs aren't really built to be sung 8 shows a week. Does she do 8 shows a week? She does her concert, you know, you kind of go. I know it's only her doing it and not a multitude of performers, but they're still singing ensemble stuff. As well as their lead stuff. So, I don't know when you look at how the news was written, I'm wondering is it to do with? Now it's all about vocal acrobatics and, you know, it's all about that now.

Speaker 1

Yeah.

Speaker 2

Rather than a brilliant song pushing the story forwards being told, sung beautifully, and told beautifully. And danced beautifully at the same time. You know, I don't know. I don't know what it is, but there's a lot more, I think, of people struggling vocally.

Speaker 1

Well, yeah. I mean it's interesting to hear you say, you know 20 years ago, because the demands what you were doing 20 years ago being upside down, having to sing and belt that physical demand is still prevalent. Yeah. So, you were able to do it back then. Uh, without any injuries that you know of. Umm, what was different? With your experience that you've gained from doing a show like *Chicago*...Your approach...

Speaker 2

Just lost you again.

Speaker 1

Can you hear me now?

Speaker 2

Yeah

Speaker 1

After doing *Chicago* 3-4 times, has it influenced or changed your approach to singing and dancing at the same time?

Speaker 2

Say it again about the approach.

Speaker 1

Has it changed or informed your approach to other roles when it comes to singing and dancing at the same time?

Speaker 2

Uh. No, I mean, obviously I don't really do. I don't really have to do it as anymore because I'm more of the character roles now. I'm trying to think....

Speaker 1

If you had to do *Anything Goes* in your younger, younger career earlier on?

Speaker 2

Yeah. I don't think it would have. Do you mean changed anything, like my thought line now?

Speaker 1

Like, do you feel like your approach? So when you let's say finish *Chicago* for the first time and you went into your next production, did you your approach from of having to do something that was so physically demanding because it's a different kind of physicality than...I don't know, like *Cats*; but because it is quite physically so intense...Did you find that it informed your way of working in the future? So, let's say you had to do another physical, I don't know if you did, like *Chitty Chitty Bang Bang* or whatever, that because now you had learned how to sing and dance it had taught you a methodology... your own personal..." *Oh this is how I know how I do this.*" So "*I know how to breathe and do this because I did this for Chicago,*" where it informed your future?

Speaker 2

I've never thought of marrying all that art and what I would think, and if it changed anything. I don't. I don't. I'm not convinced it did, really. I'm not convinced it did change anything because we it was always what was expected and demanded of us. I think as an older singer now. Breathing. I think more of my breathing than I ever used to?

Speaker 1

In what way?

Speaker 2

I don't know whether it was from that or...sorry?

Speaker 1

In what way? In what regard? Where you place it? Why? How much you take support?

Speaker 2

My support. Yeah. I think because I'm not as physically fit as I used to be, I have to really think about my physical support system.

Speaker 1

So, for you when you say your physical support system, what do you physically do? Is it a case of you activate anything? Do you...?

Speaker 2

I tell you what I do when I do get... I have to physically think when I know I'm going to the end and I've got to do a great big note and sustain it right to the end, a really big one; I do the rib release then. So, I will go, and I find naturally, if my rib, if I do like a little mini back bend to side, it's like a rib release I get. I can get more air; I can just do a more longer note.

Speaker 1

That's interesting.

Speaker 2

It's very strange, isn't it?

Speaker 1

I just think it's interesting because if you have to tilt...

Speaker 2

Interestingly, I learned that sort of from Lorna Luft, Judy Garland's daughter.

Speaker 1

Oh really?

Speaker 2

And she'd always do. Oh, just you know, she would do her rib release to just in the end of her number. And I had a big number in *White Christmas*, where I had to sing *Love You Didn't Do Right By Me*. And then and it was quite, it was a big sing. And I had to dance in that. But it was obviously a more horsey type of dance. But I remember being nervous for it every

night. But I remember this. I had to really dig deep and think and do this rib release thing, for the last note, and I've taken that with me everywhere.

Speaker 1

That's fascinating because it's interesting because you're...

Speaker 2

But that's not necessarily from *Chicago*.

Speaker 1

No, but what's interesting is that is in a Fosse rake position which is 45° angle...

Speaker 2

Right!!

Distortion in sound

Speaker 1

A module or a class or something and at a tertiary college and at a musical theatre college, that would have, that you think would prepare new budding young musical theatre students to now audition for a Fosse musical? If you could just add something or make them do a specific class – where sky's the limit, what would you do?

Speaker 2

If I was, I would certainly be making them sing and dance. In every class together. And sing *out* and dance. Not just sing like this. And I'm going to sing. I mean, we can use mics some more. Nowadays mics are, you know, they're so more, so much more advanced than they used to be. You used to have to put into your mic to get out, but now you can rely on your mic a bit more. OK, but what I would do is get them to not. To learn to not, I wouldn't going to belt. They're not belts wouldn't get to belt, but I'd get them to get used to singing and but not in tiny voice but singing properly and dancing at the same time every time they do musical theatre class don't just do one or the other. Shove it together. Maybe? I don't know. Maybe doing a physical exercise along with a vocal exercise?

Speaker 1

So, in terms of building up that coordination?

Speaker 2

Yeah.

Speaker 1

What do you think of...

Speaker 2

That coordination of having to you know, move your diaphragm. Sometimes you're dancing but still sustaining and singing.

Speaker 1

Sort of wrap up question. If you had to give a young student who's about to start a Fosse contract some advice, having sort of looked now back on your 25 years of *Chicago* in your life, is there one thing that you would, besides the physical stamina, is there something else that you would? What would you tell them?

Speaker 2

If I was to give them advice? I would say don't get hung up. I would say, think more about the inclination of why you're doing the movement. And you're telling story. I often find, I think the brain, if you can trick the brain whilst you sing. And you're thinking about more the intent, it stops the paranoid, the panicky breathing, or the... If you're singing like you would approach an acting piece.

Speaker 1

Yeah.

Speaker 2

Wise if you if you hit, you're singing and dancing like that. Because you've got a mic on, so it's fine. I think people would be less hung up about how to sing and sing and dance. Does that make sense? That's what I would tell.

Speaker 1

Yeah. So, from what I correct me if I'm wrong, so you're saying is like don't overthink it. If you just follow tell the story. The result will be better coordination, but tell the story is that is that a good summary of what? What you.

Speaker 2

Yeah. Tell the story and what I would use, you know to help get the...get the note out. You know you use... a lot of Fosse is your own choreography. A lot of it, amazingly, you know, so you can find things that will help you get that rib release and get you to, you know.

Speaker 1

Yeah

Speaker 2

Hit those positions. I used to find having my arms up a lot would help. For some reason I don't know, but I do think... I think also I probably if I'm honest was also doing a bit of shallow breathing, in places because you know, but when you could, which is not the best technique.

Speaker 1

Well, I don't know if there's, I mean with shallow breathing. I think at the end of the day, similarly, I think with musicals that require so much physically, you just need to get the oxygen in. So why, you know, shallow breathing potentially if you're not jumping around but you try and do *Jellicle Ball* or try do the opening of *A Chorus Line* without, like ...how? Do you know what I mean?

Speaker 2

Yeah, yeah.

Speaker 1

I don't know of many people who could breathe deep. And try to get that stuff out. So, I think shallow breathing is part of the reality that our breathing of: Yes, I think it's good to breathe lower down. However, you just don't need to pass out because that's going to really annoy your choreographer.

Speaker 2

No. No. No. Absolutely, absolutely that. And I just think if I if we trick our minds sometimes it's in here. I know with me it is I know it. It's all in here. So, if we can trick our minds and that's not... and let's face it.... Fosse always said, "my *dancers are actors. They're not just dancers.*" So, you should be acting anyway. You should be. It should be coming from a place of acting, but although it's physical with what you're doing, you know. It should be coming from an, an acting perspective and we all know singing, although it's a much more, *supported*. You know, breath wise more than... Yeah, you do use a bit more breath, don't you? Obviously, you do to sing. I'm not making my... I'm not making sense but.

Speaker 1

No, no, you make it. This is so. This is where I'm finding...

Speaker 2

I think just using the physicalness and the and don't get hung up on "*ohh I should be doing this technically here. Now I need to...*" I think if you act here, you'll naturally be breathing because you're moving. I think you'll naturally end up supporting and if you find that you're running out of there, you just have to think, right? "*So, when I get to that point each night, that's a place I know to remember to use a bit more*" and it becomes muscle memory. Very soon, muscle memory.

Speaker 1

And do you think? And do you think that's really where the art form of musical theatre is, is that it is telling the story by connecting the dancing and the singing and the acting into one?

Speaker 2

Yeah. It's the artform. It's it It's what makes... You know, I know people sometimes shun musical theatre: They look down on musical theatre, but I think it's because they can't do it themselves. Personally, I do think that; and it's normally the 'fist- to- forehead' actors and directors that have never sung or danced in their lives and wouldn't have an idea of how to do it. And they're scared. And I do think it's a kind of performance that should be really very much celebrated like it is in America.

Speaker 1

Agreed. And I think for me Fosse and maybe this is overused, but he really was his work for me, is really the pinnacle musical theatre because of the exacting precision, care, and intentionality. All of that, that just... Puts it on another level, no matter which Fosse you're doing. You see growth. I just want to find a way that to help them do it.

Speaker 2

To help them...

Speaker 1

Yeah, help them and to get our kids back into doing Fosse and get them back into understanding the technical mastery that you need to be able to do him well.

Speaker 2

Yeah.

Speaker 1

Is there anything that you can that you can add that you can think of what we could also do is if you have anything that you want to add, I can send you the questions, but I would be very grateful if you would maybe consider maybe next year if you have the time that we could do a couple of sessions like these, where we could go more in depth in terms of just the physicality of singing and dancing together?

Speaker 2

Yeah. Yeah, no, absolutely. You have to do that.

Speaker 1

In a musical theatre context. Yeah, because what's nice is I'm speaking to someone who's a dancer and a singer, not just a dancer or not just a singer. I don't need the isolation. I need the together. That's what I need, and I need that sort of advice and that experience, because again, the research has got nothing on, the experience. Can we listen to what the people that do it, can we get their input please, and not just the...

Speaker 2

Yeah. Yeah, yes. Absolutely. I can do that. It is something that would be good to help them because they...sing and dance... You're always going to have to do it, you know. So, I think I'm jealous. I'd love to have learned.

Speaker 1

Well, this is so if we're looking at. Well, that's the thing. If we're looking what's currently on West End: *Starlight Express*, there's no blueprint for *Starlight Express*. *Cats* will always continue because it's Andrew Lloyd Weber and it's *Cats*, so that will always have a place. And. And there always will be revival. So, let's figure out how to help teach it better.

Speaker 2

Yeah. And interestingly, with things like *Cats*, they don't have booth singers anymore. They have booth singers back in the day 'cause it's so physically demanding and now you know they, they expect like, for instance, the character, *Jennyanydots* they expect her to be with soprano singing as well...Because they don't have the booth singers, so they're expecting them to all...

Speaker 1

Yes. There is and then there's that cost. You know it's more cost effective, but what is the risk of damaging the performer?

Speaker 2

I think that's why people are struggling now. Back in the day you couldn't complain. You just have to get on with it, whereas now...

Speaker 1

Do you think we need more of that, or do you think we need less of that?

Speaker 2

I think we need a healthy sort of amalgamation of the two of the of the expectance to be high but also, you know, to realise, that what they are asking of performers nowadays... it's ridiculous. No one's going to sustain that. That's why I didn't like. I say I would not go up for *[redacted]*. I was asked twice to go in, and I said *no*, and I said to my friend who was in it, and he said, "*why aren't you coming? Why won't you go in? Go on.*" And I'm like because I know already. I won't be able to sing that eight shows a week. Because my voice doesn't sit there. I know what I can do. I wasn't trained. To sing like that. So, it's not my best.

Speaker 1

Yeah.

Speaker 2

What they write now is ridiculous. What they expect voices to do now 8 shows a week is ridiculous...

Speaker 1

It's, it's really interesting and a fascinating discussion. It's having to learn. We're going to have to learn to sing it. And I that's my next step is to make sure that I can do it.

APPENDIX C

Research Journal Entries

First thoughts – acknowledging my background – 13th of June 2025

As a performer in musical theatre, the training that I received in tertiary education has been the sole reason that has allowed me to have an ongoing career in an extremely ruthless industry. My educational experience not only gave me the necessary technical knowledge but helped shape the pathway that I would end up carving out for myself for the past 20 years. Having taught at several universities and vocational colleges in multiple countries, the training that I personally received in a third world country 20 years ago, consistently matches the training that is currently being taught in well-established institutions. I was trained by the most phenomenal lecturers and coaches. Twenty years later, the classmates that I studied with are a testament to that statement, with continued success on the West End, Broadway and around the world. We were a small community and trained in a country where the arts had very little funding and with career prospects that were dire. But because we were trained to international standards, we were and are still able to compete with performers who were trained with first world facilities.

I was trained in Fosse style dancing when I performed in our college's production of Pippin in 2004. Then, two years later, in Sweet Charity. The training for those shows was hell. The rehearsing of isolation of body parts, balance and repetition till our toes were numb made it a gruelling and invigorating experience. We were shown no mercy from our coaches: You injured yourself; you were out. You missed a rehearsal (and were not in a coffin), you were out. We were told "*watch, watch, watch. If you're not watching, you're not learning.*" Even if you were not cast or needed in a specific rehearsal, you were required to be there to watch the rehearsal. Technique classes continued during the standard 8am-5pm day, and then rehearsals were from 6pm-10pm weekdays and 10-5pm Saturdays.

In a nutshell, I don't believe that you can perform in any Fosse musical without dance and singing training. The physical strength required in holding his postures, and extensions of limbs is not possible without the core strength provided by ballet adage training and barre work. Similarly, I don't think that a professional MT performer can tackle a full-scale production and comfortably sustain an 8-show week vocally without the technical knowledge of one's own instrument, through the training you receive working with a trained vocal coach. The demands on the body are simply too complex and heavy without the technical understanding and application. I have repeatedly had to manage various stages and

experiences of cast members with vocal fatigue that has negatively impacted the rehearsal process – especially during tech week when the vocal requirements are for the performer to sing out at performance volume but can't because they're too tired.

That said, not enough performers prepare sufficiently for the vocal workload they are facing for a show. During the rehearsals, I often must deal with vocal fatigue issues – especially during the tech week, where the vocal requirements are taxing due to the hours we are on stage for.

Physiological observations with students when initially running singing and dancing:

- Visible pressure increase in the neck and face – reddening, vein popping.
- Jaw thrusting forwards

In males:

- Knurled sounds on upper belt notes for tenors - could be tongue tension?
- Cracking into falsetto ascending and descending
- Struggle to sit in and get good resonance in falsetto.

In females:

- Shouting on top belt
- Decreased nasality and too much twang (aryepiglottic folds)
- Lack of cord closure and resonance in mix around B5-D5

I have also had to advise singers to mark their run throughs so as to preserve their voices and not cause any more vocal fatigue as they are already struggling during rehearsals. The students, however, do seem to handle the vocal load better in rehearsals, however their vocal health isn't taken nearly as seriously as a professional takes theirs. So, I continually use the phrase 'It's a muscle, not a miracle!' almost daily in class, trying to get across that just because you can't see the muscle doesn't mean it doesn't need constant training. Do we need to get more professionals in get the message across to them that training continues despite college ending?

But I do believe that the technical training in CCM specifically, looking at larynx mobility and strengthening exercised does help equip them with sustaining the vocal load and demands of a musical rehearsal process.

ASSUMPTIONS ABOUT THE TOPIC:

My overview of being a performer of Chicago represents the epitome of what it is to be a musical theatre performer. Technique, executed as close to perfection as possible, using posture and music as a salacious and emotionally provocative piece of art.

The overall assumption is that you can perform Chicago with excellence in both vocal and physical techniques, despite what current literature dictates.

My assumption is that the key to understanding the "how" is in the doing. Whilst we can take the measurements and gather the statistics about the product, understanding how the foundations are built is an important step to learning how to continue to build upon that success and make it more accessible to those students who are unable whether for financial reasons or, in my case, geographically disadvantaged, so that they too are able to get their shot at becoming a professional Fosse performer.

I also believe that learning how to be part of a Fosse musical will give the student a more grounded, discipline education just on consistency and the importance of strength that they can take into their personal lives and use, even if they never end up as a performer.

Assumption is that the literature says you can't sing at a 45-degree angle with technical proficiency. But these individuals do, 8 times a week. What is missing then in the science?

Assumptions about the interviewee:

When I originally put out my questionnaire I was celebrating if I got a leading lady/man as a participant more than a chorus member. In my head, as an insecurity, I believed that the heavier the role, the stronger the study. (This has now changed before my interview). It was only after I read the answers and looked at the themes that the participants answers had in common did, I realised that the role that they played had nothing to do with their tertiary education training. (As I'm focussing on a pedagogy project – this is an important point that I'm glad I took note of prior to this interview.) I knew this person had performed Fosse several times, but I didn't ask any more questions about her. I went to extreme lengths - I didn't, for example, know the participant's surname. I trusted the referral from my colleague though, so I was able to take that risk.

Confident Assumptions

The Language

As I am a musical theatre performer, who has danced most of her life, I feel very at home talking to dancers. I have taught many dancers singing, and I find working with them very easy: This is because I use many dance phrases and techniques as analogies for the voice. I am very comfortable using dance terminology, and in the past, I have helped make dancers

feel more at ease if they are anxious by settling into a more casual “dance language” than “music language.” So, I am not worried about being able to question the participant further if I need to, using dance terminology, if necessary, to try and get as much detail as possible.

The details

I know Chicago the musical very well. Whilst I have not musically directed the show, I have taught many of the songs from the show. I know the vocal ranges of the characters. I also know the layout of the show having seen it live three times played by 3 separate casts. Having performed in Fosse musicals in college, musically directed 2, as well as having written about this specific topic I know the movements and the requirements of the abilities needed to perform the show – so I have the bases laid out with the questions prepared, but I also am confident that, if necessary, I can expand a question into more detail without the prompts needed.

The chemistry of the interview

Musical theatre performers have a distinct humour. I would say it's a combination of hyperbole, self-deprecation and a necessary sense of martyrdom and entitlement that comes with that. I don't judge this, but I am aware of chemistry and the importance of making the person that I am speaking to feel safe and try to make them feel as heard as possible. Try not to interrupt too much – and really take the concentration to really listen to them, and to acknowledge to them that they are being heard. As a result, I'm not too nervous about this meeting, even though I don't know who this person is.

What am I expecting to Learn?

Confirmation that strength and fitness play an essential role in making this happen.

That singing was compromised in some way – and that the performer may not know the specifics of how/ or the mechanics, especially if they were trained more than 5 years ago.

That not much thought goes into the mechanisms of singing, but rather it's a case of “just get on with it, because you have to” – at what cost though?

How might my background shape how I approach the questions?

The training I received growing up as a professional musical theatre performer from the age of 7 years old, and a classical musician and ballerina, followed by for four years in singing and dancing and musical theatre, military-style boot camp training I generally have a positivist approach to life:

It's an extremely black and white thinking and a quantitative bias as a result. I also am a positivist at heart, so initially the idea around doing a qualitative study didn't excite me at all. How can you prove that posture can be at a 45-degree angle, and you can belt safely at the same time without quantifiable measurements? How could a person's experience be as good data? So, I decided to go with close-ended questions initially. Except that close ended questions couldn't allow my participant to explain the "how." To create a foundation, statistical data can only get you so far. Experience creates the opportunity to talk about subjects in as much detail as possible, and I do believe that experience lays excellent foundations. Therefore, after chatting with supervisor I went with open-ended questions instead. My background can help me get the crux of what needs to be talked about quickly, making the process less taxing and time consuming to the participants.

Post Interview Reflection –16 June 2025

Immediately After the Interview

- *What went well? What surprised me?*

Really good rapport with the participant. We were able to continue the interview by an additional 30 minutes.

I had no idea that this person had played all three female leads, including being a chorus dancer in Chicago.

That the participant had similar bias about the perceived "they've got it easier nowadays" to me. This came up several times in our conversation. From what I gathered, this participant trained with tutors who came from a similar background to the tutors that I had twenty years ago.

I loved the discussion around how preparation for shows and personal vocal health care has changed. It's great to hear from a performers experience of what they used to do 20 years ago verses how we prepare now for shows vocally. How many injuries occurred during those days I wonder, and more importantly, how many voices could we have saved with the knowledge that we have now?

- *Did any moments feel awkward or unclear?*

I am worried that I didn't extract enough of the technical vocal issues from this participant.

- *Did I notice any strong emotional reactions (mine or the participant's)?*

Several:

I was nervous in the beginning and desperately wanted the participant to know that what I am trying to write about is important, so I went name-dropping at the beginning. (It was ridiculous and after listening back several times, I want to crawl under a rock!)

When the participant went “my voice changed when I had my tonsils out” I immediately started worrying about whether I’d be able to get “scientific” or “real” feedback from her.

I also started to get annoyed with the participant going down tangents and then irritated with myself because I at times contributed going down the wrong hole with her or couldn’t get her back to where I needed the interview to go. At times I felt like the participant was trying to recite her CV and all the other roles she had done. I recognise this because it’s exactly what I do when I am nervous. (I could also be self-projecting here).

Frustration with the “I don’t know, I just did it.” This seems to be a common theme in the grey lit and interviews I’ve read over the past year, “just had to get on with it” seems to be the generic response (IRONY – I have celebrated this way of thinking as a teacher because it suites the ‘old school’ MT training). However not useful for my study.

- *What new questions or insights emerged?*

In comparison to my participants who have trained more recently and are part of a recent show/on tour – the show has opened to more inclusive and safer training. That the research, discussion and evolution of health and wellness matters more now. Injuries happen, understudies are allowed to go on, and there is help if you need it.

Insider Bias: Just get on with it. I used this phrase so often in the interview. I believe this is because of my training and militant-style approach with training in musical theatre. I bring up this phrase often, and what was interesting is that the participant also used it frequently. Is that a consequence of the training that was instilled at the time? Voice science and integration of voice psychology, health and physiology was not generally a factor in our execution twenty years ago. Was this to the detriment of our potential longevity, or is it a key component in successful execution of performing Fosse?

I spent quite a big amount of time not discussing the physiology of the singing, but rather about the expectations of the creative team. I think I am as interested in the process of the training perhaps more than the mechanics of singing and dancing at the same time. My literature review is really about the mechanics and physiology, but my interview is about the environment and the expectation during the rehearsal process.

What is a rib release?

The participant did, in the end refer to rib release quite a bit, and shallow breathing (although, this participant did immediately follow that with “which is not the best technique”) This action that she did does go along with the newer literature, that looks at breathing with soma-type and what is actually physiologically plausible and technically okay to do. But the participant comes across as still using the lower down belly-breathing. In similar cases my singing teachers at college were opera trained, and we were taught that belly-breathing is the only correct way of breathing. Again, does this demonstrate how newer breathing strategies specifically for MT is more succinct with the performers experience on stage?

APPENDIX D

University of Wales Trinity Saint David Ethics Form



PG2 / E1 FORM

APPLICATION FOR ETHICAL APPROVAL

RESEARCH STUDENTS

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

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

This document is also available in Welsh.

RESEARCH STAFF ONLY

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

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

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

1	Full Name:	Cathrine Hopkins			
2	Tick all boxes that apply:	Member of staff:	☐	Honorary research fellow:	☐
	Undergraduate Student	☐	Taught Postgraduate Student	☒	Postgraduate Research Student
3	Institute/Academic Discipline/Centre:	WAPPAR			
4	Campus:	Carmarthen			
5	E-mail address:	Cathrine.hopkins@ncl-coll.ac.uk			
6	Contact Telephone Number:	07548724560			
For students:					

7	Student Number:	S2319224
8	Programme of Study:	MA in Professional Practice (Voice Pedagogy)
9	Director of Studies/Supervisor:	Louise Emmanuel/Julie Crossman/Debbie Winter

SECTION B: Approval for Research Activity

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

SECTION C: Internal and External Ethical Guidance Materials

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

SECTION D: External Collaborative Research Activity

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

1	Institution					
2	Contact person name					
3	Contact person e-mail address					
4	Is your research externally funded?	YES	☐	NO	☐	
5	Are you in receipt of a KESS scholarship?	YES	☐	NO	☐	
6	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	YES	☐	NO	☐
7		Employed	YES	☐	NO	☐
8	Is the research being undertaken within an existing UWTSD ~~Athrofa~~ <u>Athrofa</u> ?	If <u>YES</u> then the permission question	YES	☐	NO	☐

	Professional Learning Partnership (APLP)?	below does not need to be answered.				
9	Has permission to undertake the research has been provided by the partner organisation?	(If YES attach copy) If NO the application cannot continue	YES	☐	NO	☐

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

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

SECTION E: Details of Research Activity

1	Indicative title:	And All That Jazz: A pedagogical study of the relationship between combined singing and dancing in Fosse choreographed musicals		
2	Proposed start date:	31.03.2025	Proposed end date:	16/09/25
	Introduction to the Research (maximum 300 words per section) Ensure that you write for a <u>Non-Specialist Audience</u> when outlining your response to the points below: <i>Purpose of Research Activity</i> <i>Proposed Research Question</i> <i>Aims of Research Activity</i> <i>Objectives of Research Activity</i> Demonstrate, briefly, how <u>Existing Research</u> has informed the proposed activity and explain <i>What the research activity will add to the body of knowledge</i> <i>How it addresses an area of importance.</i>			
3	Purpose of Research Activity The purpose of this research activity is to identify the primary challenges faced by professional musical theatre performers when they perform set Fosse choreography while simultaneously singing. By identifying the specific areas where these performers have struggled, this research aims to formulate targeted vocal pedagogical exercises that could be integrated into their on-going training, to enhance their ability to manage the physical exertion of dance while maintaining vocal quality. Vocal instructors have long been concerned about the risks associated with musical theatre singing, given the diverse vocal demands placed on both male and female performers (Bourne, Garnier & Kenny, 2011). To meet the broad range of vocal requirements in the musical theatre profession, singers must develop a highly adaptable technique. As a tertiary musical theatre instructor, I recognise the value of existing research in this area. Studies like those by Casillo-Allendes et al. (2022) have demonstrated that pitch stability is affected when singers maintain unstable postures. Additionally, Arboleda and Frederick (2008) offered recommendations for improving postural alignment, highlighting the increasing understanding of the physiological principles underlying vocal pedagogy. These studies have been instrumental in helping me identify physiological factors that impact vocal performance and have informed my approach to mitigating these issues. My research aims to build on this knowledge by further exploring the interaction between posture, movement, and vocal production, thereby contributing to the development of more effective training strategies for musical theatre performers.			

4	Research Question And All That Jazz: What are the vocal implications of simultaneous singing and dancing in Fosse musicals, and what vocal techniques can be employed to mitigate any negative impacts on vocal performance? (this box should expand as you type)
5	Aims of Research Activity To investigate the experiences of professional musical theatre performers who have performed in Fosse musicals and identify potential vocal challenges that they experienced. To design targeted vocal exercises tailored to address the identified challenges. (this box should expand as you type)
6	Objectives of Research Activity 1. Identify the vocal experiences and challenges encountered by professional performers in musical theatre when required to sing and dance concurrently. 2. Evaluate Existing Vocal Techniques: Explore and assess the effectiveness of current vocal techniques employed in musical theatre training for managing the demands of simultaneous singing and dancing. 3. Develop Pedagogical Strategies: Utilise the feedback and findings to refine and enhance existing vocal exercises. (this box should expand as you type)
	Proposed methods (maximum 600 words) Provide a <u>brief summary</u> of all the methods that may be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods <u>here</u> , but should instead describe how you intend to collect the data necessary for you to complete your project.
7	For this research activity, I will employ a qualitative approach, to gain a comprehensive understanding of the vocal challenges faced by musical theatre performers and to develop effective pedagogical strategies. 1. Literature Review: The literature review will serve as the foundation for my research, providing a thorough understanding of existing knowledge, theories, and gaps in the field. It will allow me to contextualise my study within the broader academic discourse on vocal techniques in musical theatre. By reviewing relevant studies, I will be able to identify key concepts, methodologies, and findings that will inform the design of my research. This step is crucial to ensure that my study builds on existing knowledge and addresses any identified gaps. 2. Qualitative Open-Ended Questionnaire: I will begin my research by asking participants to answer an open-ended questionnaire in understanding the potential challenges they faced whilst performing in a Fosse musical. The use of this questionnaire will provide an overview of perceived vocal challenges encountered by these professionals. 3. Focus Group Interviews: In the questionnaire, participants will be asked if they would like to participate in a small focus group where a consensus could be established about their experiences; allowing them to articulate their challenges, perceptions, and feedback on existing vocal techniques they have learnt. The focus group interviews will provide an opportunity to establish a thematic analysis emerging from a group discussion. By engaging directly with these artists, I can explore their perspectives in greater depth. This method is also crucial for gathering feedback that will inform the development of enhanced vocal exercises and pedagogical recommendations. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	I am based in the UK and the questionnaire and focus group will be conducted online on Zoom. (this box should expand as you type)
	Research activity outside of the UK

	If research activity will take place overseas, you are responsible for ensuring that local ethical considerations are complied with and that the relevant permissions are sought. Specify any local guidelines (e.g. from local professional associations/learned societies/universities) that exist and whether these involve any ethical stipulations beyond those usual in the UK (provide details of any licenses or permissions required). Also specify whether there are any specific ethical issues raised by the local context in which the research activity is taking place, for example, particular cultural and/or legal sensitivities or vulnerabilities of participants. If you live in the country where you will do the research then please state this.
9	N/A <i>(this box should expand as you type)</i>

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

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

SECTION F: Scope of Research Activity

	Will the research activity include:	YES	NO
1	Use of a questionnaire or similar research instrument?	☒	☐
2	Use of interviews?	☐	☒
3	Use of focus groups?	☒	☐
4	Use of participant diaries?	☐	☒

5	Use of video or audio recording?	☒	☐
6	Use of computer-generated log files?	☐	☒
7	Participant observation with their knowledge?	☒	☐
8	Participant observation without their knowledge?	☐	☒
9	Access to personal or confidential information without the participants' specific consent?	☐	☒
10	Administration of any questions, test stimuli, presentation that may be experienced as physically, mentally or emotionally harmful / offensive?	☐	☒
11	Performance of any acts which may cause embarrassment or affect self-esteem?	☐	☒
12	Investigation of participants involved in illegal activities?	☐	☒
13	Use of procedures that involve deception?	☐	☒
14	Administration of any substance, agent or placebo?	☐	☒
15	Working with live vertebrate animals?	☐	☒
16	Procedures that may have a negative impact on the environment?	☐	☒
17	Other primary data collection methods. Please indicate the type of data collection method(s) below.		
	Details of any other primary data collection method: Video recording: All videos will be stored electronically, password encrypted. Videos will also ensure researcher bias is negated as much as possible. Zoom calls will be recorded and transcription enabled with participants approval and consent. Surveys and questionnaire will be stored electronically with password encryption. (this box should expand as you type)	☒	☐

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

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

SECTION G: Intended Participants

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

Who are the intended participants:		YES	NO
1	Students or staff at the University?	☐	☒
2	Adults (over the age of 18 and competent to give consent)?	☒	☐
3	Vulnerable adults?	☐	☒
4	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
5	Prisoners?	☐	☒
6	Young offenders?	☐	☒
7	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
8	People engaged in illegal activities?	☐	☒

21	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
22	If NO to any of above questions, please give an explanation			
<i>(this box should expand as you type)</i>				

Information for participants:		YES	NO	N/A
24	Will participants be paid?	☐	☒	☐
25	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
28	If YES to any question, please provide full details			
Zoom for will be for the video recording of the focus group. My personal laptop for storing questionnaires, focus group transcripts and the video recorded during this group discussion. <i>(this box should expand as you type)</i>				

SECTION H: Anticipated Risks

Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.					
1	Full risk assessment completed and appended? <table border="1" style="width: 100%;"> <tr> <td>Yes</td> <td>☐</td> </tr> <tr> <td>No</td> <td>☒</td> </tr> </table>	Yes	☐	No	☒
Yes	☐				
No	☒				
2	Risks to participants For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information <table border="1" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> Risk to participants: Discussions around performer experiences could bring up difficult memories and emotional stress that could be challenging or triggering for the performer. <i>(this box should expand as you type)</i> </td> <td style="width: 50%; vertical-align: top;"> How you will mitigate the risk to participants: Prior to the start of the focus group, I will talk through and share the agenda of the discussion, including the various topics, questions and themes that I would like to explore further. If the participant finds this triggering, then they can leave and not take part. Similarly, during the conversation, participants will be allowed to leave at any point if they feel uncomfortable or no longer wish to take part, and their information will be deleted as requested. <i>(this box should expand as you type)</i> </td> </tr> </table>	Risk to participants: Discussions around performer experiences could bring up difficult memories and emotional stress that could be challenging or triggering for the performer. <i>(this box should expand as you type)</i>	How you will mitigate the risk to participants: Prior to the start of the focus group, I will talk through and share the agenda of the discussion, including the various topics, questions and themes that I would like to explore further. If the participant finds this triggering, then they can leave and not take part. Similarly, during the conversation, participants will be allowed to leave at any point if they feel uncomfortable or no longer wish to take part, and their information will be deleted as requested. <i>(this box should expand as you type)</i>		
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3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline)				

21	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
22	If NO to any of above questions, please give an explanation			
	(this box should expand as you type)			

Information for participants:		YES	NO	N/A
24	Will participants be paid?	☐	☒	☐
25	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
28	If YES to any question, please provide full details			
	Zoom for will be for the video recording of the focus group. My personal laptop for storing questionnaires, focus group transcripts and the video recorded during this group discussion. (this box should expand as you type)			

SECTION H: Anticipated Risks

Outline any anticipated risks that may adversely affect any of the participants, the researchers and/or the University, and the steps that will be taken to address them. If you have completed a full risk assessment (for example as required by a laboratory, or external research collaborator) you may append that to this form.					
1	Full risk assessment completed and appended?				
	<table border="1"> <tr> <td>Yes</td> <td>☐</td> </tr> <tr> <td>No</td> <td>☒</td> </tr> </table>	Yes	☐	No	☒
Yes	☐				
No	☒				
2	Risks to participants For example: sector-specific health & safety, emotional distress, financial disclosure, physical harm, transfer of personal data, sensitive organisational information <table border="1"> <tr> <td> Risk to participants: Discussions around performer experiences could bring up difficult memories and emotional stress that could be challenging or triggering for the performer. (this box should expand as you type) </td> <td> How you will mitigate the risk to participants: Prior to the start of the focus group, I will talk through and share the agenda of the discussion, including the various topics, questions and themes that I would like to explore further. If the participant finds this triggering, then they can leave and not take part. Similarly, during the conversation, participants will be allowed to leave at any point if they feel uncomfortable or no longer wish to take part, and their information will be deleted as requested. (this box should expand as you type) </td> </tr> </table>	Risk to participants: Discussions around performer experiences could bring up difficult memories and emotional stress that could be challenging or triggering for the performer. (this box should expand as you type)	How you will mitigate the risk to participants: Prior to the start of the focus group, I will talk through and share the agenda of the discussion, including the various topics, questions and themes that I would like to explore further. If the participant finds this triggering, then they can leave and not take part. Similarly, during the conversation, participants will be allowed to leave at any point if they feel uncomfortable or no longer wish to take part, and their information will be deleted as requested. (this box should expand as you type)		
Risk to participants: Discussions around performer experiences could bring up difficult memories and emotional stress that could be challenging or triggering for the performer. (this box should expand as you type)	How you will mitigate the risk to participants: Prior to the start of the focus group, I will talk through and share the agenda of the discussion, including the various topics, questions and themes that I would like to explore further. If the participant finds this triggering, then they can leave and not take part. Similarly, during the conversation, participants will be allowed to leave at any point if they feel uncomfortable or no longer wish to take part, and their information will be deleted as requested. (this box should expand as you type)				
3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline)				

	numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities		
	As above in box 2 <i>(this box should expand as you type)</i>		
4	Risks to the investigator For example: personal health & safety, physical harm, emotional distress, risk of accusation of harm/impropriety, conflict of interest		
	Risk to the investigator: 1) Data loss <i>(this box should expand as you type)</i>	How you will mitigate the risk to the investigator: 1) All data collected by the principal researcher will be externally stored in the cloud. No other individuals will have access to this data, and it will be password encrypted for additional protection. <i>(this box should expand as you type)</i>	
5	University/institutional risks For example: adverse publicity, financial loss, data protection		
	Risk to the University: 1) Data loss <i>(this box should expand as you type)</i>	How you will mitigate the risk to the University: 1) All data collected by the principal researcher will be externally stored in the cloud. No other individuals will have access to this data, and it will be password encrypted for additional protection. <i>(this box should expand as you type)</i>	
6	Environmental risks For example: accidental spillage of pollutants, damage to local ecosystems		
	Risk to the environment: N/A <i>(this box should expand as you type)</i>	How you will mitigate the risk to environment: <i>(this box should expand as you type)</i>	

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

SECTION I: Feedback, Consent and Confidentiality

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

	Once the final data collation has been done participants will be invited to a final "round-robin" discussion and reflection about the project. Here I will be able to talk through what information I have collected and explain what the next steps are in terms of writing up the project. I will then go around the room and ask the participants how they felt throughout the process, encouraging the performers to give me honest feedback. I want this to happen a week post the final focus group, whilst the discussion can still be recalled with clarity. This will be facilitated on a group Zoom call. I will also provide an email address for feedback. <i>(This box should expand as you type)</i>
2	Informed consent Describe the arrangements to inform potential participants, before providing consent, of what is involved in participating. Describe the arrangements for participants to provide full consent before data collection begins. If gaining consent in this way is inappropriate, explain how consent will be obtained and recorded in accordance with prevailing data protection legislation.
	To ensure that all potential participants are fully informed before providing their consent, I will initially reach out to my previous clients and professional contacts in musical theatre who have recently completed the <i>Chicago World Tour</i>. I will provide a comprehensive overview of the research objectives, the significance of their participation, and an estimated time commitment required for their involvement. Subsequently, I will extend the recruitment process to a broader audience by making a targeted social media announcement. This will invite experienced Fosse performers within the wider musical theatre community to express their interest in contributing to the study. All participants will receive a formal letter of full disclosure and consent prior to any data collection. This document will include: • A detailed explanation of the research purpose and objectives. • The expected timeframe for completing the questionnaire. • An invitation to participate in a focus group discussion, with clear assurances that participation is entirely voluntary and that individuals may withdraw at any stage without consequence. • The anticipated timeframe for conducting the focus group discussion via an online platform. • A personal indemnity form to acknowledge understanding of the research parameters. <i>(This box should expand as you type)</i>
3	Confidentiality / Anonymity Set out how anonymity of participants and confidentiality will be ensured in any outputs. If anonymity is not being offered, explain why this is the case.
	In this study, maintaining participant anonymity is of the utmost importance. Given that the study seeks to identify and analyse vocal challenges faced by professional musical theatre performers, it is crucial that the participants feel their identity is protected so as to provide their expertise and experience as honest as possible. All participants will be written to ensuring my compliance to keeping their anonymity. Any video footage will be stored in an ~~cloud~~ account and on my personal laptop. Every file of each individual will be kept password protected. In the write up of my research I will also have the guidance of a supervisor who will advise me if I am at all breaching the anonymity of my participants. From the recruitment of the participants to the completion of the final dissertation, participants will be referred to as "participant a" or "participant 1" to further support anonymity and confidentiality. This will result in all folders and files named with that title. Interview transcripts will ensure anonymity and confidentiality with the removal of names, and all transcripts will be agreed with the participants themselves. Personal details, (names, email address, telephone number) will all be contained in one word document that will be password encrypted and stored within iCloud. Although anonymity cannot be wholly guaranteed, every step will be taken to ensure that they cannot be identified ~~in regards to~~ age, gender, geographical location etc. <i>(This box should expand as you type)</i>



SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
1	<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. Any video or audio recordings of participants is considered to be personal data.</i>	☒	☐
If YES, provide a description of the data and explain why this data needs to be collected:			
2	Zoom calls will be recorded and transcription enabled with participants approval and consent. Audio interviews will be recorded and transcribed so as to complete the research and be accessible to the supervisors and assessment team (and external examiner if requested). All recordings will be deleted as soon as transcripts and notes have been made. The participants personal contact details, such as their email addresses, will not be published in the report or available to anyone other than myself. <i>(this box should expand as you type)</i>		
	Does it involve special category data (as defined by the GDPR)?	YES	NO
3	<i>"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).</i>	☐	☒
If YES, provide a description of the special category data and explain why this data needs to be collected:			
4	<i>(this box should expand as you type)</i>		
	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	YES	NO
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒
7	Private company computers?	☐	☒
8	Home or other personal computers?	☐	☒
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
10	"Cloud" storage or websites?	☒	☐
11	Other – specify:	☐	☒

12	For all stored data, explain the measures in place to ensure the security of the data collected, data confidentiality, including details of backup procedures, password protection, encryption, anonymisation and pseudonymisation:
	iCloud – personal password Every folder and sub-file will have a separate password

(this box should expand as you type)

Data Protection			
	Will the research activity involve any of the following activities:	YES	NO
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☒	☐
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☐	☒
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☒	☐
20	Data archiving?	☒	☐
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		
	Electronic transfer of data will occur when information collected will be store in iCloud and personal laptop. This information will be password protected and only be accessible to the researcher. Use of personal emails and telephone numbers: In order to organise and arrange the questionnaire and the focus group, I will be needing these personal details. I will first ask for permission and ask the participants to sign a letter of consent that I may contact them using only the information that they provide me. Personal details, (names, email address, telephone number) will all be contained in one word document that will be password encrypted and stored within iCloud. Data Management system used is the storage of the research material in iCloud. As I will be collecting audios and typing up transcripts, this data needs to be carefully stored and saved and provide minimal risk of any of this data being lost or deleted. However, the recordings will be deleted once the transcripts and notes have been made. iCloud offers storage space big enough to contain the data, and is password encrypted. All steps will be incorporated into the study to ensure this adheres to the University of Wales GDPR policies. Data archiving: Once the information accrued is typed up and handed in as a completed project, I will archive the data for 12 months post initial submission. This will allow timely access if needed for any resubmissions and rewrites of the project and then they will be deleted. (this box should expand as you type)		
22	List all who will have access to the data generated by the research activity:		
	<u>Myself</u> (the student) and research project supervisors as allocated (this box should expand as you type)		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Myself		

	(this box should expand as you type)		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not <u>why not</u> . Participants will be informed of their right to opt out if they wish to during the study. There will be an appropriate time frame to this, allowing the participants to withdraw up until the point of data analysis. I will let the participants know when this date is and remind them closer to the time so that they are given as much notice as possible if they wish to withdraw. They will also be informed that all data collected as a result of the research process will be securely stored for up to 12 months after the dissertation submission. This will allow for any amendments or corrections to be made based on assessment criteria and decisions. All data will be password protected within an iCloud account that is only accessible to me. (this box should expand as you type)		
25	Please indicate if your data will be stored in the UWTSd Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If <u>so</u> please explain. (Most relevant to academic staff)		
	Not applicable (this box should expand as you type)		
26	Confirm that you have read the UWTSd guidance on data management (see https://www.uwtsd.ac.uk/library/research-data-management/)	YES	☒
27	Confirm that you are aware that you need to keep all data until after your research has completed or the end of your funding	YES	☒

SECTION K: Declaration

	The information which I have provided is correct and complete to the best of my knowledge. I have attempted to identify any risks and issues related to the research activity and acknowledge my obligations and the rights of the participants. In submitting this application I hereby confirm that I undertake to ensure that the above named research activity will meet the University's Research Ethics and Integrity Code of Practice which is published on the website: https://www.uwtsd.ac.uk/research/research-ethics/		
1	Signature of applicant:		Date: 23.02.25

For STUDENT Submissions:

2	Director of Studies/Supervisor:	Laura James	Date: 11-04-25
3	Signature:	<u>Laura James</u>	

For STAFF Submissions:

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

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

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

RESEARCH STUDENT'S ONLY

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

RESEARCH STAFF ONLY

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

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

APPENDIX E

Signed consent employer letter

Miss C.J. Hopkins

46a Lawe Road

South Shields

Tyne and Wear

NE33 2EN

23 February 2025

Dear UWTSD,

Regarding student Cathrine Hopkins s2319224

And All That Jazz: What are the vocal implications of simultaneous singing and dancing in Fosse musicals, and what vocal techniques can be employed to mitigate any negative impacts on vocal performance?

I hereby confirm that I approve of the research proposed about the vocal implications of singing and dancing simultaneously in Fosse Musicals, to be carried out by Cathrine Hopkins, vocal pedagogue and master's student at the Voice Study Centre, between February 2025-September 2025.

Kind regards

A handwritten signature in black ink, appearing to read 'C. Hopkins', with a stylized flourish at the end.

Cathrine Hopkins

Email: cathrine.hopkins@ncl-coll.ac.uk

Mobile: +44 7548 724560

APPENDIX F

Participant letter and consent form

Participant Information and Consent Form

Research Project – **MA Professional Practice Voice Pedagogy**

Researcher: Cathrine Hopkins

Institution: Voice Study Centre, University of Wales Trinity Saint David

RESEARCH TITLE: “And All That Jazz” The Fosse Dilemma: A pedagogical study of the relationship between combined singing and dancing in Fosse musicals experienced by professional musical theatre performers

Researcher Introduction

My name is Cathrine, and I am a UK-based vocal coach specialising in Musical Theatre voice training at tertiary level. I have over 18 years of experience, including extensive work with professional performers in Contemporary Commercial Music (CCM) and audition preparation. My early career focused on performing and musical direction, and I now teach in university-level programmes. I am certified by New York Vocal Coaching, where I trained under Justin Stoney. This project forms part of my master’s degree in Voice Pedagogy.

Invitation to Participate

You are invited to participate in a small-scale research project for my master’s degree in Voice Pedagogy. Please read the following information carefully before deciding whether to take part. Participation is voluntary, and you may withdraw at any time without penalty.

Purpose of the Research

This study explores the physical and vocal challenges of performing in a professional production of *Chicago*, with particular focus on executing Fosse choreography while

singing. The goal is to inform safer and more effective vocal training methods for musical theatre students.

Participant Selection

You were approached because of your professional involvement in *Chicago*. Some participants are former students or colleagues; others have been referred via professional networks. A total of 8–10 participants will be involved.

What Participation Involves and Dates of participation

- Questionnaire: Approx. 15 minutes to complete by Monday 19th of May 2025.
- Optional Zoom Focus Group: 60 minutes on Monday 26th of May 2025

Research Procedures

1. Complete the consent form attached.
2. Complete the online questionnaire (link provided separately).
3. If applicable, join the focus group.
4. You will receive confirmation upon submission and may review your contributions before final analysis.

Risks and Benefits

There are no significant risks. Reflecting on vocal or physical challenges may be mildly discomforting. Please note you are able to withdraw your participation at any point. Your input will contribute to improved training practices for future performers.

Confidentiality

- All responses will remain anonymous.
- Names and identifying details will be removed from transcripts and reports.
- Data will be stored securely on a password-protected device.
- A copy of your data will be shared with you for approval prior to final submission.
- Communications will be managed via a dedicated private email:

cathrinehopkinsresearch@gmail.com

- Data will be retained until 2026, in accordance with university policy.

Future Use of Data

Some data may contribute to subsequent research within my wider thesis. If so, I will contact you for additional consent.

Ethical Approval

This project has been approved by the University of Wales Trinity Saint David's ethics committee.

CONSENT FORM

Research Project – **MA Professional Practice Voice Pedagogy**

Researcher: Cathrine Hopkins

Institution: Voice Study Centre, University of Wales Trinity Saint David

RESEARCH TITLE: "And All That Jazz" The Fosse Dilemma: A pedagogical study of the relationship between combined singing and dancing in Fosse musicals experienced by professional 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 understand that I can refuse to answer any question involved during the research process without any consequences of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves answering a questionnaire and participating in a small focus group if I choose.
- I understand that I will not benefit directly from participating in this research.
- I agree to my interview being audio-recorded.
- I understand that all the information I provide for this study will be treated confidentially.
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- I understand that disguised extracts from my interview may be quoted in this research project.
- I understand that signed consent forms and original audio recordings will be retained in the personal computer and storage only accessible by Cathrine Hopkins, that is password encrypted, until the exam board confirms the results of my dissertation.
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- 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.

☐ I would like to participate in the focus group discussion on Monday 19th of May on Zoom (Evening time to be confirmed).

Contact Information

Researcher: Cathrine Hopkins – cathrinehopkinsresearch@gmail.com

Supervisor: Louisa Morgan – louisa@voicestudycentre.com

Signature of research participant

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 G

Signed Consent Participation Forms

Participant Consent Form 1 page 1

CONSENT FORM

Research Project – **MA Professional Practice Voice Pedagogy**

Researcher: Cathrine Hopkins

Institution: Voice Study Centre. University of Wales Trinity Saint David

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Contact Information

Researcher: Cathrine Hopkins – cathrinehopkinsresearch@gmail.com

Supervisor: Louisa Morgan – louisa@voicestudycentre.com

Signature of research participant



Signature of participant Date: 26/05/2025_____

Signature of researcher

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

Cathrine Hopkins

Signature of researcher Date: 26/05/2025

CONSENT FORM

Research Project – **MA Professional Practice Voice Pedagogy**

Researcher: Cathrine Hopkins

Institution: Voice Study Centre. University of Wales Trinity Saint David

RESEARCH TITLE: "And All That Jazz" The Fosse Dilemma: A pedagogical study of the relationship between combined singing and dancing in Fosse musicals experienced by professional musical theatre performers

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Contact Information

Researcher: Cathrine Hopkins – cathrinehopkinsresearch@gmail.com Supervisor: Louisa Morgan – louisa@voicestudycentre.com

Signature of research participant



Signature of participant Date: 19 May 2025

Signature of researcher

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

Participant Consent Form 1 page 2

Cathrine Hopkins

Signature of researcher Date: 19/05/2025

CONSENT FORM

Research Project – MA Professional Practice Voice Pedagogy

Researcher: Cathrine Hopkins

Institution: Voice Study Centre, University of Wales Trinity Saint David

RESEARCH TITLE: "And All That Jazz" The Fosse Dilemma: A pedagogical study of the relationship between combined singing and dancing in Fosse musicals experienced by professional musical theatre performers

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Contact Information

Researcher: Cathrine Hopkins – cathrinehopkinsresearch@gmail.com

Supervisor: Louisa Morgan – louisa@voicestudycentre.com

Signature of research participant

_____

Signature of participant Date: 15 June 2025_____

Signature of researcher

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

____Cathrine Hopkins_____

Signature of researcher Date: 15/06/2025_____

CONSENT FORM

Research Project – **MA Professional Practice Voice Pedagogy**

Researcher: Cathrine Hopkins

Institution: Voice Study Centre, University of Wales Trinity Saint David

RESEARCH TITLE: "And All That Jazz" The Fosse Dilemma: A pedagogical study of the relationship between combined singing and dancing in Fosse musicals experienced by professional musical theatre performers

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Participant Consent Form 4 page 2

☐ I would like to participate in the focus group discussion on Monday 19th of May on Zoom (Evening time to be confirmed).

Contact Information

Researcher: Cathrine Hopkins - cathrinehopkinsresearch@gmail.com

Supervisor: Louisa Morgan - louisa@voicestudycentre.com

Signature of research participant

 _____

Signature of participant Date: __02/06/2025 _____

Signature of researcher

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

____ Cathrine Hopkins _____

Signature of researcher Date: 02/06/2025 _____

APPENDIX H

Data Analysis Table for Thematic ANALYSIS

THEME	PARTICIPANT ONE	PARTICIPANT TWO	PARTICIPANT THREE	Interviewee
Training background/Skill development	Private Training in Modern jazz, tap, contemporary and ballet in dance. Private training in singing.	Waterfront Theatre College, drama, and musical theatre with advanced dance certification	Ballet from age 5, contemporary, Alexander technique, Estill voice training.	College of Performing Arts, ballet, jazz tap- taps And then tap was. ISTD tap ISTD modern, but we had all sorts. We had jazz, we had pas de deux. We had character dance we had all sorts. We did everything but not. . I felt like they did help me a bit, but they couldn't really. And it was till I left and I went into the industry and I still was singing. And it wasn't till quite a few years down the line that I had some singing lessons. And I remember one singing teacher saying to me: Just do this, that and the other, but don't change a thing. Because you sing naturally.

Preparation for Chicago	Building up stamina and strength for precise Fosse movement.	Gym training, strength, flexibility, stamina, vocal coach biweekly.	Continued voice and dance training for fast choreography adaptation.	no. I didn't take any preparation because I'd been singing and dancing for years before. Then it's very different because with Fosse it's a very, um, Fosse.. how can I explain it? You're using...One minute you're schmoozing, next minute is frantic. Like <i>Reach for the Gun</i> is frantic. That's one that used to kill everyone. Getting that, getting that breath in. Obviously you're in costumes where you don't want your stomach out. And we all know that dancers breathe from here. But singers as we need to breathe further down. Yeah, to do. And we had, I had, I don't know how I did it, but I had to learn

				to do a mix of the both, mainly I don't know how I did. It I just. I couldn't put my finger properly on it, but I didn't do any preparation because it that style was kind of already in my body No so I, I didn't. I, I, I think because I I think if I hadn't consistently worked and was using my stamina 100% with singing at the same time, I would have had to maybe go to the gym and go on the treadmill and sing as I'm walking jogging. .
The Rehearsal Process: Singing and Choreography	Singing calls first, then choreography. Singing expected during choreography learning	Initially separate; singing integrated early with choreography.	Singing first, then incorporated with movement early for muscle memory.	It was separately. We did it separate. And then put it together. Yeah. I think because so we were a a cast change over it was roughly 3 to 4 weeks. It was roughly 3 to 4 weeks.

				Nowadays. Well, I had to learn Mama in two hours. To learn. Luckily, I my weirdly my muscle memory could remember a lot of it because I was opposite her a lot as Roxie or Velma, so it was weird. So most of it was in my brain. But yeah, it's weird but but yeah. And what's the expectation? If they were, they verbal with the expectation of: you gotta go full out from day one. When you put the two together? Speaker 2 Yeah Speaker 1 You didn't, you never took the whole marking thing? Speaker 2 No, no, no. No, they're quite brutal with us back in the day, in Chicago. They were very brutal with us. It was full on I think nowadays they
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			are much more mollycoddled when it comes to singing and dancing. A lot. can't, but I think we had enough time to sort of try and marry the two. But I think back and I hear myself say it out loud, it just feels extraordinary that that's what's expected of us to just walk in and be able to do it. And it's expected you just have to. So we did. We did. You know and. And I think that rolling around the floor and we want Billy and it's very long sustained. You know, we want Billy the hit rolls coming forward with the slow splits as you're singing the turn around as you lit the pelvis up, the kicking of the legs as you're singing. "Ohh boom" and getting off the floor" boom boom cause
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				he” and singing. Speaker 1 You just did it.
Perceived challenges faced	Stamina and breath control in numbers like 'Sister Act', 'Velma Takes the Stand'.	'Velma Takes The Stand', 'They Both Reached for the Gun' due to belting and physicality.	Lifts, splits while singing; concern for safety and breath support.	When I was a dancer, <i>Reach For The Gun</i>, was was a difficult one to dance because you're. As Velma, I would say, <i>Sister Act</i> is the hardest. Because you're doing all sorts of it. Looks doesn't look difficult, be difficult. It's not a. Goes oh God, sister act. I think that one was hot. Jazz is very different. It's all very sustained. It's all breath control. You've got really thinking about your breathing in jazz. But there's no time really in sister act and you're it's a border fill number. So it's got to be big. Touring I could get vocally tired with touring, but I still managed to do it, but

				you could get vocally tired the touring element. There's no let's not on your own in front of an audience. So there's no one to hide behind. You have to breathe. You have to do it. Speaker 2 Yeah. And but the interesting thing is that frosty is notoriously terrible on the old neck. We all had terrible neck and trapeze, trapezius muscle injuries, terrible.
Environmental support	Creative team acknowledged challenges and helped tailor choreography.	Creative team was supportive, experienced, and offered guidance.	Creative team very supportive; trusted their process.	And what's the expectation? If they were, they verbal with the expectation of: you gotta go full out from day one. When you put the two together? Speaker 2 Yeah Speaker 1 You didn't, you never took the whole marking thing? Speaker 2

				No, no, no. No, they're quite brutal with us back in the day, in Chicago. They were very brutal with us. No. No, it's your job and that's what you do. No one ever... No, I don't remember anyone ever going on...
Personal Reflection	Training in modern jazz helped; grew confident through repetition.	Vocal strength increased; training provided solid foundation.	Improved vocal stamina; training and shows like 'Cats' prepared her well.	If I was, I would certainly be making them sing and dance. In every class together. And sing <i>out</i> and dance. Not just sing like this. And I'm gonna sing. I mean, we can use mics some more. Nowadays mics are, you know, they're so more, so much more advanced than they used to be. You used to have to put into your mic to get out, but now you can rely on your mic a bit more. OK, but what I

				would do is get them to not. To learn to not, I wouldn't going to belt. They're not belts wouldn't get to belt, but I'd get them to get used to singing and but not in tiny voice but singing properly and dancing at the same time every time they do musical theatre class don't just do one or the other. Shove it together. Maybe? I don't know. Maybe doing a physical exercise along with a vocal exercise?
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