Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

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Table of Contents

Research Question 4

Proposal 4

- Context 4
- Justification 4
- Intended Impact 4
- Methodology 5
- Ethics and Insider Research 5
- Individual Learning Outcomes 5
- Timeline 6

Report 7

- Introduction 7
- Literature Review 8
  - Methodology 8
  - Training 8
  - Cardiovascular Function and Breathing 9
  - Voice Disorders 9
- Methodology 11
  - Paradigm 11
  - Methodology 11
  - Research Design 11
  - Research Instruments 12
  - Data Collection 12
  - Data Analysis 13
  - Ethics 13
  - Insider Research and Positionality 14
- Findings and Discussion 14
  - Themes 15
  - Recommendations 21

Student Number: 2335206

Limitations 22
Reflection 22
Conclusion 23
Appendices 33
Appendix 1 33
Search Terms In Order 33
Appendix 2 34
Interview Questions 34
Appendix 3 35
Participant Information Sheet and Emails 35
Appendix 4 46
Signed Consent Forms 46
Appendix 5 64
Data Collection Timeline 64
Appendix 6 64
Coding Worksheets (Raw Data) 64
Coding Analysis 632
Appendix 8 639
Thematic Analysis 639
Appendix 9 641
Employer Approval Letter 641
Appendix 10 642
Ethics Form 642

Student Number: 2335206

Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

Research Question

What is the performer's experience of the impact on singing while simultaneously performing the three musical theatre disciplines (singing, acting, and dancing)?

Proposal

Context

This research is intended to examine performers' experiences of singing while simultaneously performing the three musical theatre (MT) disciplines. In MT, performers who integrate all three disciplines are called triple threats (TTs) (Dunbar, 2014). As a musical director (MD) and voice coach, I have experienced the complexities of collaborating with multi-disciplinary performers where the demands are numerous and the expectations of quality are high (Morton, 2014).

Justification

My current practice is an amalgam of teaching and MT singers and of music directing MT productions. I would like to know what performers feel, physically, mentally, and emotionally when they are multi-tasking with regards to singing. Moore (2024) asserts that from the time TTs enters a training programme, they face pressures related to physical and psychological experiences as a result of their chosen profession. Being a TT is the industry expectation in MT (Glasheen, 2017) but there is a paucity of peer-reviewed literature which researches these performers (Curtis, 2019; Flynn, 2022; Thomas and Alexander, 2025) therefore new research is essential to evolve the industry.

Intended Impact

I intend to explore singers' experiences while dancing and acting to generate additional knowledge and recommendations for singing teachers, vocal coaches, and musical directors (MDs) who work with TT performers. This research would also be useful to dance and acting teachers, choreographers, and directors for the development of holistic TT performers by offering an insight into performers' experiences. In addition, it could be beneficial for performers to hone their skills more efficiently and cogently with up-to-date information on how those skills co-exist.

Student Number: 2335206

Methodology

I will situate the research in the interpretivist paradigm which will emphasise the significance of the meanings people attach to their experiences (Chilisa and Kawulich, 2012; Scott, 2024). Using a qualitative approach, my research design will be descriptive phenomenology as I am exploring the lived experiences of the performers (Sundler *et al.*, 2019). The participants for this study will be professional, semi-professional, and vocational trainees in MT selected by purposive convenience sampling which will provide depth to the project (Palinkas et al., 2015; Campbell et al., 2020). After gathering data through semi-structured interviews, I will analyse the data using reflexive thematic analysis (RTA) (Braun and Clarke, 2021) which will include coding to arrive at themes. These themes triangulated with a literature review and my reflexive journal will form the basis for drawing conclusions from the data.

Ethics and Insider Research

Two important risk factors are power dynamics (Adams, 2010; Belina, 2023) and emotional distress (Adams, 2010; McGrath, Palmgren and Liljedahl, 2019a). Through planning and awareness, I can mitigate these risks with strategies such as a relaxed environment and reassurance that participants may withdraw (McGrath, Palmgren and Liljedahl, 2019b; Xu et al., 2020). I will provide an information sheet to all participants detailing the project and will only proceed with signed consent forms which will include anonymity, confidentiality, and right to withdraw clauses. As an insider researcher, I am aware that my personal experiences as a TT (Braun and Clark, 2013; Forbes, 2024) and my existing relationships with the participants (Palinkas *et al.*, 2015) could lead to biases. Braun and Clarke (2021) state that to conduct effective RTA, embracing subjectivity is essential and instead of seeing it as a drawback, it is important to recognize subjectivity as a valuable component of a qualitative approach.

Individual Learning Outcomes

- Conduct a primary research project to learn the process for future research.
- Experience qualitative research using RTA which aligns with my values as a researcher.
- Understand what singers experience when performing as a TT to inform my practice as both a teacher and MD.
- Utilise the findings from this research to frame larger projects in the future.

Student Number: 2335206

Timeline

Module 3

PROJECT TITLE: Module 3
PROJECT MANAGER: Christine Descher

WBS NUMBER	TASK TITLE	NOTES	START DATE	DUE DATE	DURATION	PCT OF TASK COMPLETE
1.0	PREP					
1.5	Read *Thematic Analysis*		27-Jan-2025	25-Apr-2025	88	50%
1.1	Ethical Approval Form		03-Feb-2025	13-Feb-2025	10	100%
1.2	Gantt Chart Set up		27-Mar-2025	31-Mar-2025	4	100%
1.3	Reflexive Journal Set Up		27-Mar-2025	28-Mar-2025	1	100%
1.4	Mini Lit Review Methodology		27-Mar-2025	28-Mar-2025	1	100%
1.6	Write Proposal		31-Mar-2025	21-Apr-2025	21	100%
1.7	**Submit Proposal**	*Personal Date: 14-Apr-2025*	**21-Apr-2025**	**21-Apr-2025**	**0**	100%
2.0	LITERATURE REVIEW					
2.1	Pearl Search		31-Mar-2025	31-May-2025	60	22%
2.2	Identify Useful Articles		31-Mar-2025	31-May-2025	60	16%
2.3	Take Notes		31-Mar-2025	31-May-2025	60	0%
2.4	Write Review		31-Mar-2025	31-May-2025	60	0%
3.0	PROJECT CONCEPTION AND INITIATION					
3.1	Identify Participants		31-Mar-2025	30-Apr-2025	30	0%
3.2	Write Interview Questions		31-Mar-2025	30-Apr-2025	30	0%
3.3	**Research Instruments**		**07-May-2025**	**07-May-2025**	**0**	**0%**
3.4	Conduct Interviews		31-Mar-2025	31-May-2025	60	0%
3.5	Transcribe Interviews		31-Mar-2025	07-Jun-2025	67	0%
3.6	Review Data		31-Mar-2025	15-Jun-2025	75	0%
3.7	Code		31-Mar-2025	22-Jun-2025	82	0%
3.8	Create Themes		31-Mar-2025	30-Jun-2025	90	0%
3.9	Write Report		01-Apr-2025	07-Jul-2025	96	0%
4.0	$					
4.1	**Draft**		**07-Jul-2025**	**07-Jul-2025**	**0**	**0%**
4.2	**Slide Check**		**29-Jul-2025**	**29-Jul-2025**	**0**	**0%**
4.3	**Assignment Deadline**		**01-Aug-2025**	**01-Aug-2025**	**0**	**0%**
4.4	**Presentation**		**07-Aug-2025**	**07-Aug-2025**	**0**	**0%**

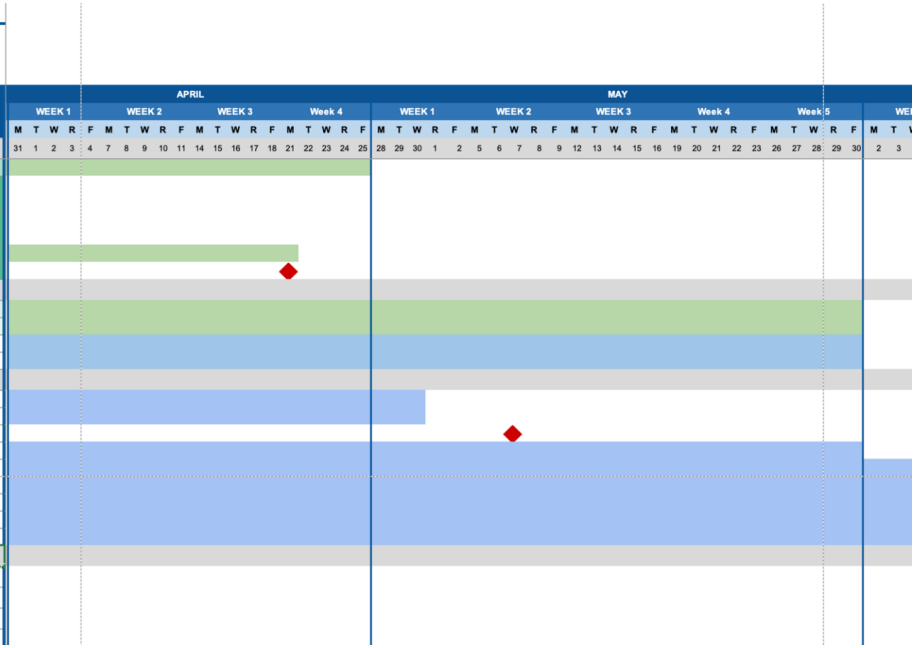


Figure 1

Project Plan

Student Number: 2335206

Report

Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

Introduction

Singing, dancing, and acting simultaneously is a basic principle of musical theatre (MT) (Sliiden, Beck and MacDonald, 2017). The triple threat (TT) performer is one who equally synthesises these three disciplines with precision (Glasheen, 2017; Moore, 2024) to express emotion through characters who are believable and identifiable (Cuny, 2022). Moore (2024, p. 25) described this synthesis as an 'ideal' which indicates the high standards exacted upon these performers. When developing my research question, I considered this ideal which prompted me to query what the TT experiences while performing and rehearsing. Because I am a voice professional and my positionality is skewed toward the singing discipline, the research question became 'What is the performer's experience of the impact on singing while simultaneously performing the three MT disciplines? My aim for this project was to explore singers' experiences while dancing and acting to generate additional knowledge and recommendations for singing teachers, vocal coaches, and musical directors (MDs) who work with TT performers. This research, which might also benefit dance and acting teachers, choreographers, directors, and performers, could provide insights into how the disciplines co-exist thus encouraging more holistic training and development. To achieve this, I situated the research in the interpretivist paradigm which emphasised the significance of the meanings people attach to their experiences (Chilisa and Kawulich, 2012; Scott, 2024). Using a qualitative approach, my research design was descriptive phenomenology because I explored the lived experiences of the performers (Sundler *et al.*, 2019). The project was an opportunity for personal development where I learned how to conduct a primary research project to better understand singers' experiences as a TT. The findings informed my practice and could be utilised in future research.

Student Number: 2335206

Literature Review

Methodology

Conducting a literature review is essential for connecting interdisciplinary fields and linking practical applications with academic depth (Winter, 2023). The purpose of this review was to explore existing literature to understand singing as a TT from the point of view of the performer to use as a research instrument. Inclusion criteria were determined by correspondence with the research question, specifically studies pertaining to TT performers. I included peer-reviewed literature within a 15 year timeframe unless the study was significant because scholarship in MT is advancing. I also included grey literature by practitioners whose methods are practiced in MT as industry standards. My search strategy was traditional pearl growing which started with a particular document recognized as relevant to the topic (the 'pearl') then examined the features of this study and incorporated their key terms into the search (forward and backward chaining) to retrieve more related documents (additional pearls) (Schlosser *et al.*, 2006). Using a recent study about performance synergy as my pearl (Cuny, 2022), I moved from broad to specific search terms (Appendix 1). While this study's topic is not the same as mine, it shares enough borders that the literature is pertinent. Refinement of the inclusion criteria happened as new pearls were added. The main sources for these searches were Google, Google Scholar, and the University of Wales Trinity St. David online library catalogue.

Training

Alt (2004) and Bond (2010) discussed the importance of acquisition of musical skills at tertiary level MT training programs as a tool to integrate the three disciplines. This mirrors my view that voice teachers should be teaching students to read music as part of lessons. Glasheen (2017) devised a strategy of planned breaths in an MT number to improve the integration of singing and dancing which she tested in workshops with tertiary students. The "exciting" results produced better perceived singing while dancing by both students and instructors (Glasheen, 2017, p. 37). MDs and choreographers could implement this strategy collaboratively to improve performance actively rather than reactively. A study of tertiary level TT trainees found that they are prone to mental health issues at a higher rate than the general population of students due to the workload in the programmes (Curtis, 2019). Two of my interview questions mention emotions so this is an area of interest for me because I have experienced performers' mental health challenges when working on shows. An array of practitioner literature is available to the trainee MT performer which aims to enrich a performer's cross-disciplinary skills (Cuny, 2022) including Wesley Balk's method of

emotional expression (Balk, 1985) and Paul Harvard's method of storytelling and characterisation (Harvard, 2013). The literature about the training of TTs is wide ranging and the emotional aspect dealing with performers' experiences aligned with my research question.

Cardiovascular Function and Breathing

Morton (2015) elucidated the connection of alignment to the mechanics of respiration concluding that a solid, neutral skeletal alignment which allowed abdominal muscle release was essential for safely integrating singing and dancing. This is useful information for the voice studio because we teach this release on the inhale to TTs who resist because of aesthetics and stabilisation (Morton, 2015). Addressing choreographers, but equally pertinent to MDs, Stephens and Wyon (2020) determined that compromised metabolic recovery had negative effects on dancing and singing for the chorus line who are expected to sing while performing complex choreography. Sliiden, Beck and MacDonald (2017, p.1) introduced a study of breathing strategies with personal experiences of performing as a TT describing it as "fraught with difficulty" that could affect the well-being of the performer. Cardiovascular function and breathing at the intersection of singing and dancing is a rich area of research which could affect the physical and emotional experiences of the performer.

Voice Disorders

Some students enter MT programmes with pre-existing vocal fold pathologies, while others may develop them during their studies and these pathologies increase sharply over the three years of study when compared to Contemporary Commercial Music and Western Classical singers (Lloyd et al., 2020; Bretl et al., 2023; Moore, 2024). Zuim et al. (2023) and Moore (2024) asserted that MT singing is recognized as physically demanding, often imposing a greater vocal load on performers than other professional singing styles. In a systematic literature review, Thomas and Alexander (2025) compiled and discussed a body of literature which documents expectations placed on TTs and their link to laryngeal tension which could lead to muscle tension dysphonia and to anxiety. Two major causes of laryngeal tension in the current MT belting environment are vocal load, where repetition and targeted production lead to vocal trauma (Phyland *et al.*, 2013; Freeman, Green and Sargent, 2015; Zuim, Stewart and Titze, 2023; Thomas and Alexander, 2025) and vocal dosing, which refers to the amount of vibration experienced by the vocal fold tissue (Thomas and Alexander, 2025). Rehearsals, interviews, conversations and eight shows a week at the professional level (Thomas and Alexander, 2025) which incur heavy load and dosing can lead to situations where performance is difficult or impossible because of voice issues such as swollen cords

Student Number: 2335206

and laryngitis (Gaskill and Hetzel, 2017). Loss of work could lead to a financial burden thus to anxiety (Berg et al., 2022). Tangential to my research, the emotional component of Thomas and Alexander's (2025) study can be seen in Figure 1, however, in a number of studies they cite, cause and effect are inconclusive. TT's could experience voice disorders as result of the MT genre and its vocal demands. Voice professionals working with TTs should be aware of potential voice disorders and the accompanying anxiety experienced by TTs to mitigate physical damage and emotional distress.



Figure 1.
The relationship of laryngeal tension to emotions

I have gleaned from the literature that TTs' experiences involve mind, body and emotion and it is imperative that I consider all three in this study to answer the research question. This literature review solidified MT concepts of which I was aware but had not understood fully nor had found a link to my research. A number of these concepts are represented in Figure 2 inspired by a similar word cloud used by Cuny (2022). To address the gap in TT's actual experience of performing across disciplines, the following section will outline the methodology I used to explicitly explore them.



Figure 2
MT Concepts

Methodology

Paradigm

The foundation for my study was the interpretivist paradigm which emphasised the significance of the meanings people attach to their experiences (epistemology) and recognized the subjective realities shared by both individuals and groups (ontology) (Chilisa and Kawulich, 2012; Scott, 2024). As an insider-researcher, interpretivism aligned with my positionality, my reflexive research values (axiology) and my research question about the lived experiences of TT performers (Pretorius, 2024). My investigation was largely dependent on the participants' viewpoints therefore interpretivism was the clear choice (Creswell, 2014; Kankam, 2019).

Methodology

I used a qualitative approach in this study, eschewing the cause and effect of quantitative research in favour of process and meaning (Braun and Clarke, 2021) because my inquiry was about the experiences of TTs. The goal in qualitative research is to fully engage with the qualities of the participants' lived experiences (Willig, 2013; Braun and Clarke, 2021; Forbes, 2024) through words and context (Braun and Clark, 2013). The words and context are the data which offer in-depth insights into complex phenomena through thorough and careful analysis (Lim, 2024). Forbes (2024) advances that the qualitative method is particularly well-suited to voice research as it allows the researcher to leverage practical experience to formulate innovative and exploratory research questions and to guide data analysis and generate findings that meaningfully influence practice.

Research Design

To add rigour to my study, I used two studies by experienced researchers as a framework for research design selection. I searched for qualitative studies in the performing arts and found Paparo's (2022) phenomenology of singers' experience with the Feldenkrais Method and Haldane's (2018) investigation of balancing performing and teaching singing. With these two examples as guides, I chose descriptive phenomenology for my project because it concurred with my paradigm, my methodology, and my research values. Descriptive phenomenology gave credence to the lived experience, both real and atemporal, as recounted by the participants and offered a deeper understanding of their phenomena (Jackson, Vaughan and Brown, 2018). Sundler et al. (2019) suggested that the entire research process should be guided by the descriptive phenomenology's principles that prioritise openness, confront preconceived ideas, and adopt a reflective attitude. These principles were connected to RTA

as delineated by Braun and Clarke (2021) where familiarity with the data, awareness and acceptance of bias, and reflexivity are tenets of the method.

Research Instruments

I used three research instruments:

- A literature review to connect interdisciplinary fields and close the gap between practical application and scholarly rigour (Winter, 2023) providing context for the experiences of the TT within the voice practitioner discipline and other fields of study.
- Semi-structured interviews for data collection (Creswell and Poth, 2018; Paparo, 2022) in descriptive phenomenological research and for RTA (Braun and Clarke, 2021).
- A reflexive journal to record an introspective narrative of the research process (Tobin *et al.*, 2004; Nowell *et al.*, 2017; Braun and Clarke, 2021).

To devise my interview questions, I started with two general, open-ended questions: 'What is your experience of the phenomenon?' and 'What circumstances have influenced your experiences of the phenomenon?' (Moustakas, 1994; Creswell and Poth, 2018). For additional rigour, I used a study by Landrum and Davis (2023) as a template for my questions (Appendix 2) because they conducted a qualitative study interrogating the experience of female athletes. In the interviews, I refrained from counterbalancing and asked the questions in the same order each time because I had constructed them progressively rather than independently following my template's construction.

Data Collection

The participants for this qualitative study were professional, semi-professional, and vocational trainees in MT (see Figure 3) selected by purposive convenience sampling. I selected people with whom I had worked previously for ease and expedience and to provide depth of comprehension to the project (Palinkas *et al.*, 2015; Campbell *et al.*, 2020). I contacted ten potential participants because homogenous study populations in qualitative research reach saturation at 9-17 participants when using interviews for data collection (Hennink and Kaiser, 2022). Nine of ten scheduled and partook after reviewing an emailed information sheet (Appendix 3) and signing a consent form (Appendix 4). The genders of the participants were 8 women and 1 man. All participants identified as white and British and were between the ages of 19 and 39. The homogeneity of the sample was a recognised limitation which should be accounted for in future projects because structural factors influence both the dynamics between participants and the overall interview process

(Manderson, Bennett and Andajani-Sutjahjo, 2006). Three interviews were conducted in person at my home studio and six were conducted on Zoom. Zoom and Apple Voice Memos provided automatic transcriptions which I checked for accuracy. All interviews were member checked to ensure validity (McKim, 2023). Appendix 5 shows a detailed timeline.

Participant	Category
P1	Local Community (often semi-professional) - MT (principal parts only)
P2	Full-time voice student – Music and Drama School
P3	Full-time voice student – Music and Drama School
P4	Regional/Touring - Seasonal MT/Touring Companies/Summer Rep/Pantomime
P5	Regional/Touring - Seasonal Music Theatre/Touring Companies/Summer Rep/Pantomime
P6	Local Community (often semi-professional) - MT (principal parts only)
P7	Local Community (often semi-professional) - MT (principal parts only)
P8	Local Community (often semi-professional) - MT (principal parts only)
P9	Regional/Touring - Seasonal MT/Touring Companies/Summer Rep/Pantomime

Figure 3

Taxonomy based on Bunch and Chapman (1999)

Data Analysis

I used RTA as specified by Braun and Clarke (2021) for data analysis. I transferred the transcripts into Microsoft Word and used the comments function for two rounds of coding (Appendix 6). For theme generation, I utilised ChatGPT to extract the codes from Word into Excel, where I manually categorised them (Appendix 7) to generate initial themes (Appendix 8). Using crystallisation, the qualitative alternative to triangulation, I found correlations and differences between the methods for a depth of understanding that went beyond consistency checking (Tracy, 2010; Braun and Clarke, 2021).

Ethics

Two important ethical risk factors associated with semi-structured interviews were power dynamics (Adams, 2010; Belina, 2023) and emotional distress (Adams, 2010; McGrath, Palmgren and Liljedahl, 2019a). I had established relationships as a teacher and/or MD with all of the participants, therefore, unbalanced power dynamics were a risk. Because of our positive rapport, the interview environment was relaxed so this risk was unrealised. There were many discussions about the experience of anxiety with participants which could cause emotional distress. P7's quest for perfectionism led beyond anxiety into depression with suicidal ideation. This startled me as I had been the MD on the production and we had

discussed their recusal from the number at the time. Had I been a more experienced interviewer, I would have paused the interview immediately to inquire whether they were ok to continue, however, they continued calmly recounting the incident adding more personal context. When there was a pause, I asked if it was ok to progress. This was a lesson about preparation which I can take into future research.

Insider Research and Positionality

I am a singer, voice teacher, and MD in MT, therefore, from the position of practitioner-researcher in an interpretivist paradigm, I bring my experience into both the design of my research (Roll, 2016; Scott, 2024) and my research as a whole. By using convenience purposive sampling, I have determined how and to what extent my personal perspective will be incorporated into this study. To mitigate for bias, I endeavoured to "talk less and listen more" (McGrath, Palmgren and Liljedahl, 2019, p. 1004) replacing conversation with active listening. However, I embraced subjectivity to conduct effective RTA and recognized it as a valuable component of a qualitative approach (Braun and Clarke, 2021). My aim as an insider-researcher is to enhance my practice and add to the existing literature.

Findings and Discussion

This descriptive phenomenological study explored performers' experiences of singing while simultaneously performing the three MT disciplines. Using semi-structured interviews, I attempted to guide participants toward a discussion about emotional experiences to narrow the scope of the project to answer my qualitative research question. What emerged instead were nuanced discourses which revealed physical, mental and psychological experiences and processes which aligned with the literature. Participants would often stray from the devised questions which revealed stories rich in phenomena. These tangents indicated comfort with the interviewer culminating in low researcher bias (Adams, 2010) and the ability for me to co-create the data (McGrath, Palmgren and Liljedahl, 2019). Twelve wide-ranging themes emerged from the interviews:

- Singing caused anxiety which negatively affected the voice.
- Singing teachers and MDs influenced performers' experiences.
- Creative teams worked in silos rather than as a unified team.
- Performers learned the three disciplines either together or separately.
- Dancing required extensive training; singing required none.
- Breathing was different for singers and dancers.

- Stamina was a concern for singing and dancing simultaneously.
- Muscle memory was a strategy.
- There was a distinction between rehearsal and performance.
- Belting was often considered the preferred singing style.
- Acting through song enhanced performance but is often an afterthought.
- Performance synergy was a positive emotional experience.

I have presented a selection of themes to illustrate the complexity of my research question. I selected those which connected to one another and told a story (Braun and Clarke, 2021). However, all the themes were significant and will be useful in my practice and future research.

Themes

Singing caused anxiety.

Many participants reported experiencing anxiety while singing which related directly to my research question. P8 stated that "It's [singing] just always terrified me." P3 said "It's a confidence thing," referring to singing. P5 was clear and direct when they said, "… the emotional response to singing is anxiety." For some participants the cause of the anxiety was unclear, but for others it came out as the interviews progressed as in the case of P7 whose quest for perfectionism led beyond anxiety into a depressive episode. Hill et al. (2015) proposed that perfectionism is both prevalent and important for performing artists to achieve the highest levels. But Mainwaring and Mor (2019) warn that perfectionism can lead to unbearable anxiety with detrimental outcomes as exhibited by P7. For other participants, encounters with negative teachers or creative teams lead to anxiety and low self-confidence when singing as detailed by P2, P4, and P5. Zukhov (2019), Henshaw and Collyer (2022), and Mazzarolo, Burwell and Schubert (2023) wrote that performance anxiety (PA) is often caused by a teacher's perfectionism creating high expectations of performers. However, what my participants were experiencing is different. Not one of them described experiences of PA except for normal pre-show jitters, but many of them experienced anxiety while singing caused by perfectionism and lack of confidence.

In addition to causing emotional distress, anxiety physically affected singing for some participants. P3 described anxiety as a result of solo singing as: "I feel like my throat tends to like seize up a bit, which isn't good, because then it doesn't release anything. So, then none of the singing sounds good, because everything's so like tense." P5 stated that they

Student Number: 2335206

tensed every time they started to sing a solo which affected their rehearsals and performances. Perfectionism led to negative physical tension for both P5 and P6. P6 remarked, "…and I know there's been a few times where I've performed…and I cracked or like it's slightly strained…when I'm stressed like it (sic), that's where it goes, and I can feel it when I sing and how I'm moving." These singers did not describe voice disorders as discussed in the literature review, but they did feel that something was physically amiss with their singing as a result of solo singing or perfectionism. These stressors led to laryngeal tension which led to anxiety as depicted in Figure 1 in the literature review. Misono et al. (2019) and Thomas and Alexander (2025) found that laryngeal tension could lead to anxiety. Conversely, Kwok and Eslick (2019) reported that psychological factors can lead to laryngeal tension. The latter best described the experience of the participants. Reflecting on my journal correlation, I have had students in my studio who are passionate about singing while being frightened by the act of singing. As with my participants, there is usually an underlying cause which is not obvious. A better understanding what they are actually experiencing could enhance my interactions with them.

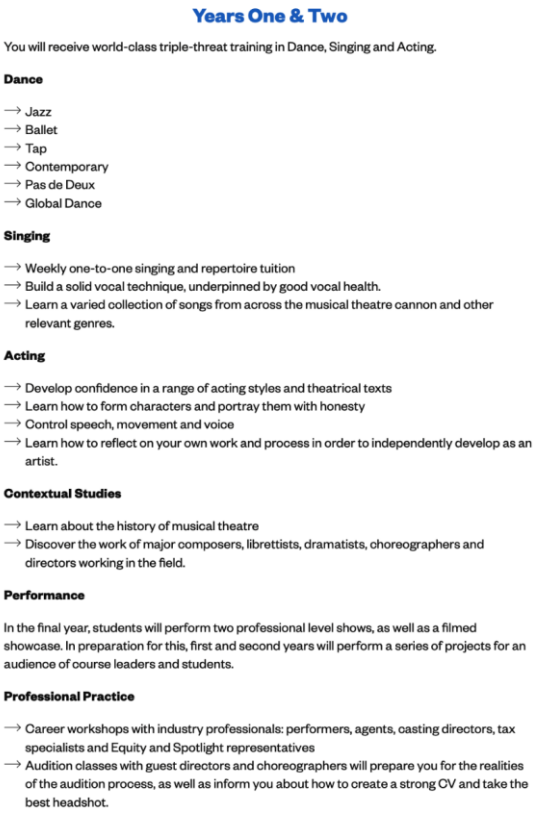
Singing teachers and MDs influenced performers' experiences.

Negative experiences with voice coaches or MDs led to anxiety and low self-esteem with regard to singing. Positive encounters led to confidence and the joy of performance. P4 related an experience in a professional setting which depicted this: "The musical director was so lovely, so supportive… And I could just relax more." P5 described a similar experience with a vocal coach: "I just found the right person and it all clicked into place." Related to the research question, both of these performers had had very negative experiences prior to these which may have added to their profundity. These positive anecdotes revealed the possibility that nurturing and mentorship alongside expertise in the voice profession produce better and happier singers. Dolan (2013), Hays (2013), and Kane (2014) argued that mentorship in education, specifically performing arts education, had positive outcomes for the student. Singing teachers could motivate students to learn technique and performance skills through strategies which complement a student's proficiency (Marshall, 2016) and through collaborative relationships (Hays, 2013). An entry in my reflexive journal pointed toward mentorship when I reflected that kindness alongside pedagogy have produced a positive environment and happy singers in my studio. From my research it seemed that mentorship could be useful for professional performers as well as for students. In my role as MD working with professional TTs, I can apply the same tenets in the rehearsal studio as I do in the voice studio.

Student Number: 2335206

Creative teams worked in silos rather than as a unified team.

P2 and P3 are MT students at elite tertiary performing arts schools in London. They both recounted how they integrated singing, acting and dancing outside of class. P2 described their process as, “First of all, I have to get the vocals down and then the dancing down and then putting them together is the hardest bit and then the acting is just like a sprinkle on top.” Afterwards, I wrote in my reflective journal, “I am particularly learning that singing and dancing and acting are hardly ever taught and integrated at a creative team level, rather, that integration is up to the performer and they all have different techniques to achieve the end result.” Glasheen (2017) observed that TTs must integrate the disciplines into a whole but their training often does not address this demand. A course guide (Figure 4) from ArtsEd in London confirmed the experiences of these participants. As an MD, I have worked on professional productions which are always siloed and still this surprised me. P7 described an experience where they were the lead in “Holding Out for a Hero” from *Footloose*. The choreography did not account for the belting vocal quality, a chest voice dominated “brassy, loud” MT singing style (Roll, 2019, p.155) and they were often rehearsed separately until near the production date. As an MD, I do not attend dance rehearsals and often see the integrated number late in the rehearsal process at the same time that the TTs are putting it together. Melton (2014) conceded that there were no studies on integrated methods of teaching the three TT disciplines but went on to propose that they would be advantageous to students. I found no additional literature on this subject regarding students or professionals. Having worked in performing arts schools and on productions I agree with Melton (2014), however, this would require a radical mindset change by production teams who would need increased budgets when arts and higher education funding is decreasing (James, 2023). In response to the research question, singing teachers need a greater awareness of what is happening on stage when working with TTs to guide them toward greater ease in their singing.



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→ Learn how to reflect on your own work and process in order to independently develop as an artist.

Contextual Studies

→ Learn about the history of musical theatre
→ Discover the work of major composers, librettists, dramatists, choreographers and directors working in the field.

Performance

In the final year, students will perform two professional level shows, as well as a filmed showcase. In preparation for this, first and second years will perform a series of projects for an audience of course leaders and students.

Professional Practice

→ Career workshops with industry professionals: performers, agents, casting directors, tax specialists and Equity and Spotlight representatives
→ Audition classes with guest directors and choreographers will prepare you for the realities of the audition process, as well as inform you about how to create a strong CV and take the best headshot.

Figure 4
Course guide for BA Musical Theatre (ArtsEd 2025)

Performers learned the three disciplines either together or separately.

A topic which came up persistently in the interviews and relates to the research question was how the performers learned singing and dancing simultaneously. Acting was experienced as an innate ability or it was added at the end of the learning process to transform the piece into a performance, counter to the cross-disciplinary practitioner literature (Balk, 1985; Harvard, 2013). P1, P2, P3, and P6 learned separately, drilling singing and dancing into muscle memory (another theme) before integrating them. P4, P5, P7, and P8 learned simultaneously integrating singing and dancing as soon as they were taught the music and choreography which could accelerate memorisation since music and gesture are linked to linguistic memory (Werner, 2018). The participants who learned separately are mirroring the

way they are taught as exemplified in the previous theme. The participants who learn simultaneously work professionally in performing arts and tend to learn faster because they are more experienced. The participants described their learning strategies but the cognitive processes were missing. The physicality of singing and dancing and how we learn them pointed to motor learning theory which Schmidt and Lee (2014, p. 178) defined as "a set of processes associated with practice or experience leading to relatively permanent gains in the capability for skilled performance." As I searched for more information on motor learning, I realised two things:

1. There was no literature on motor learning theory for MT performers. Some literature existed for singing (Helding, 2015) and dancing (Gose, 2019) but none about dual task training (Hoshyari, Saemi and Doustan, 2022).
2. The subject was a behemoth and these findings could not cover the basics.

I reflected in my journal, "I am constantly aware of my biases. I had a really strong reaction when it comes to learning music and choreography together or separately, I am for together as soon as possible! But why? How do we learn music and choreography?" A better understanding of how performers learn would make me a better teacher and performer and this is an area for future research. In conjunction with the previous theme, if singing teachers are cognizant of how TTs learn, they can incorporate it into lessons to facilitate faster and easier learning.

Dancing required extensive training; singing required none.

The first question I asked the participants was to rank themselves for singing, acting and dancing. Of the 9 participants there were four singers, two actors, two dancers and one who ranked them equally. What surprised me the most was that so few ranked themselves as dancers because I know them and their work. The explanation given in the interviews for this fact was the expectation for dancers to have flawless technique, physique, and youth or as P8 said, "I'm not fit and in shape anymore, and I'm not young." Most of the participants had taken voice and dance lessons at some point in their careers, however, only the two students continued regular training in any of the disciplines. Only P1 and P6 discussed vocal technique and I gleaned from the interviews that most of the others found the act of singing more accessible implying instinctive rather than technical vocal production. However, MT which imposes intense vocal demands on singers while simultaneously acting and dancing (D'haeseleer *et al.*, 2017) indicated the need for a strong technique and awareness of physicality as much as a dancer. What emerged from the literature was that dance culture is centred around working hard to achieve proficiency and expertise (Bond and Stinson, 2007). Nam, Park and Kim (2024, p. 02) discussed the desire of dancers, like athletes, to achieve

“peak performance.” Even though there is a trend in Western Classical singing of the singer as athlete (Friedlander, 2018), the participants in this study deemed singing as the easier option amongst the disciplines. I wrote in my reflective journal, “Perhaps it is because I am from a Western Classical background, but the idea of performing without the necessary ongoing training is unthinkable to me. In the studio, I encourage my student to sing with ease by using their technique. If the performers in this study who are unaware of vocal technique have vocal issues, how can they address them?” This is a question for further investigation about TT’s experiences with vocal technique and voice lessons which would also delve deeper into my research question.

Breathing was different for singing and dancing.

“Someone said to me once, dancing and singing at the same time is trying to get the body to do two completely different things at once because singing is all on the out breath and dancing is all about the in breath” (P5).

“Breathing is not just breathing. You have to know which parts of your body you're using” (P9).

These quotes illustrated the corporeal experience of breathing as a TT, highlighted the difference between singing and dancing, and were another response to the research question. P7 often described their experience of singing and dancing simultaneously as “struggling for breath” while P8 worried about having enough breath for the final note of a song after a dance break. P2 described an alteration of breath driven by character which impacted singing and dancing. P4 encountered breathing for singing as a conscious action if the dance was in their muscle memory. Some participants noted breathing for singing and for dancing as individual disciplines (Figure 5) but the imbrication of those disciplines elicited reflection and caused consternation.

TABLE 1.
A Comparative List of Patterns of Breathing for Singing and for Dancing

Breathing During Singing	Breathing During Dancing
1. Consciously controlled breathing	1. Spontaneous breathing
2. Varied minute volume	2. High minute volume
3. Controlled expiration	3. Free expiration
4. Lower air flow	4. Higher airflow
5. Airway—some impedance most of the time	5. Airway—low impedance most of the time
6. Adducted vocal folds most of the time	6. Abducted vocal fold most of the time
7. Valsalva maneuver discouraged	7. Valsalva—reasonably common
8. Breathing pattern regulated by musical structure	8. Breathing patterns regulated by respiratory need
9. Changes likely to depend on musical prosody	9. Slow progressive changes related to respiratory need

Figure 5
Breathing Patterns for Singing and for Dancing (Sliiden, Beck and MacDonald, 2017).

When contemplating this theme, I wrote in my reflexive journal, “As an MD, I have noticed that the dancing often takes precedence and the vocals are terrible. What causes this?” When singing and dancing, singing reduced breathing intervals which affected cardiorespiratory recovery even though MT performers have better aerobic capacity than those from other genres (Stephens and Wyon, 2020; Thomas and Alexander, 2025). Thomas and Alexander (2025) concluded that MT dancers needed to compromise singing to increase breathing intervals or to attenuate dance intensity so that singing would not be affected by breathing intervals demanded by the choreography. P7 described exactly this scenario when negotiating “Holding Out for a Hero.” With the lens of a singing teacher, the participants’ descriptions suggested similar breathing phenomena, yet each participant presented nuanced, individual experiences depending on which was their primary discipline. Further review of the literature to increase my knowledge of the breathing challenges of TTs will enable me to offer strategies for singers while dancing.

Recommendations

As a voice teacher, MD, and performer, the question which arose repeatedly during this project was ‘how can we do it better?’ The exception to that is breathing for the integration of singing and dancing because functionality is measurable (Glasheen, 2017; Sliiden, Beck and MacDonald, 2017; Stephens and Wyon, 2020), therefore a body of research exists. Qualitative and quantitative research into TTs experiences would enrich the body of literature and improve the mechanics and experiences of the performers. My recommendations for future research mirror the examined themes:

- Why does singing cause anxiety and how can voice professionals address this phenomenon?
- How can voice professionals care for singers and is mentorship an option?
- Can creative teams work collaboratively to improve performers’ experiences and what is the financial, temporal, and emotional cost to achieve this?
- How do TTs learn singing and dancing simultaneously and can dual task motor learning theory and gesture as a mnemonic support the process?

Student Number: 2335206

- Why is singing perceived as easier than dancing and how can voice professionals integrate the importance of vocal technique into lessons and rehearsals?

Limitations

There were two major limitations of this study:

- Acting was not discussed as a co-equal part of the TT experience. Most of the literature I found about MT performers focussed on dance and singing. The interviews produced some data about acting but only one theme emerged. This could have been a case of insider researcher bias and positionality of which I will be aware in the future.
- I was unable to write in-depth about all of the themes because of the length of assignment. I chose to expand upon a selection of them as a workaround but the result was the omission of salient themes. In particular, acting through song and performance synergy would have contributed to a more complete story. Each theme could have been an entire essay and they will be a springboard for modules five and six of this master's degree.

Reflection

To assist with critical reflection on my individual learning outcomes, I used Gibbs' Reflective Cycle (Figure 6). **Description:** I conducted a qualitative primary research project using RTA to understand TT's experience of singing while dancing and acting. **Feelings:** I felt nervous as I perceived the task as enormous but also enthusiastic because understanding experiences of performers would enhance my teaching and performance practices. **Evaluation:** I grappled with describing the project in my reflexive journal. At times, it was a "Dear Diary" of personal reflections but I was able to find a balance of the two and created useful data. I confirmed that qualitative research does align with my research values by putting reflexivity and acceptance of bias (Braun and Clarke, 2021) into practice. **Analysis:** RTA was the right choice for this project allowing me to tell the story of TT's experiences. Coding and the emergence of themes from the data provided the framework to address my research question, to experience primary research, and to enhance my practice as a singing teacher and MD. **Conclusion:** The experiences of MT performers is underrepresented in the research but could provide useful information to voice professionals and performers as

indicated by the number of themes I interpreted from the data. **Action Plan:** This project has raised a number of questions which I can incorporate into future research.

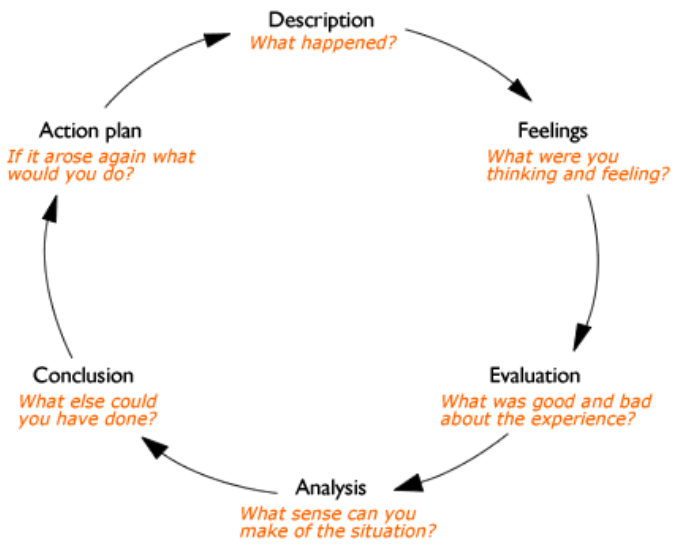


Figure 6
Gibbs' Reflective Cycle (The Reach Approach, 2024)

Conclusion

TTs are tasked with attaining expertise in singing, dancing, and acting and performing those disciplines concurrently as characters who are relatable and entertain an audience (Cuny, 2022). This study investigated the lived experience of singing for TTs while simultaneously acting and dancing. It provided preliminary evidence of phenomena in this underrepresented field of MT research (Curtis, 2019; Flynn, 2022; Thomas and Alexander, 2025). My research question asked about the specific experience of singing while dancing and acting and was answered with another question, 'how do we do it better?' Discerning a singer's experiences can help to answer that question for TTs, directors, and teachers which could lead to improvements in teaching, learning, and rehearsing. The findings in this descriptive phenomenological study were themes which I interpreted from the data. The themes encompassed physical, mental, and emotional aspects of singing from breathing, to learning, to anxiety. The surprising number of themes were too great in number to fully incorporate into this assignment but the positive outcome was a wealth of questions for

further research. Awareness of the TTs experiences will also assist me in the studio and in the rehearsal room. Particularly salient for me in the findings was the revelation that creative teams could collaborate more. I will attempt to implement a more collaborative mindset for upcoming productions. To conclude, I will share one last experience from P3, "…I love doing it. It's my favourite thing. I love combining all three."

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Appendices

Appendix 1

Search Terms In Order

musical theatre triple threat study
Studies in Musical Theatre (Journal)
musical theatre studies
academic studies in musical theatre
phenomenological studies of musical theatre
phenomenological studies of opera and acting
phenomenological studies of opera singing
phenomenological studies of western classical singing
triple threat musical theatre
multidisciplinary performer theatre
multidisciplinary performer
multidisciplinary musical theatre performers
purposive sampling
emotional distress in semi structured interviews
power dynamics in semi-structured interviews
semi structured interview risks
participant risks in semi-structured interviews
descriptive phenomenology
what do performers experience while singing while simultaneously dancing and acting
phenomenology of musical theatre performers
phenomenology sport psychology
phenomenology muscle tension dysphonia
Tommy Sliiden
Joan Melton
Jennie Morton
musical theatre curricula
inclusion criteria as relevant to the research question in qualitative research
literature inclusion criteria as relevant to the research question in qualitative research
Christianne Roll
Michelle Bretl
pearl growing in research
vocal dosing
vocal load
musical skills of musical theatre performers
gender and ethnicity in interview study participants
musical theatre singers and anxiety
perfectionism in musical theatre performers
mentorship in musical theatre
anxiety leads to laryngeal tension for singers
musical theatre creative teams interdisciplinary collaboration
musical theatre production teams interdisciplinary collaboration
integrative approaches to musical theatre

multitasking
neurology of singing and dancing
motor learning theory two simultaneous actions
motor learning dance
motor learning singing
muscle memory singing and dancing
information processing theory of motor learning
motor learning in sport
vocal technique and dance technique comparison
acting in musical theatre
gesture and memory
gesture and memory singing

Appendix 2

Interview Questions

1. In the world of musical theatre, how would you describe yourself? For example: Singer/Actor/Dancer, Dancer/Singer/Actor.
2. Why would you use that description?
3. Describe your overall experience of performing as a triple threat.
4. Can you think of a specific situation where your attention was drawn to the act of singing while performing or rehearsing a triple threat role or number?
5. What was your emotional response to that experience?
6. Are there any strategies you use to coordinate singing, acting and dancing simultaneously?
7. Do those strategies take your emotional response into consideration?
8. Is there anything else you would like to add (McGrath, Palmgren and Liljedahl, 2019)?

Open-ended follow-up questions such as, "Can you elaborate on that?" or "What was that experience like for you?" were used to encourage further detail or clarification when needed (Landrum and Davis, 2023).

Student Number: 2335206

Appendix 3

Participant Information Sheet and Emails

Cuckoo Studios
Pear Tree House, High Street
Brookland
Romney Marsh
Kent
TN29 9QR

STUDIOS CUCKOO
Bringing you the joy of singing through the synthesis of mind, body, and soul

Participant Information Sheet

Your Invitation

This is your official invitation to participate in my research project! The following information will provide details of the project. I really appreciate your consideration and look forward to working with you.

What/Why/Where/How?

In this project, I will attempt to answer the question: What is the performer's experience of the impact on singing while simultaneously performing the three musical theatre disciplines (singing, acting, and dancing)? I want to know what triple threat performers experience, while on stage or in rehearsal, particularly with regards to the voice. I have asked you to participate because of your first-hand knowledge as a professional/semi-professional/trainee in musical theatre. There will be a maximum of 9 other participants.

I will conduct semi-structured interviews which means I will ask you pre-prepared questions but your answers can lead to further discussion. These interviews can be in person or on Zoom, will last no longer than an hour, and the audio will be recorded for transcription. I will provide you with a transcript of your interview for you to review and I may ask you to clarify something if it isn't clear to me. Because of academic deadlines and personal commitments, I would like to schedule the interviews for the first half of May.

The Serious Stuff

- Your participation is voluntary and you can withdraw at any time for any reason without penalty or questions asked.

- Risks for this study are low but I have identified that some people may become emotional when discussing their experiences of performing. To address that, I will make the environment as comfortable as possible and you can end the interview at any point and request it not be included in the study.
- The benefit of your participation is that you are helping to add to an area of research which is underrepresented. Your passion for musical theatre is the cornerstone of this study.
- Anonymity and confidentiality are a requirement for ethical research. You and everything you say in the interview will be anonymised in the final report. Only my tutor and I will have access to an encrypted folder on my personal OneDrive where I will hold any data related to this project. If we meet on Zoom, I will record the session but will convert the recording to audio only so your image will not be retained.
- All audio recordings will be transcribed then deleted. The transcriptions will be held in the encrypted OneDrive folder until the end of this master's degree after which time they will be destroyed in May 2027.
- I may use your anonymised data in my thesis for this master's degree after which time it will be destroyed in May 2027.
- You may request copies of the study and any reports or publications arising from your participation by contacting me at cris@descher.com
- For questions about this research, you can contact me at the email address above or

  Louise Emanuel
  Julie Crossman
  University of Wales Trinity St. David, Supervisors
  louise.emanuel@uwtst.ac.uk
  julie.crossman@uwtsd.ac.uk

- This research study has been approved by the UWTSD Research Ethics Committee.

Thank-you for your agreement to participate in my study and I will see you soon.

Cris

Student Number: 2335206

P1

Gmail Christine Descher <ladydesch@gmail.com>

Info Sheet for Participation in my Triple Threat Study

Christine Descher <cris@descher.com> Thu, Apr 24, 2025 at 7:28 PM
To: [redacted]

Hi [redacted],

Attached is the information sheet that will tell you everything you need to know about my triple threat study. Have a read and if you have any questions, just reply to this email or send me a WhatsApp msg.

Tomorrow, you will receive another email from Docusign. Open the email, click on the link and click to sign. That's it. Again, if you have any issues, please let me know.

I'll be in touch via WhatsApp to schedule a one-hour session for the interview.

Thanks again for agreeing to participate. I really value your time and your talent.

Kind Regards,

Cris
Christine Descher
she/her

07920 484 637

Participant Information Sheet.pdf
166K

P2

Gmail Christine Descher <ladydesch@gmail.com>

Info Sheet for Participation in my Triple Threat Study

Christine Descher <cris@descher.com> Thu, Apr 24, 2025 at 7:28 PM
To: [redacted]

Hi [redacted]

Attached is the information sheet that will tell you everything you need to know about my triple threat study. Have a read and if you have any questions, just reply to this email or send me a WhatsApp msg.

Tomorrow, you will receive another email from Docusign. Open the email, click on the link and click to sign. That's it. Again, if you have any issues, please let me know.

I'll be in touch via WhatsApp to schedule a one-hour session for the interview.

Thanks again for agreeing to participate. I really value your time and your talent.

Kind Regards,

Cris
Christine Descher
she/her

07920 484 637

Participant Information Sheet.pdf
166K

P3

Gmail Christine Descher <ladydesch@gmail.com>

Info Sheet for Participation in my Triple Threat Study

Christine Descher <cris@descher.com> Thu, Apr 24, 2025 at 7:30 PM
To: [redacted]

Hi [redacted]

Attached is the information sheet that will tell you everything you need to know about my triple threat study. Have a read and if you have any questions, just reply to this email or send me a WhatsApp msg.

Tomorrow, you will receive another email from Docusign. Open the email, click on the link and click to sign. That's it. Again, if you have any issues, please let me know.

I'll be in touch via WhatsApp to schedule a one-hour session for the interview.

Thanks again for agreeing to participate. I really value your time and your talent.

Kind Regards,

Cris
Christine Descher
she/her

07920 484 637

Participant Information Sheet.pdf
166K

P4

Gmail Christine Descher <ladydesch@gmail.com>

Info Sheet for Participation in my Triple Threat Study

Christine Descher <cris@descher.com> Thu, Apr 24, 2025 at 7:28 PM
To: [redacted]

Hi [redacted]

Attached is the information sheet that will tell you everything you need to know about my triple threat study. Have a read and if you have any questions, just reply to this email or send me a WhatsApp msg.

Tomorrow, you will receive another email from Docusign. Open the email, click on the link and click to sign. That's it. Again, if you have any issues, please let me know.

I'll be in touch via WhatsApp to schedule a one-hour session for the interview.

Thanks again for agreeing to participate. I really value your time and your talent.

Kind Regards,

Cris
Christine Descher
she/her

07920 484 637

Participant Information Sheet.pdf
166K

P5

Gmail Christine Descher <ladydesch@gmail.com>

Info Sheet for Participation in my Triple Threat Study

Christine Descher <cris@descher.com> Thu, Apr 24, 2025 at 7:30 PM
To: [redacted]

Hi [redacted]

Attached is the information sheet that will tell you everything you need to know about my triple threat study. Have a read and if you have any questions, just reply to this email or send me a WhatsApp msg.

Tomorrow, you will receive another email from Docusign. Open the email, click on the link and click to sign. That's it. Again, if you have any issues, please let me know.

I'll be in touch via WhatsApp to schedule a one-hour session for the interview.

Thanks again for agreeing to participate. I really value your time and your talent.

Kind Regards,

Cris
Christine Descher
she/her

07920 484 637

Participant Information Sheet.pdf
166K

P6

Gmail Christine Descher <ladydesch@gmail.com>

Info Sheet for Participation in my Triple Threat Study

1 message

Christine Descher <cris@descher.com> Mon, May 5, 2025 at 4:43 PM
To: [redacted]

Hi [redacted]

Attached is the information sheet that will tell you everything you need to know about my triple threat study. Have a read and if you have any questions, just reply to this email or send me a WhatsApp msg.

You will receive another email from Docusign. Open the email, click on the link and click to sign. That's it. Again, if you have any issues, please let me know.

I'll be in touch via WhatsApp to schedule a one-hour session for the interview.

Thanks again for agreeing to participate. I really value your time and your talent.

Kind Regards,

Cris

P.S. This is a form email so I'll wait to hear back from you about your schedule. xxx

Christine Descher
she/her

07920 484 637

Participant Information Sheet.pdf
166K

P7

Gmail Christine Descher <ladydesch@gmail.com>

Info Sheet for Participation in my Triple Threat Study

Christine Descher <cris@descher.com> Thu, Apr 24, 2025 at 7:26 PM
To: [redacted]

Hi [redacted]

Attached is the information sheet that will tell you everything you need to know about my triple threat study. Have a read and if you have any questions, just reply to this email or send me a WhatsApp msg.

Tomorrow, you will receive another email from Docusign. Open the email, click on the link and click to sign. That's it. Again, if you have any issues, please let me know.

I'll be in touch via WhatsApp to schedule a one-hour session for the interview.

Thanks again for agreeing to participate. I really value your time and your talent.

Kind Regards,

Cris
Christine Descher
she/her

07920 484 637

Participant Information Sheet.pdf
166K

P8

Gmail Christine Descher <ladydesch@gmail.com>

Info Sheet for Participation in my Triple Threat Study

Christine Descher <cris@descher.com> Thu, Apr 24, 2025 at 7:29 PM
To: [redacted]

Hi [redacted]

Attached is the information sheet that will tell you everything you need to know about my triple threat study. Have a read and if you have any questions, just reply to this email or send me a WhatsApp msg.

Tomorrow, you will receive another email from Docusign. Open the email, click on the link and click to sign. That's it. Again, if you have any issues, please let me know.

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Kind Regards,

Cris
Christine Descher
she/her

07920 484 637

Participant Information Sheet.pdf
166K

P9

Gmail Christine Descher <ladydesch@gmail.com>

Info Sheet for Participation in my Triple Threat Study

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Hi [redacted]

Attached is the information sheet that will tell you everything you need to know about my triple threat study. Have a read and if you have any questions, just reply to this email or send me a WhatsApp msg.

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I'll be in touch via WhatsApp to schedule a one-hour session for the interview.

Thanks again for agreeing to participate. I really value your time and your talent.

Kind Regards,

Cris
Christine Descher
she/her

07920 484 637

Participant Information Sheet.pdf
166K

Appendix 4

Signed Consent Forms

P1

Docusign Envelope ID: 1529C9D4-49CB-47C2-94EB-599E6BC45137

Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

Consent to take part in research:

- I[redacted]..... 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.
- 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 an interview, no longer than an hour, with the researcher to discuss my experiences of singing as a triple threat performer.
- 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 information I provide for this study will be treated confidentially.
- I understand that in any report on the results of this research, my identity will remain anonymous.
- Anonymisation will be undertaken by changing my name and disguising any details of my interview which may reveal my identity or the identity of people about whom I speak.
- I understand that disguised extracts from my interview may be quoted in Module 3 and Module 6 primary research papers to fulfil requirements for the researcher's MA in Vocal Pedagogy.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms will be retained in an encrypted folder on the researcher's OneDrive cloud storage accessed only by the researcher and her tutor until the end of the MA in May 2027 after which time they will be permanently destroyed.
- I understand original audio recordings will be transcribed then deleted. The transcriptions will be retained in an encrypted folder on the researcher's OneDrive cloud storage accessed only by the researcher and her tutor until the end of the MA in May 2027 after which time they will be permanently destroyed.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until the end of the MA in May 2027 and subsequently will be destroyed.

• I understand that under Freedom of Information legislation, 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:

Christine Descher BA, MM	Louise Emanuel
Voice Study Centre Student	Julie Crossman
cris@descher.com	University of Wales Trinity St. David, Supervisors
07920 484637	louise.emanuel@uwtst.ac.uk
	julie.crossman@uwtsd.ac.uk

Signature of research participant

Signed by: [redacted] 4/25/2025

Signature of participant Date

Signature of researcher

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

Signed by: [signature] 4/25/2025

Signature of researcher Date

P2

Docusign Envelope ID: 6897F39D-3B2B-4538-99DB-DF82DFF039A5

Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

Consent to take part in research:

• I [redacted] ..... 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.
• 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 an interview, no longer than an hour, with the researcher to discuss my experiences of singing as a triple threat performer.
• 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 information I provide for this study will be treated confidentially.
• I understand that in any report on the results of this research, my identity will remain anonymous.
• Anonymisation will be undertaken by changing my name and disguising any details of my interview which may reveal my identity or the identity of people about whom I speak.
• I understand that disguised extracts from my interview may be quoted in Module 3 and Module 6 primary research papers to fulfil requirements for the researcher's MA in Vocal Pedagogy.
• I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
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Voice Study Centre Student	Julie Crossman
cris@descher.com	University of Wales Trinity St. David, Supervisors
07920 484637	louise.emanuel@uwtst.ac.uk
	julie.crossman@uwtsd.ac.uk

Signature of research participant

Signed by: [redacted] 4/27/2025

Signature of participant Date

Signature of researcher

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

Signed by: 4/25/2025

Signature of researcher Date

P3

Docusign Envelope ID: 8A43FB62-26BC-4362-B1D1-B2E2F8327EC7

Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

Consent to take part in research:

• I..... voluntarily agree to participate in this research study.
• I understand that even if I agree to participate now, I can withdraw at any time
• I understand that I can refuse to answer any question involved during the research process without any consequences.
• 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 an interview, no longer than an hour, with the researcher to discuss my experiences of singing as a triple threat performer.
• I understand that I will not benefit directly from participating in this research.
• I agree to my interview being audio-recorded.
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Christine Descher BA, MM	Louise Emanuel
Voice Study Centre Student	Julie Crossman
cris@descher.com	University of Wales Trinity St. David, Supervisors
07920 484637	louise.emanuel@uwtst.ac.uk
	julie.crossman@uwtsd.ac.uk

Signature of research participant

Signed by: [redacted] 4/25/2025

Signature of participant Date

Signature of researcher

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

Signed by: 4/25/2025

Signature of researcher Date

P4

Docusign Envelope ID: B0D2B596-49A2-4C4D-8B4B-CEE4EEB88141

Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

Consent to take part in research:

• I[redacted]..... 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.
• 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 an interview, no longer than an hour, with the researcher to discuss my experiences of singing as a triple threat performer.
• 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 information I provide for this study will be treated confidentially.
• I understand that in any report on the results of this research, my identity will remain anonymous.
• Anonymisation will be undertaken by changing my name and disguising any details of my interview which may reveal my identity or the identity of people about whom I speak.
• I understand that disguised extracts from my interview may be quoted in Module 3 and Module 6 primary research papers to fulfil requirements for the researcher's MA in Vocal Pedagogy.
• I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
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Christine Descher BA, MM	Louise Emanuel
Voice Study Centre Student	Julie Crossman
cris@descher.com	University of Wales Trinity St. David, Supervisors
07920 484637	louise.emanuel@uwtst.ac.uk
	julie.crossman@uwtsd.ac.uk

Signature of research participant

Signed by: [redacted] 4/29/2025

Signature of participant Date

Signature of researcher

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

Signed by: 4/25/2025

Signature of researcher Date

P5

Docusign Envelope ID: C13416E9-6124-41D6-B5A3-720CD6B55E6F

Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

Consent to take part in research:

• I [redacted] ..... 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.
• 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 an interview, no longer than an hour, with the researcher to discuss my experiences of singing as a triple threat performer.
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• I agree to my interview being audio-recorded.
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Voice Study Centre Student	Julie Crossman
cris@descher.com	University of Wales Trinity St. David, Supervisors
07920 484637	louise.emanuel@uwtst.ac.uk
	julie.crossman@uwtsd.ac.uk

Signature of research participant

Signed by: [redacted] 4/27/2025

Signature of participant Date

Signature of researcher

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

Signed by: [signature] 4/25/2025

Signature of researcher Date

P6

Docusign Envelope ID: A6D6C487-B544-4C7B-97D6-B34E4AC261E4

Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

Consent to take part in research:

• I[redacted]..... 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.
• 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.
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Voice Study Centre Student	Julie Crossman
cris@descher.com	University of Wales Trinity St. David, Supervisors
07920 484637	louise.emanuel@uwtst.ac.uk
	julie.crossman@uwtsd.ac.uk

Signature of research participant

Signed by: [redacted] 5/7/2025

Signature of participant Date

Signature of researcher

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

Signed by: [signature] 5/5/2025

Signature of researcher Date

P7

Docusign Envelope ID: 08864035-5887-4C53-99C5-6E1C1E5DD295

Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

Consent to take part in research:

• I[redacted]..... 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.
• 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.
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Christine Descher BA, MM	Louise Emanuel
Voice Study Centre Student	Julie Crossman
cris@descher.com	University of Wales Trinity St. David, Supervisors
07920 484637	louise.emanuel@uwtst.ac.uk
	julie.crossman@uwtsd.ac.uk

Signature of research participant

Signed by: [redacted] 4/28/2025

Signature of participant Date

Signature of researcher

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

Signed by: [signature] 4/25/2025

Signature of researcher Date

P8

Docusign Envelope ID: D0F52607-A8B2-44BE-924E-EE6A30C53F9B

Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

Consent to take part in research:

- I[redacted]..... voluntarily agree to participate in this research study.
- I understand that even if I agree to participate now, I can withdraw at any time
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- I understand that in any report on the results of this research, my identity will remain anonymous.
- Anonymisation will be undertaken by changing my name and disguising any details of my interview which may reveal my identity or the identity of people about whom I speak.
- I understand that disguised extracts from my interview may be quoted in Module 3 and Module 6 primary research papers to fulfil requirements for the researcher's MA in Vocal Pedagogy.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms will be retained in an encrypted folder on the researcher's OneDrive cloud storage accessed only by the researcher and her tutor until the end of the MA in May 2027 after which time they will be permanently destroyed.
- I understand original audio recordings will be transcribed then deleted. The transcriptions will be retained in an encrypted folder on the researcher's OneDrive cloud storage accessed only by the researcher and her tutor until the end of the MA in May 2027 after which time they will be permanently destroyed.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until the end of the MA in May 2027 and subsequently will be destroyed.

• I understand that under Freedom of Information legislation, 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:

Christine Descher BA, MM	Louise Emanuel
Voice Study Centre Student	Julie Crossman
cris@descher.com	University of Wales Trinity St. David, Supervisors
07920 484637	louise.emanuel@uwtst.ac.uk
	julie.crossman@uwtsd.ac.uk

Signature of research participant

Signed by: [redacted] 4/25/2025

Signature of participant Date

Signature of researcher

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

Signed by: [signature] 4/25/2025

Signature of researcher Date

P9

Docusign Envelope ID: A03B42C3-9253-4B93-995B-307AC77FF04A

Singing as a triple threat: a qualitative study of professional, semi-professional and vocational trainee performers' experiences of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing

Consent to take part in research:

• I [redacted] ..... 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.
• 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 an interview, no longer than an hour, with the researcher to discuss my experiences of singing as a triple threat performer.
• 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 information I provide for this study will be treated confidentially.
• I understand that in any report on the results of this research, my identity will remain anonymous.
• Anonymisation will be undertaken by changing my name and disguising any details of my interview which may reveal my identity or the identity of people about whom I speak.
• I understand that disguised extracts from my interview may be quoted in Module 3 and Module 6 primary research papers to fulfil requirements for the researcher's MA in Vocal Pedagogy.
• I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
• I understand that signed consent forms will be retained in an encrypted folder on the researcher's OneDrive cloud storage accessed only by the researcher and her tutor until the end of the MA in May 2027 after which time they will be permanently destroyed.
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07920 484637	louise.emanuel@uwtst.ac.uk
	julie.crossman@uwtsd.ac.uk

Signature of research participant

Signed by: [redacted] 4/28/2025

Signature of participant Date

Signature of researcher

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

Signed by: [redacted] 4/25/2025

Signature of researcher Date

Appendix 5

Data Collection Timeline

Task	Timeframe	Notes
Contacted Participants via Email	April 2025	Drafted and sent recruitment emails to participants.
Sent Information Sheet	April-May 2025	Included study purpose and consent details.
Sent Consent Form	April-May 2025	Sent and collated returns via DocuSign.
Scheduled Interviews	April-May 2025	Coordinated based on participant availability.
Conducted Interviews	May 2025	Completed all sessions by 14 May.

Appendix 6

Coding Worksheets (Raw Data)

The interview data in Pass 1 and Pass 2 is identical. It is the raw data with my codes in the comments. Pass 1 starts with P1 and Pass 2 starts with P5 to "disrupt the flow" and ensure an "even dataset" (Braun and Clarke, 2021, p. 71).

Pass 1

P1

Christine Descher: Right. So I'm going to start with my 1st question.

P1: Yay. Okay. Cool.

Christine Descher: Okay? So this one… I'm not going to bias… in the world of musical theatre. How would you describe yourself, for example, singer, actor, dancer, dancer, singer, actor. So basically ranking yourself, how would you call yourself.

P1: So for me, as also a neurodivergent performer in musical theatre.

Commented [CD1]: neurodivergent specificity

P1: I would get very specific about my response, depending on the style of musical theatre, because the world of musical theatre is so diverse in terms of

P1: music and performance styles that I would actually vary my ranking, depending on, say, if I was responding to a Sondheim or more classical legit style like Rogers and Hammerstein musical, I would put myself my singing higher

Commented [CD2]: Genre as factor for singing

P1: than dancing, and then it would be actually oh, the acting! So the performer bit is the acting element, I presume

Commented [CD3]: acting=perfomance

P1: so. I feel like that would be a different order than, for example, more of the modern

P1: genre sort of pop

P1: influenced more rock style. Often jukebox they're referred to musicals where I would very much more, and the belting kind of style where I would definitely put

P1: acting dancer, singer as my ranking. So for that, that would be my order. Yeah. Acting dancing singer.

P1: The for the more legit, more kind of classical, or that style of mix

P1: musical theatre world. I would put myself as a dancer, singer, actor, probably.

P1: but to be perfectly honest, the acting I feel is strong throughout. So it's really hard to place that differently.

P1: and where, if I say active performer.

Christine Descher: Hmm.

P1: For your ranking.

P1: That's my response. So it's not clear. Sorry.

Christine Descher: That is totally fine, totally interesting.

Christine Descher: Which one did you say? Just to clarify for me, which one did? Where where would you rank yourself singing above dancing.

P1: I would rank myself singing above dancing in the the more legit one.

Christine Descher: Okay.

P1: Yeah. So it was acting, dancing, singing for the the modern. And

P1: yeah, I would say it was, is dancing, singing

P1: actually wasn't. Yeah. Oh, I'm yeah. Dancing, singing.

P1: acting. Probably. Actually, it might even be dancing, acting, singing for the modern ones. Actually. So let's just flip that. Put the singing at the bottom for that one.

Christine Descher: Yeah. Okay. Great.

P1: As a soloist, I hasten to add, I think.

P1: okay. Again, sorry when it comes to small group ensemble

Commented [CD4]: Singing: Solo vs Ensemble

P1: where it's very much about creating a multi harmony

P1: that I would put my singing higher. So I was thinking of it as a solo performer if I was ranking my own performance

P1: on my own.

P1: and I would be performing on my own solely for that sectional number, but for a group, song.

P1: or number or piece.

P1: then my singing would rank slightly higher because I am good at Harmony lines and holding those so it would ultimately change the ranking. I would say, then I would be

P1: for the modern musicals. It would go up a step so it would be singing, dancing, and acting

P1: in that order. Because I know that's a a key strength I have.

P1: There we go! So 3 3 rankings.

Christine Descher: You're everything.

Christine Descher: You're every woman. Yep, I love it. Okay. So

Christine Descher: in that you answered my second.

P1: Oh, okay. Cool.

Christine Descher: Why would you use that description? So your your explanation of that is is great.

Christine Descher: Thank you.

P1: Out of interest, was it?

P1: Are you wanting to address it as a solo performer, or is it because you said in the world it could be all of those elements, and that was intentional, cool.

Christine Descher: Yeah, intentionally open.

Christine Descher: Yeah, absolutely.

Christine Descher: Yes, I mean, certainly. I think

Christine Descher: I often I often think of solo. But when often you know when one is dancing, one is singing in a group.

P1: Yes, yes, exactly.

Christine Descher: So yeah, that's great.

Christine Descher: All right. So

Christine Descher: can you. This is very broad. Can you describe your overall experience of performing as a triple threat performer?

Christine Descher: Your experience.

P1: present or over the course of my whole experience of all performances that I've ever done as a triple threat, performer.

Commented [CD5]: Past vs. Present

Christine Descher: I think it would be nice to hear the genesis, you know.

P1: Sure.

Christine Descher: Development would be interesting.

P1: So the 1st time that I was a triple threat performer

P1: was at my secondary school, and I definitely.

P1: this is prior to me. Having done formal dance training. So I had very much done. It was movement based.

P1: So it was

P1: the Three Penny Opera. So it meant that we it was choreographed movement, not dance, but singing and acting and moving in a choreographed formation, and

P1: that was something where I just my experience of it was

P1: what I had hoped, having seen my 1st sort of

P1: distilled moment, and again sorry if this jumps to another answer, but was when I 1st saw Cats, the video, the VHS of the musical Cats, and my experience of doing Three Penny Opera as a

P1: triple threat performer for the 1st time in, and I was year 9, so I would have been about 14.

Commented [CD6]: Age

P1: That was a a moment of sort of recognizing and fulfilling a

P1: whole encompassing experience where I knew that this was something that I wanted to do more of.

P1: and all of the different varieties try out because it.

P1: One of the things as a neurodivergent person is, I've only recently, as of last year in February. So that's 2024

P1: the 24th of February, in fact, 2024, which made me very happy.

P1: discovered and got diagnosed, is that the immersive experience of being able to strip away all of the other

P1: needs to mimic

P1: or fit in. Go away because all you are, everything that you have to be physically, vocally.

P1: and character like how you are behaving with each other with the audience. It's all been worked through and emerged, and you then know all of the answers, and enough to be able to then play within it with people that you can trust because you're there along with other performers who have gone through that same experience. So my experience of performing was

Commented [CD7]: Neurodivergent specificity

P1: one of a kind of

P1: joyous freedom of losing yourself in all of the things that you prepared. So it was like a beautiful preparation that meant that all of your senses and all of your reactions and responses to what was going on around you were within this

P1: enjoyably flexible, predefined

P1: world that you knew the answers to, rather than having to guess them, and you knew that whatever you threw out there

P1: would be responded to in a way that would only

P1: build and create more beautiful complexity for other performers, and also the audience. So that was the experience I had.
P1: 1st of all.

P1: I don't think I ever would have thought about it to that level at the time, but reflecting on it now, that's definitely what
P1: I know from.

P1: I continue to experience that, and I have reflected on the fact that that is one of the what reasons why, as

P1: a person who is neurodivergent, I I find such joyous peace.

P1: Whether I'm not quite sure it's it's like a mindfulness

P1: thing amongst all of the the.

P1: I'm not sure you can really have a structured chaos, but kind of structured chaos of performance, because things always go differently every single time, whether it's intentional or not. And

P1: yeah, so that was my initial one. It's definitely been that way.

P1: varying, depending on how much preparation has been done, how much rehearsal was possible, how they have gone, what

P1: in performance preparations like techs and dresses, how
P1: secure they were or made you able to be in the the initial performance, or perhaps subsequent performances. So it may only be in the latter performances that you actually feel. I felt that same sort of

P1: ability to just be part of each of those numbers or the show.

Commented [CD8]: Synergy: audience

Commented [CD9]: Neurodivergent: minfulness

P1: But I would say that whenever I experience that just being present

P1: within the the performance, as whatever character I am at that time

P1: physically, vocally, everything else. And how I react and respond and and relate to the other people on stage at the time. I think that that has always been when I've known that

P1: the performance is

P1: at its best doesn't have to be identified every time, but that's when it I feel at most akin with all 3

Commented [CD10]: Mindfulness

P1: elements of the triple threat performing.

P1: Yeah.

P1: So I'd say that really

P1: Yeah.

Christine Descher: Is there anything that has

Christine Descher: that you've noticed that has changed significantly from the time you were young to now, which is what? Roughly 20 odd years, right?

P1: Yeah, I would say, one of the major things is that I have learned

P1: both formal and informally. Dance styles, and I've become more physically self-aware outside of

P1: movement. So I was always very aware of my own body.

Commented [CD11]: Dance: physical awareness

P1: anyway. So sort of that hyper awareness of where each part of me was because I'm I'm slightly hypermobile.

P1: So I had. In order to try and avoid pain and aches in general. I had always been quite aware of posture and things like that. But I would say that integrating

P1: the the training that I got from

P1: tap modern jazz. But then I did, partner, dancing as well at university outside of my my course.

P1: So that was ballroom and Latin, and then I did salsa, Cuban salsa and bachata, and other sorts of partner dancing. I think that those

P1: that training, and then also choreography that I learned and performed in shows that I was performing in
P1: that build up of variations of styles, of knowing how to not only perform and move on stage

P1: and be aware of my body, but also how to interact physically with others on stage based on choreography.

P1: but knowing where to place weight, all of those sort of little techniques that chime with you, that you kind of pick up, and you maintain, and that ultimately also

P1: changed as I went, from being

P1: more predominantly a choral and more classical, trained vocalist into learning.

P1: well, hearing and then understanding my own voice, and using

P1: the training that I I experienced both whilst I was working in London, from music, in offices, and also

P1: a rather wonderful vocal teacher called Cris Descher. I don't know if you've come across her to to then.

Christine Descher: Strike that off the transcript.

P1: To to physically

P1: and mentally think and experience and locate how to create, how to work with my own voice, to find different ways of creating different sounds which are more musical theatre

P1: aligning.

P1: Let's say that for now. If I think of something better I'll say it.

P1: But yeah, I'd say the movement was one thing vocally, definitely huge transition. But then, being able to support

P1: and find and place and be able to create

Commented [CD12]: Singing and dancing: physicality

P1: because it is a sort of creation of breath and and physicality and mental and

P1: muscle memory, along with everything else, mental memory for singing and dancing at the same time as well as acting.

P1: I think.

P1: Yeah, the supporting of the breath, but also the musical theatre style of vocalization doesn't require as much breath. So I think that's been one of the things that has been. Weirdly.

P1: It has made it easier to dance more while singing and acting.

Commented [CD13]: Breath

P1: knowing more musical theatre styles of vocalizing because it doesn't require

P1: the same amount of breath for a sustained note, or something of that nature or a long passage. I also find. Typically, again, I'm talking about the more modern musical theatre styles rather than the more classical. The length of phrases and things are less, are just less long. There's less legato. There's less held notes that aren't built in a group

Commented [CD14]: Breath - perceives to need less for MT

P1: where you're having to just hold that single amount on your own.

P1: Typically, there are obviously exceptions when you're in smaller trios and groups like that where you do have to be able to sustain something.

P1: and a note and a tone, excuse me, otherwise that part's gone sort of thing. But when you're in group numbers or ensemble numbers above 3 or 5, should I say? Typically, there's also more support

P1: around your part. So

P1: that's been an interesting thing to sort of learn, whereas more operatic or more classical, or more

P1: because I would put sort of, you know, Phantom of the Opera, perhaps not so much a little bit, but more so. Things like Sondheim, like Sweeney Todd.

P1: for example, those styles of music. You you do have to.

P1: I feel key into more of that support and breath than you would say with

P1: a a more jukebox musical sort of based one.

Commented [CD15]: Legit vs. jukebox style singing

P1: I'm going to just chuck in Wicked there as an example. But obviously there are dozens out there. Other musical theatre is available.

P1: But yeah, I think that's an interesting thing. I definitely I feel like the style of dance

P1: has had to or has been able to evolve

P1: because I'm talking about the evolution of musical theatre, not my own experience of it.

P1: Anyway. The transitional period of like, say, Fosse and things like that. That's very interesting to perform for me. I definitely say that

P1: I, when I performed in Chicago.

P1: having to be able to engage with the lower register of my voice is naturally I'm soprano.

P1: with quite a wide range of high and low.

P1: Everything at the moment. What I've performed is in case this is of use for the the Transcript.

P1: The top D in Sweeney is something that I'm very familiar with being able to produce. I've done.

P1: We are women, which I think possibly goes higher than that, but not as trained in

P1: from Candide, but low, low, wise, low, wise.

P1: depth of voice wise? yeah, it's

P1: things, many lines below the stave

P1: in order to perform roles such as Roxy, and also numbers like Mein Herr from Cabaret. That is comfortable for me, but I have to really, physically

P1: disengage quite a lot of the supporting

P1: elements that I use for my middle and higher registers

P1: in order to then support differently for those sort of performances.

P1: and that means that I then

P1: have to think about how I move and dance.

P1: and physically perform as a character as well, slightly differently because of where it's sitting. So I'd say, that's definitely something that's changed over time, depending on what roles or what shows and what era of show.

P1: and performing interestingly the Fosse style of dance definitely allows you to be quite tight here, but kind of relaxed lower in your body.

P1: It engages your core, but in a very different way. So you have to. I find that I have to release a part of my abdominal muscle that I would otherwise be using to support my singing in order to hold some of those positions whilst also singing.

Commented [CD16]: Low vs. high singing and how it affects 'support' for singing and dance

P1: So it's it's definitely an interesting blend physically as a performer to sing and dance in fosse choreographed styles.

Commented [CD17]: Different styles of dancing while sining

260
00:27:59.620 --> 00:28:06.049
P1: I think the only other thing I would note about change of experience as I've got older

261
00:28:06.260 --> 00:28:08.039
P1: as in well as I have

262
00:28:09.290 --> 00:28:14.090
P1: progressed on my musical theatre journey from (puts on posh voice)

263
00:28:14.720 --> 00:28:17.849
P1: I love that you have to listen to that again

264
00:28:18.230 --> 00:28:25.940
P1: from a young 14 year old to my now 37 years, almost 38. Is that

265
00:28:26.470 --> 00:28:29.820
P1: my choral training and also my dance training.

266
00:28:29.960 --> 00:28:37.140
P1: and has at points, I realized, got in the way of me being able to then sing

267
00:28:38.410 --> 00:28:49.060
P1: as a performer, naturally as in at ease with my own voice and body, because

Commented [CD18]: Classical singing training as a negative

268

00:28:49.250 --> 00:28:56.799
P1: different elements of physical training and fitness, such as Pilates, which is really good for the core and more balletic movement, and very

269
00:28:57.010 --> 00:29:00.580
P1: that can, in fact, then mean that there's not

270
00:29:00.820 --> 00:29:09.949
P1: enough. It's too rigid to be able to then allow for some of the breath work, or ease of

271
00:29:10.688 --> 00:29:15.440
P1: physical use of breath and body to then perform

272
00:29:15.640 --> 00:29:34.649
P1: vocally as naturally. So there's there's more push, it pushes it all. It creates a tension and a push in my vocal performance that isn't there. If, when I am not so tense. Ultimately it's about tension. But the overtrained physicality of being a very

273
00:29:35.080 --> 00:29:41.860
P1: strong, physically fit person actually for me in my core started to

Commented [CD19]: Breathing for singing and dancing

Commented [CD20]: Tension

274
00:29:42.320 --> 00:29:49.210
P1: negatively impact my ability to then sing. So that that was quite an interesting thing that I only recognized when I was

275
00:29:50.350 --> 00:29:54.259
P1: doing a lot of Pilates, and then trying to and also doing

276
00:29:55.080 --> 00:29:59.160

P1: singing various types. But I actually needed to relax

277
00:30:00.050 --> 00:30:05.630
P1: parts of my body that I was naturally training to engage

278
00:30:06.300 --> 00:30:16.150
P1: for other reasons. So yeah, understanding that the sort of be fat thing, but not to push the note out, but just allowing yourself to not be held here (gestures to abdomen)

279
00:30:16.490 --> 00:30:18.589
P1: before you. Then take a breath

280
00:30:19.190 --> 00:30:33.139
P1: or are looking to support something. It's more internal rather than external, and that I think that was definitely a learning that I had that has then influenced. How I've then been able to engage with different styles, and sing and dance

281
00:30:33.690 --> 00:30:35.360
P1: as well as act. At the same time

282
00:30:35.880 --> 00:30:42.059
P1: I'd hasten to just final note is, I would hasten to add that acting for me has always been driven

283
00:30:42.620 --> 00:30:43.660
P1: more.

284
00:30:45.010 --> 00:30:49.320

P1: It's it's more that it's like an undertone that is always there for me. I

Commented [CD21]: Acting as intrinsic

285
00:30:49.510 --> 00:30:52.259
P1: I draw on what is in

286
00:30:52.410 --> 00:31:01.160
P1: what is given to me from the text, from the music, from people that I'm working with, whether they're musical directors, fellow cast members, the director, etc.

287
00:31:01.900 --> 00:31:11.230
P1: But that tends to not be something that I necessarily think about as much. It's more something that comes from what I'm around. So when I'm performing.

288
00:31:12.910 --> 00:31:25.049
P1: it's it's not something I actually think about the acting side. And the reason that I'm not bringing it up as much is that the physical ability to do the singing, the dancing, are the things that are still present, whereas the acting

289
00:31:26.590 --> 00:31:27.480
P1: I.

290
00:31:28.370 --> 00:31:33.200
P1: I find that that is more just innate by that point.

Commented [CD22]: Acting as instrinsic

291
00:31:34.990 --> 00:31:36.130
P1: Not sure if that's the right.

292
00:31:36.590 --> 00:31:38.989
Christine Descher: That's interesting. Yeah, interesting.

293
00:31:38.990 --> 00:31:41.530
P1: Yeah, I'm just aware I wasn't mentioning it.

294
00:31:41.900 --> 00:31:47.580
Christine Descher: Yeah, yeah, that's great. Wow, that's great. That's really, really

295
00:31:47.710 --> 00:31:50.960
Christine Descher: fascinating. There's a lot of just as a side note.

296
00:31:51.440 --> 00:31:58.039
Christine Descher: There's a whole lot of research on singing and dancing and breathing.

297
00:31:58.040 --> 00:31:58.940
P1: I mean that makes sense.

298
00:31:58.940 --> 00:32:00.330
Christine Descher: Loads of it.

299
00:32:00.480 --> 00:32:10.049
Christine Descher: I mean loads, as in you know, several studies. I mean, it's not as much, and I mean quantitative studies where they measure lung capacity and things.

300
00:32:10.050 --> 00:32:32.779
P1: Oh, okay, okay, yeah. Swimming as a again, in case it's of use. I used to do swimming before I started doing dance lessons. And before I watched Cats. And I was like, you know, what I'd actually really like to try this type of this thing that exists, this musical theatre thing where you dance and act and sing, and physically become something with your movement.

Commented [CD23]: Swimming for lung capacity/fitness

301
00:32:33.190 --> 00:32:35.360
P1: And I transitioned from being a

302
00:32:36.530 --> 00:32:46.859
P1: town competitive level. You know Ashford, in the county of Kent, level swimmer, competitive swimmer to then starting dance lessons. And I definitely think.

303
00:32:46.960 --> 00:32:54.090
P1: and I have found at various points in my life that swimming because of the the effect it has on your lung capacity, and being able to help hold your breath.

304
00:32:54.722 --> 00:32:59.410
P1: That was always good to support singing, so

305
00:32:59.610 --> 00:33:05.920
P1: I don't know if any of those also look at athleticism

306
00:33:06.280 --> 00:33:19.250
P1: outside of, say, the running side, because I know there's a lot of drama schools. From what I've heard. They make people go on sort of exercise regimes. It's almost like Boot camp kind of things to make sure that their trainees keep up their physical fitness when they're also trying to perform.

Commented [CD24]: Running for fitness

Commented [CD25]: Do you know what word you had actually used here? I have listened 5 times and can't get it.

307
00:33:20.430 --> 00:33:23.869
P1: But swimming has always been my thing that I haven't done for a while, actually.

308
00:33:25.280 --> 00:33:26.550
Christine Descher: Maybe. Hmm.

309
00:33:28.420 --> 00:33:35.269
Christine Descher: right? Okay, so I'm going to move on to the next question. If you're okay with that, unless you have anything else on that one.

310
00:33:35.817 --> 00:33:41.459
P1: No. But what I would like to say is that if there is anything that comes out of my one, as it is a sort of

311
00:33:41.720 --> 00:33:50.890
P1: the 1st interview you're performing, and then, if you reflect, and if there's a follow up such questions or anything that expands from it, then please do let me know more than happy to.

312
00:33:50.890 --> 00:33:51.624
Christine Descher: Oh, thank you.

313
00:33:52.090 --> 00:34:00.490
Christine Descher: Thank you. Okay, so you start this next question. You started to kind of go down this lane. So I think.

314
00:34:00.490 --> 00:34:01.360
P1: Might have done.

315
00:34:01.650 --> 00:34:11.229
Christine Descher: You'll be fine with this. Can you think of a specific situation where your attention was drawn to the act of singing.

316
00:34:11.659 --> 00:34:16.019
Christine Descher: While performing or rehearsing a triple threat role or number.

317
00:34:17.440 --> 00:34:18.185
P1: Yes.

318
00:34:19.190 --> 00:34:21.189
Christine Descher: I suspected that.

319
00:34:21.590 --> 00:34:25.370
P1: I can. So is that the end? Or was there a.

320
00:34:25.370 --> 00:34:25.880
Christine Descher: That's it.

321
00:34:25.889 --> 00:34:27.269
P1: Okay. Okay. Do you.

322
00:34:27.270 --> 00:34:27.730
Christine Descher: More later.

323
00:34:27.730 --> 00:34:30.839
P1: Describe bit, or that's later.

324
00:34:31.650 --> 00:34:34.540
Christine Descher: Yes. Just tell me about that experience.

325
00:34:34.540 --> 00:34:37.539
P1: Okay, okay, tell me, okay, cause there wasn't a tell me. So I wasn't sure.

326
00:34:37.540 --> 00:34:38.290
P1: Okay?

327
00:34:41.610 --> 00:35:08.639
P1: so yes, I could think of one. And the example that immediately jumped to mind. And I, it may have been influenced by the person asking the question is because I was in the room with them when we were doing it, and it is the. There was a particular number that I was rehearsing amongst my fellow wonderful cast members called Night Fever, and it was an incredibly complex high intensity dance routine

Commented [CD26]: Insider research - postionality

328
00:35:09.070 --> 00:35:20.479
P1: alongside, singing and acting joyously. I would say there wasn't so much of characterization that was getting distracted by.

329
00:35:21.890 --> 00:35:29.949
P1: but that would definitely be one of the examples where I was aware in rehearsal, even late on and

330
00:35:32.450 --> 00:35:39.090
P1: a little bit on stage. By then it had thankfully got to the stage, where physically I was

331
00:35:39.670 --> 00:35:53.069
P1: more comfortable with the routine and the the amount of effort, breath, wise and physically, it would take to perform it, but I was still aware that I needed to be aware

332
00:35:53.640 --> 00:35:56.799
P1: of breathing enough in order to sing

Commented [CD27]: Breathing

333
00:35:57.350 --> 00:36:00.190

P1: and not sing in a way that was going to be.

334
00:36:02.000 --> 00:36:07.819
P1: not breathe and sing in a way that was panty down the microphone.

335
00:36:08.290 --> 00:36:12.429
P1: so trying. I was thinking of my breath, and how I was taking my breaths

336
00:36:12.970 --> 00:36:19.630
P1: as a performer, being aware of the fact that I was also needing to dance very heavily.

337
00:36:20.640 --> 00:36:21.460
P1: Yeah.

338
00:36:21.870 --> 00:36:31.870
P1: there was also one with a skipping rope as well, where I was very aware of that, because the routine involved a prop, and I am not as good

339
00:36:33.050 --> 00:36:38.113
P1: performing any kind of movement. When I have a prop

Commented [CD28]: prop

340
00:36:39.310 --> 00:36:54.970
P1: at least one that is a dynamic prop, I would say so, holding something absolutely fine that does not distract me. But if there is a ball, a skipping rope, something that is needing to move at the same time that I have to move, and then catch or interact with

341
00:36:55.140 --> 00:36:59.140
P1: that often distracts me

342
00:36:59.310 --> 00:37:04.780
P1: from the singing, and I have to be aware that that is the case. So I have to think about. And by singing. I mean.

343
00:37:05.030 --> 00:37:16.999
P1: it could be the words, and it could be the breath, or it could be both. But I need to be. I am aware of the fact that they are triggers for distraction for me, because I am not naturally very

Commented [CD29]: lyrics

344
00:37:17.300 --> 00:37:23.450
P1: coordinated when it comes to dynamic props. And I don't know if that's actually how they're described. But that's what I'm going to call them.

345
00:37:23.620 --> 00:37:25.545
Christine Descher: I really like that description.

346
00:37:26.040 --> 00:37:27.240
Christine Descher: I really do.

347
00:37:27.570 --> 00:37:28.330
P1: Okay.

348
00:37:28.330 --> 00:37:31.700
Christine Descher: So keeping those 2 examples in mind.

349
00:37:36.360 --> 00:37:43.860
Christine Descher: Did you have for either one or both of those? Did you have an emotional response to

350
00:37:44.010 --> 00:37:45.700
Christine Descher: the singing

351
00:37:45.810 --> 00:37:53.680
Christine Descher: while doing the other things. Was there any? Did anything come up at all? Anything emotional or not?

352
00:37:54.730 --> 00:37:58.429
P1: Okay, so this was in rehearsal and in performance. Is that correct? Or.

Commented [CD30]: rehearsal vs. performance

353
00:37:58.430 --> 00:38:00.839
Christine Descher: Yes, yes, just tell me which.

354
00:38:00.990 --> 00:38:04.780
P1: Yeah, of course. So I would say, certainly

355
00:38:04.930 --> 00:38:11.820
P1: in rehearsal prior to during and after

356
00:38:12.180 --> 00:38:18.459
P1: performing the number in rehearsal or sections on the number. In rehearsal there was definitely frustration.

Commented [CD31]: Frustration

357
00:38:18.780 --> 00:38:21.229
Christine Descher: And this is for singing Night Fever.

358
00:38:21.230 --> 00:38:29.099

P1: Oh, sorry I was thinking about specific as in my head. I was thinking of the skipping rope, one which.

359
00:38:29.100 --> 00:38:29.900
Christine Descher: Let's go with that?

360
00:38:29.900 --> 00:38:31.270
P1: But ultimately.

361
00:38:31.470 --> 00:38:38.210
P1: but actually, as soon as you asked which one it relates to, it does apply to both. So it is. It is both.

362
00:38:39.920 --> 00:38:47.469
P1: Yeah. So for both Night Fever and also Whipped Into Shape the skipping rope.

363
00:38:47.660 --> 00:38:53.180
P1: One. It was. Yeah. There was definitely a frustration, because

364
00:38:57.040 --> 00:39:08.729
P1: the that emotion was experienced because I knew that I could do each of those elements separately, but trying to do them together was incredibly difficult, because the coordination of that

365
00:39:09.230 --> 00:39:18.750
P1: alongside the need to develop fitness in order to achieve that was only going to be achieved by doing it over and over again. But you were going to have to fail multiple times.

Commented [CD32]: Failure

366
00:39:18.890 --> 00:39:21.410

P1: And that is something that I do struggle with

367
00:39:21.940 --> 00:39:26.759
P1: as in, I find it difficult to accept and not get self-critical.

368
00:39:28.180 --> 00:39:36.880
P1: Yeah. So that emotion was experienced. During the rehearsal for both of those numbers.

369
00:39:37.590 --> 00:39:45.390
P1: So there was frustration. There was also elation when it went right. So when things

370
00:39:46.210 --> 00:39:51.800
P1: even if it was just one little sequence where the vocals and the movement.

371
00:39:53.160 --> 00:40:04.060
P1: as I say, was fast paced and intense, did manage to combine synchronously, synchronously

372
00:40:04.560 --> 00:40:12.520
P1: in. Yeah, I was like which which conjugation is it for this? Then there was a

373
00:40:14.680 --> 00:40:21.009
P1: a lift, an internal joy, or there was possibly slightly relief, but usually it was just a YES!

Commented [CD33]: joy

Commented [CD34]: relief

374
00:40:21.240 --> 00:40:37.220
P1: kind of emotion. It went. It did. That's how it's meant to feel, because when you have those moments you know that it is achievable, and then hopefully, it becomes a constant across. The whole number is is sort of the way that I I found I can experience it. So I did experience that as well.

375
00:40:37.930 --> 00:40:43.019
P1: You. I also experienced. What kind of emotion would it be described as.

376
00:40:43.556 --> 00:40:49.530
P1: yeah, just anger to the pain caused by the dynamic prop occasionally hitting me.

Commented [CD35]: Anger

377
00:40:52.668 --> 00:40:53.922
Christine Descher: Yes, of course.

378
00:40:54.980 --> 00:41:00.740
P1: Yeah. So that that was one thing. But there was also a I would say with

379
00:41:01.920 --> 00:41:08.790
P1: with Night Fever. Specifically I experienced a sense an emotional sense

380
00:41:10.350 --> 00:41:12.839
P1: in terms of the singing of

381
00:41:16.940 --> 00:41:23.710
P1: I want to say the word is guilt in that. I didn't feel I was singing well enough during

Commented [CD36]: Guilt

382
00:41:25.330 --> 00:41:30.069
P1: it I could. I could hear that I wasn't singing it well, that I wasn't.

383
00:41:31.260 --> 00:41:37.650
P1: therefore vocally performing as well as I know that I can sing it if I wasn't doing the movement

384
00:41:40.340 --> 00:41:42.610
P1: and that that would impact

385
00:41:42.950 --> 00:41:46.559
P1: those around me who might have been using me to follow a part

Commented [CD37]: Concern for others

386
00:41:47.610 --> 00:41:50.650
P1: both vocally and also physically. So.

387
00:41:51.060 --> 00:41:58.340
P1: I was distracted by the movement and vocal

388
00:42:00.000 --> 00:42:12.040
P1: work, the singing from that sense as well. Thinking about my fellow line or vocal part group.

389
00:42:13.690 --> 00:42:16.990
Christine Descher: How? How would you describe that emotion? What would you call it?

390
00:42:16.990 --> 00:42:19.150
P1: I think I called it guilt.

391
00:42:19.150 --> 00:42:19.883
Christine Descher: Yep. Okay.

392
00:42:22.540 --> 00:42:26.309
P1: But it's probably combined with a sort of a frustration and a

393
00:42:27.000 --> 00:42:30.960
P1: feeling sorry about the fact that I wasn't able to

394
00:42:33.840 --> 00:42:36.989
P1: be there as part of that part.

395
00:42:37.640 --> 00:42:42.050
P1: or potentially support those that were listening

396
00:42:42.950 --> 00:42:48.090
P1: for me. Because when we're not moving, my part is.

397
00:42:48.410 --> 00:43:03.880
P1: my singing tends to be the part that people then follow at first, whilst they're still learning it, because I can read music where it's not all of my cast members couldn't, so they would learn by ear, and I was one of the the people who would then be what they would be using to key their their part in.

Commented [CD38]: Musical literacy

398
00:43:04.130 --> 00:43:06.029
Christine Descher: Okay, sure.

399
00:43:07.340 --> 00:43:10.260
Christine Descher: Okay, that's fascinating.

400
00:43:10.260 --> 00:43:11.319
P1: Okay. Cool.

401

00:43:11.850 --> 00:43:16.459
Christine Descher: All right. So moving, you know, in that same vein.

402
00:43:19.760 --> 00:43:21.979
Christine Descher: Well, not exactly in that same vein.

403
00:43:23.160 --> 00:43:33.340
Christine Descher: Are there any strategies that you use to coordinate singing, acting, and dancing simultaneously?

404
00:43:33.500 --> 00:43:45.050
Christine Descher: How do you do it? I think you touched on that a bit at first, but you know, if you could. If you could delineate any strategies that you might use.

405
00:43:45.050 --> 00:43:50.060
P1: Yeah, no, of course. I definitely find

406
00:43:53.150 --> 00:43:56.110
P1: that learning.

407
00:43:58.940 --> 00:44:08.589
P1: actually, no, I'm going to say, take away the definitely I have found that I can learn the 3 disciplines of acting.

408
00:44:08.870 --> 00:44:13.490
P1: dancing, and singing separately in either order

409
00:44:13.770 --> 00:44:18.980
P1: to then put together, but I definitely feel that learning them separately, thoroughly

410
00:44:21.460 --> 00:44:26.210
P1: is one of the things that, as a strategy, I know works for me.

Commented [CD39]: Separate learner

411
00:44:28.390 --> 00:44:33.760
P1: So not trying to combine them together, partially learnt.

412
00:44:34.770 --> 00:44:40.979
P1: So one of my strategies is that if we're if I'm asked to

413
00:44:41.110 --> 00:44:47.190
P1: learn a number vocally, and then learn a number in terms of movement.

414
00:44:47.830 --> 00:45:02.870
P1: I will not try to immediately sing it whilst learning the movement. If we've perhaps learned it vocally. First, I will try to independently focus on one thing rather than trying to do both, whilst the learning is occurring

415
00:45:03.270 --> 00:45:05.489
P1: of one or the other, whichever way round it is.

416
00:45:05.670 --> 00:45:06.250
Christine Descher: Okay.

417
00:45:06.250 --> 00:45:07.170
P1: So

418
00:45:08.380 --> 00:45:16.690

P1: it's almost like they need to be filed into separate parts of my body, mind, memory, something like that so strategically

419
00:45:17.260 --> 00:45:25.489
P1: not combining, and therefore not blurring it whilst the learning is occurring, helps me once that occurs.

420
00:45:26.340 --> 00:45:29.290
P1: And hopefully that's been possible.

421
00:45:30.080 --> 00:45:31.000
P1: It's

422
00:45:32.020 --> 00:45:40.380
P1: it's something that is not going to come as a surprise. It's just repetition is definitely one of the strategies. Repetition.

Commented [CD40]: Repetition

423
00:45:40.840 --> 00:45:50.050
P1: especially with the more complex or fast paced movements that will help me build that in

424
00:45:50.360 --> 00:45:59.280
P1: to then also, with the more fast paced or more complex vocal lines, whether that be harmonically difficult, or whether it's speed

425
00:45:59.660 --> 00:46:00.290
P1: or

426
00:46:01.360 --> 00:46:10.280

P1: whether it's the combination of the 2 together are perhaps misaligned. So you might be doing a movement that aligns with another part. But it doesn't align with your vocal line.

427
00:46:11.000 --> 00:46:14.209
P1: The repetition of doing that and combining the 2

428
00:46:14.840 --> 00:46:18.790
P1: is what builds it in to allow each to happen.

429
00:46:19.070 --> 00:46:29.039
P1: not independently, but ultimately, if something goes wrong with one. You want your other element to be able to keep continuing. So it's trying to get both built into muscle, memory.

Commented [CD41]: muscle memory - singing and dancing

430
00:46:29.430 --> 00:46:37.630
P1: and mental memory. But I think singing once. All of the lyrics.

431
00:46:37.790 --> 00:46:46.610
P1: once the lyrics are in ultimately singing, is sort of a muscle memory as well. I experience it as more of a muscle memory than a mental memory.

432
00:46:48.330 --> 00:46:49.949
P1: So that would be

433
00:46:50.710 --> 00:46:57.089
P1: one of the the simple strategies, as in one of the more typical strategies that get

434
00:46:58.800 --> 00:47:06.744
P1: performed or run in rehearsal, because it is. It is one of the ways of of people learning and rehearsing together prior to a performance. But

435
00:47:07.370 --> 00:47:22.940
P1: personally, I think if I think about strategies that I use, I definitely write down lyrics separate to musical

436
00:47:23.170 --> 00:47:33.979
P1: notation in order to if I'm struggling with a particularly complex lot of lyrics, or whether it's just because I have a section that keeps going wrong.

Commented [CD42]: Write out lyrics

437
00:47:34.240 --> 00:47:42.550
P1: a sequence that's repeated, but which one is it lyric wise.

438
00:47:43.280 --> 00:47:47.269
P1: I write down the lyrics, and having them visually in front of me

439
00:47:47.380 --> 00:47:51.249
P1: to refer to, and perhaps say to myself, or just read, helps me

440
00:47:51.390 --> 00:47:55.909
P1: embed those which then doesn't get in the way of the singing

441
00:47:56.320 --> 00:48:05.139
P1: of them, because the lyrics can. The lyrics or the lyric being wrong, can can throw me off when I'm then trying to perform both together.

442
00:48:05.800 --> 00:48:10.720
P1: or even just solely listening. So writing down lyrics

443

00:48:11.060 --> 00:48:14.959
P1: separately, definitely helps me as well. But I think that

444
00:48:15.660 --> 00:48:28.889
P1: having them written out is useful. But I almost feel that writing the lyrics, physically writing the lyrics myself is part of that process of embedding them and helping them go in. So it is not just having a lyric sheet. It's about writing them as well

445
00:48:29.100 --> 00:48:30.120
P1: to me.

446
00:48:32.680 --> 00:48:44.089
P1: yes, just going over. Perhaps a sequence of movements that is not maybe full out, but that is difficult, or that I'm finding doesn't naturally sit with my body, doing that

447
00:48:44.430 --> 00:48:51.870
P1: separately on its own before then, combining with that, I find that running.

448
00:48:52.050 --> 00:48:55.589
P1: I think another technique is running the movement with a

449
00:48:55.990 --> 00:49:02.950
P1: track recording where the timing is the same as what I will be singing so that I can get it definitely

450
00:49:03.810 --> 00:49:09.399
P1: in time before then. Overlaying, singing on top of that. That also helps me too

451
00:49:10.370 --> 00:49:14.999

P1: just solo. It could be solo without the other performers, or it could be with other performers.

452
00:49:16.600 --> 00:49:20.320
P1: When it comes to breathwork

453
00:49:20.460 --> 00:49:30.899
P1: with the singing, combining with movement, whether that's intense or not, finding where there are moments, gaps that

454
00:49:31.160 --> 00:49:35.920
P1: would be useful as a moment to take a fuller breath.

Commented [CD43]: Identifying places to breathe when singing and dancing

455
00:49:39.260 --> 00:49:45.380
P1: Identifying those throughout the choreography, and once that's building in is definitely something that I find

456
00:49:45.630 --> 00:49:48.249
P1: helps. Or if there isn't a natural place.

457
00:49:48.630 --> 00:49:51.599
P1: seeing where I could try and build one in

458
00:49:52.000 --> 00:49:55.030
P1: without interrupting the flow of something else.

459
00:49:55.510 --> 00:50:04.820

P1: If it's if I'm on a line with other people, maybe I could skip that word in order to take a breath, to be able to be there for the next section, where other people may be taking their breath.

460
00:50:04.930 --> 00:50:11.279
P1: Something like that. So a coordination effort as well, depending on whether it's a solo line

461
00:50:11.400 --> 00:50:13.500
P1: within a number or not.

462
00:50:18.290 --> 00:50:20.290
P1: one of the things that definitely

463
00:50:20.720 --> 00:50:22.210
P1: it kind of relates back to

464
00:50:22.480 --> 00:50:28.330
P1: becoming aware of singing. But one of the things that I definitely have found that I need to identify and work.

465
00:50:28.550 --> 00:50:33.340
P1: Find a workaround for is, if there's perhaps a particular head movement or neck movement.

Commented [CD44]: Alignment affects singing when dancing

466
00:50:33.880 --> 00:50:37.979
P1: That means that I wouldn't be able to

467
00:50:40.190 --> 00:50:45.090

P1: speak sing naturally at that moment as easily

468
00:50:45.200 --> 00:50:48.670
P1: within the choreography. So if that's the case.

469
00:50:48.960 --> 00:50:52.500
P1: trying to find a way of yeah.

470
00:50:52.820 --> 00:50:56.859
P1: identifying a way that I can either speak something.

471
00:50:57.220 --> 00:51:08.180
P1: sing it in a different way. That doesn't then get impacted by the fact that I'm having to turn my head, either perhaps suddenly or just awkwardly, for that vocalization that I was previously using when I was just singing it.

472
00:51:08.410 --> 00:51:12.050
P1: that finding strategies for that is something else that I would

473
00:51:12.180 --> 00:51:21.680
P1: that I identify within the movement. It's not. I take myself way to work that out. It's sort of something that comes up as you're combining them, probably for the 1st few times.

474
00:51:24.100 --> 00:51:28.199
P1: yeah, I think I think that's probably about it. I don't have any.

475
00:51:28.410 --> 00:51:35.870
P1: I must say I don't have any formal strategies that I have noted or been taught to do it. To do that I think.

Commented [CD45]: Personal not taught strategies

476
00:51:36.540 --> 00:51:41.040
Christine Descher: I'm yeah. I'm not looking for anything formal.

477
00:51:41.040 --> 00:51:49.140
P1: No, I was more thinking like, have I actually been given any? Because it might be that I'm referring to techniques that I've been told in the past, and I'm sure

478
00:51:49.490 --> 00:51:54.370
P1: well, to be honest, it's just practice. It's the main technique. Do it again.

479
00:51:54.660 --> 00:51:55.240
Christine Descher: Yeah.

480
00:51:55.240 --> 00:51:56.133
P1: And again.

481
00:51:56.580 --> 00:52:00.629
Christine Descher: Again, can I? And and can I clarify that.

482
00:52:00.630 --> 00:52:00.960
P1: Of course.

483
00:52:00.960 --> 00:52:04.440
Christine Descher: A lot of what you were talking about was

484
00:52:04.600 --> 00:52:11.190

Christine Descher: outside of the rehearsal studio and on your own. Your own personal rehearsal.

485
00:52:11.440 --> 00:52:13.610
Christine Descher: Is that correct? Or am I.

486
00:52:13.610 --> 00:52:19.610
P1: The writing down of the lyrics absolutely. That would be always outside of rehearsal. I never find

487
00:52:20.020 --> 00:52:24.580
P1: that there is a time to do that within a rehearsal time.

488
00:52:26.420 --> 00:52:27.580
P1: The.

489
00:52:27.980 --> 00:52:30.670
Christine Descher: But putting the 2 together.

490
00:52:32.008 --> 00:52:45.240
Christine Descher: You know you in. They're in silo. And then, when they finally do come together, do you rehearse those outside of outside of the studio before you go to a rehearsal? Or is that something that you do.

491
00:52:46.460 --> 00:52:48.410
Christine Descher: In rehearsal strictly.

492
00:52:49.280 --> 00:52:55.519

P1: It's a combination of both, but that also depends on the production and the amount of time that we have

493
00:52:55.910 --> 00:52:58.090
P1: in that production to do

494
00:52:58.560 --> 00:53:05.869
P1: rehearsals and runs of elements, and that might be that a group of us outside of the formal scheduled rehearsal.

495
00:53:05.940 --> 00:53:35.410
P1: So we might be doing a certain sequence in rehearsal, but there's a few of us that are not used for 5 min, and so we go off and run it, so I don't know whether you want to formally put that as being in rehearsal, because it's not what's being run. We're finding time separately, or I am finding solo time separately to go off and rehearse myself. So that's I'm not quite sure whether that what you would like to define the test. But I'd certainly do that within the rehearsal, where it's not what is being formally rehearsed.

496
00:53:35.610 --> 00:53:40.810
P1: Yeah, as well as at home, or in whatever space I am

497
00:53:40.920 --> 00:53:44.090
P1: walking down the supermarket kind of singing through stuff or

498
00:53:44.220 --> 00:53:48.710
P1: listening to things over and over again. Driving in the car, running through.

Commented [CD46]: Driving

499
00:53:49.990 --> 00:54:04.349

P1: possibly not safely in my head, I visually see the choreography. Sometimes, as I'm sort of listening to a playlist that definitely helps hearing a playlist of the music that I'm needing to perform to

500
00:54:04.700 --> 00:54:07.446
P1: that is definitely outside of the rehearsal space.

501
00:54:08.900 --> 00:54:22.160
P1: I don't take the train as much anymore. Otherwise, when I did, that was definitely a space where I would listen to and run through things visually in my head. Or perhaps daydreaming with my eyes open, but thinking it through.

502
00:54:22.856 --> 00:54:25.880
P1: So yes, a combination of both, I would say.

503
00:54:26.130 --> 00:54:28.930
Christine Descher: Okay, great. I have one more question.

504
00:54:30.060 --> 00:54:32.319
Christine Descher: And this refers to your strategies.

505
00:54:32.710 --> 00:54:33.470
P1: Okay. Yep.

506
00:54:33.840 --> 00:54:44.339
Christine Descher: Have you ever when you are? You know those strategies that you use to coordinate the 3 triple threat.

507
00:54:44.340 --> 00:54:44.680

P1: Hmm.

508
00:54:45.380 --> 00:54:46.080
Christine Descher: Elements.

509
00:54:46.320 --> 00:54:52.289
Christine Descher: Do you ever take your that emotional response that you might have into account?

510
00:54:52.700 --> 00:54:58.209
Christine Descher: Yes, or you know, does it? Does that come in at all the your emotions or not.

511
00:55:00.590 --> 00:55:04.700
P1: Can I clarify? Do you mean, do I

512
00:55:06.660 --> 00:55:09.800
P1: do I engage with the emotion

513
00:55:10.470 --> 00:55:19.639
P1: to incorporate it into the performance of one or the other? Or is it that it's? Do I engage with it and have it affect and overlay what I'm trying to do.

Commented [CD47]: personal emotion vs. character emotion

514
00:55:19.640 --> 00:55:26.089
Christine Descher: I think what I'm talking about is the is your personal emotion, not the of the character.

515
00:55:26.090 --> 00:55:26.889
P1: Yep. Okay.

516
00:55:26.890 --> 00:55:40.289
Christine Descher: But your emotional, you, Nat's emotional responses to what's going on in the studio or on the stage when you are using those strategies to combine those 3.

517
00:55:41.080 --> 00:55:47.210
Christine Descher: Do you ever even think about your your emotional reactions, or are are they part of that at all?

518
00:55:48.520 --> 00:55:51.789
P1: So I would say that

519
00:55:53.640 --> 00:55:59.019
P1: one of the things in rehearsal that I allow myself to do more is to notice

520
00:55:59.580 --> 00:56:02.999
P1: that I am having an emotional response because

521
00:56:03.310 --> 00:56:16.449
P1: a lot of my emotional responses, the negative ones that occur during rehearsal are because it is a learning process, and it's because it's a frustration, and not having got it right yet. So recognizing that

Commented [CD48]: Frustration

522
00:56:17.140 --> 00:56:18.890
P1: whilst also trying to

523
00:56:21.480 --> 00:56:27.320
P1: forgive is perhaps a bit of a strong word, but allow it whilst also going. Okay. But that's fine, because we're learning

524
00:56:27.840 --> 00:56:31.900
P1: that's definitely there. So it's I am aware of it. And

525
00:56:32.800 --> 00:56:39.550
P1: yeah, so it is there. Certainly by the time of performance, one of the things that I have definitely learned

526
00:56:41.550 --> 00:56:56.270
P1: to do differently with my emotional response to combining them if something goes wrong is to disassociate the emotion.

527
00:56:56.790 --> 00:56:57.490
Christine Descher: Okay.

528
00:56:57.890 --> 00:57:04.960
P1: That that emotional reaction of frustration, because the

529
00:57:05.270 --> 00:57:13.130
P1: the most engaged and positive experience that I can have when performing is to

530
00:57:13.240 --> 00:57:23.190
P1: try to be present for whatever does happen, and not let it interrupt what continues after.

531
00:57:23.400 --> 00:57:40.480
P1: And ultimately that cascade effect of something going wrong can so easily then impact the rest of a number, a whole performance. And that doesn't benefit me or anyone else in that production. And

532
00:57:40.750 --> 00:57:44.869
P1: it's not an easy thing to initially learn.

533
00:57:45.770 --> 00:57:48.490
P1: But I've certainly found that I,

534
00:57:49.660 --> 00:57:52.830
P1: when I'm using those strategies to sort of learn things

535
00:57:53.810 --> 00:57:56.469
P1: if something new goes wrong for the 1st time

536
00:57:56.790 --> 00:57:59.329
P1: on stage in a live performance.

537
00:58:01.050 --> 00:58:07.119
P1: All of those strategies have allowed me to create a character, a movement, a

538
00:58:08.740 --> 00:58:17.699
P1: a way of knowing when that next vocal is that I meant to come in for or jump to where I've got to. It means that it's built in for me to be able to get back on track

Commented [CD49]: strategies as fixes for errors during performance

539
00:58:18.180 --> 00:58:20.760
P1: and ideally.

540
00:58:21.060 --> 00:58:31.650
P1: it not be obvious, visually, or anything else, to anyone else in the cast or outside, that something went wrong. And I think that's where the strategies if they have.

541
00:58:31.890 --> 00:58:35.609
P1: if I've had the time and the

542
00:58:36.030 --> 00:58:59.470
P1: capacity to really bed in all of the elements together, which is the ideal, and does happen thankfully most of the time. It means that you can. I can actually continue with the performance with that either meaning that maybe I go on a slightly different tangent physically within that number than I would have done either ways. If there is that freedom with the choreography, or I will get back on track

543
00:59:00.510 --> 00:59:04.589
P1: in a character way that makes sense rather than being that I break

544
00:59:05.340 --> 00:59:14.810
P1: character or anything, because one of those elements became disjointed from the others, positively

545
00:59:16.150 --> 00:59:23.129
P1: talking, because we're talking about back to the emotional responses that I mentioned at the beginning or earlier on in the conversation.

546
00:59:23.680 --> 00:59:29.250
P1: the joy of things going right, I definitely find that that is part of the

547
00:59:30.810 --> 00:59:38.729
P1: the line of emotion that I will continue to tap into or not tap into. But I experience, and I don't disassociate from anything that is

548

00:59:39.080 --> 00:59:45.280
P1: giving the the role, the performance, the number.

549
00:59:45.670 --> 00:59:52.950
P1: the right kind of energy, and often energy can be translated, even if it's a very moody or sad or

Commented [CD50]: Energy

550
00:59:53.200 --> 01:00:00.640
P1: distressing number for that character that I'm performing for that time.

551
01:00:01.310 --> 01:00:06.890
P1: Things going right just allow you to keep in that

552
01:00:07.120 --> 01:00:11.830
P1: bubble of that, that experience that is going on for that character right there.

553
01:00:12.030 --> 01:00:13.609
P1: So I would say that

554
01:00:15.200 --> 01:00:22.030
P1: that positivity, whether that's I tap into it for a really upbeat number of this is going really well.

555
01:00:22.100 --> 01:00:49.660
P1: I will use some of that energy to keep going and maybe push through. If I have an injury or something that I'm having to, or just energy wise. I'm beginning to flag that can be used and repurposed for continuing the performance with the same energy. And the same thing comes from obviously audience and other things as well, and the joy of other performance around you. But my own internal emotion of things going well will certainly be something that I continue to

Commented [CD51]: Audience synergy

556
01:00:51.150 --> 01:01:00.000
P1: connect with, whereas something going wrong, the negative or frustration, or the guilt, or those kind of things I try to at performance.

557
01:01:00.230 --> 01:01:03.280
P1: disassociate from those in order for them to not

558
01:01:04.780 --> 01:01:08.430
P1: take away from the rest of the performance, because it's just momentary

559
01:01:09.610 --> 01:01:16.019
P1: and trying to remind yourself of that after you come off stage where you then go. Oh, that went wrong.

560
01:01:16.350 --> 01:01:16.680
Christine Descher: (laughs)

561
01:01:16.680 --> 01:01:22.370
P1: I kind of. I then allow it to happen, but hopefully, when mics are turned off and everything else.

562
01:01:26.812 --> 01:01:27.897
Christine Descher: That's great!

563
01:01:28.440 --> 01:01:29.760
P1: Does that answer that question?

564

01:01:29.760 --> 01:01:45.259
Christine Descher: Yeah, yeah, that's fantastic. And just is there anything else that you would like to add here at the end that maybe has come up for you during the interview, or that you didn't add earlier anything.

565
01:01:49.020 --> 01:01:50.849
P1: I would just say that the

566
01:01:51.840 --> 01:01:58.210
P1: the experience of doing all 3 performance types

567
01:01:59.920 --> 01:02:05.210
P1: is is definitely something that I find incredibly freeing

Commented [CD52]: Freeing

568
01:02:05.710 --> 01:02:15.720
P1: when it. When there's been enough rehearsal time personally or within the group to welcome that, and part of that also forms, I would say, one of the

569
01:02:16.430 --> 01:02:26.390
P1: best bonds you can form with other people of that connection on stage and in performance, whether that's actually an immersive performance where you're not even on a stage. You're around

Commented [CD53]: Bonds with others

570
01:02:26.590 --> 01:02:33.170
P1: people who are not performing at all because they're the audience. But you're engaging with them, having that

Commented [CD54]: Audience synergy

571
01:02:33.590 --> 01:02:40.280
P1: connection with other performers and with within yourself. Feeling so secure in that is, is very.

572
01:02:41.570 --> 01:02:47.959
P1: It's a very positive experience for me, and something that I get a lot of energy and fulfilment from an emotional positivity

Commented [CD55]: Fulfilment

573
01:02:48.480 --> 01:02:57.809
P1: from and that mutual effort and achievement is something that I

574
01:02:58.250 --> 01:03:01.339
P1: yeah, I just love. It's it's something that I

575
01:03:01.520 --> 01:03:03.850
P1: have a great passion for, and want to

576
01:03:04.300 --> 01:03:10.800
P1: continue to do, and also support others to find if they have difficulty. So I'd say that

577
01:03:10.960 --> 01:03:13.960
P1: this whole process of working through

578
01:03:14.540 --> 01:03:21.090
P1: combining the different performance styles and techniques and skills. Definitely.

579
01:03:21.330 --> 01:03:26.410
P1: I would. I always encourage those that wouldn't necessarily think that they can do one of them

580
01:03:26.750 --> 01:03:35.490

P1: to give it a go, but also to give them to, to encourage people, to have the patience to know that it does not happen immediately. You do have to put the time in

581
01:03:35.690 --> 01:03:50.149
P1: to be able to combine them, because I think there is a lot of the time this frustration that I myself feel of. Well, I can do them separately. Why can't I do them together? This means that I must be bad at this, or can't do it, and that's a completely different thing. It's just

582
01:03:50.470 --> 01:03:51.510
P1: it's about

583
01:03:51.660 --> 01:04:12.590
P1: repetition and finding your own strategies your own way, because not everything is going to work for everyone. And that's 1 of the beautiful things about it is being able to recognize your own way of doing something, and maybe that will help someone else, and seeing it do that, or them finding their own way is one of the joys I've also found from

584
01:04:12.710 --> 01:04:15.359
P1: working in this sort of combined.

585
01:04:18.110 --> 01:04:22.980
P1: I want to say word medium, and it's not the right word but.

586
01:04:23.210 --> 01:04:26.270
Christine Descher: It is. It is a medium performance medium. It is.

587
01:04:26.270 --> 01:04:26.690
P1: Yep.

588

01:04:26.690 --> 01:04:27.380
Christine Descher: Absolutely.

589
01:04:27.380 --> 01:04:32.109
P1: When I'm referring to the 3, the triple threat? 3.

590
01:04:33.350 --> 01:04:34.030
P1: Yeah.

591
01:04:35.630 --> 01:04:36.160
Christine Descher: Well, that's.

592
01:04:36.160 --> 01:04:39.079
P1: Nothing better. Sorry final thing.

593
01:04:39.080 --> 01:04:39.524
Christine Descher: So.

594
01:04:39.970 --> 01:04:52.729
P1: When I was young there was nothing better than being in an orchestra. I was a Viola player. I can't claim it to be one, because I haven't picked up my viola in over 10 years. But I was a viola player, being in an orchestra in the middle of a harmony and performance where everyone's in sync

595
01:04:53.780 --> 01:04:58.990
P1: when I was young. It's also the same thing with choirs being in that in that kind of vocal

596
01:05:00.470 --> 01:05:04.250
P1: bubble, almost because, as in it creates. The sound, creates

597
01:05:05.110 --> 01:05:12.020
P1: an entire atmosphere around you which is physical, emotional because you're part of the sound. Your body is producing the sound as a singer.

598
01:05:12.760 --> 01:05:13.870
P1: That

599
01:05:14.470 --> 01:05:24.939
P1: was something that I loved moving together with people or individually being and with the music. Dance does that for me. So combining the 3 together

600
01:05:26.350 --> 01:05:34.500
P1: is just a yeah. It heightens all of those things because it's engaging the body.

601
01:05:34.770 --> 01:05:43.739
P1: your voice, which is part of your body, but also taps into your emotions, and you're utilizing that when you're acting. But also

602
01:05:43.920 --> 01:05:52.049
P1: you yourself are always there experiencing what that is like. So that

603
01:05:52.590 --> 01:05:58.900
P1: altogether, I think, is just a really transportive experience.

604
01:06:01.040 --> 01:06:09.580
Christine Descher: Fabulous, fabulous. That's great! That is great. I'm going to turn off the recording now.

605
01:06:09.780 --> 01:06:10.470
P1: Good.

606
01:06:11.160 --> 01:06:12.590
P1: Yeah, I'm done. Promise.

607
01:06:12.590 --> 01:06:19.660
Christine Descher: That's the end of the formal interview. Thank you, Nat. I'm gonna say, thank you on the recording, because it's you know, I just

608
01:06:19.660 --> 01:06:20.590
Christine Descher: You're welcome, Cris.

609
01:06:21.210 --> 01:06:26.880
Christine Descher: I love that. You're giving your time and your your energy and your talent. That's lovely. Thank you.

610
01:06:26.880 --> 01:06:27.730
P1: You're welcome.

611
01:06:27.730 --> 01:06:29.450
Christine Descher: I'm stopping.

Post Interview vis WhatsApp

P1: Over the trajectory or journey of Performing as a triple threat performer post-Covid was definitely an interesting re-learning experience as my ability to learn new choreography and music had definitely left my muscle memory - it was a practice that I needed to re-establish the rhythm of.

Commented [CD56]: Covid effects

Christine Descher: Super thought. Was that b/c you had covid or lack of practice or both?

P1: Lack of practice due to lockdowns - I did not have COVID until after lockdowns. I meant the COVID lockdown period.

P2

11
00:00:30.480 --> 00:00:38.860
Christine Descher: Why not? All right. Well, here we go. I'm just gonna dive in and ask my 1st question. And this one.

12
00:00:38.860 --> 00:00:39.429
P2: Go for it.

13
00:00:39.610 --> 00:00:50.120
Christine Descher: I would say this one is pretty easy, but in my interview yesterday the person talked for a long time, but I think it's pretty straightforward. So in the world of musical theatre.

14
00:00:50.940 --> 00:01:04.440
Christine Descher: how would you describe yourself, for example, would you call yourself a singer, actor, dancer, a dancer, singer, actor, so ranking yourself.

15
00:01:04.440 --> 00:01:07.490
Christine Descher: And you can.

16
00:01:07.610 --> 00:01:10.240
Christine Descher: It doesn't have to be just one. You can. You know whatever.

17
00:01:10.240 --> 00:01:10.800
P2: Okay.

18
00:01:11.510 --> 00:01:31.700

P2: I. This was like the main topic of my brain when I was auditioning, which was the most interesting thing, because wherever I would go, someone would ask me, so, what are you? Are you? Are you a singer? Are you a dancer? Are you an actor? And wherever I would go. I'd say one thing, I'd go into the audition room, and it would be the complete opposite.

Commented [CD57]: Audition pigeonholing

19
00:01:32.340 --> 00:01:36.999
P2: So it used to change drastically like I went to Urdang

20
00:01:37.140 --> 00:01:39.900
P2: went in there like, Yeah, I'm a confident dancer.

21
00:01:40.390 --> 00:01:44.579
P2: And then, singing, acting, walked out there being singing, acting, dancing.

22
00:01:45.100 --> 00:01:56.839
P2: and then, Bird, I was like, Yeah, I'm a singer like I'm a singer, actor, dancer, singer, actor, like it changes wherever I go. Now, where I'm at EDA (Emile Dale).

23
00:01:58.830 --> 00:02:01.350
P2: The scariest thing for me to do is act.

24
00:02:02.450 --> 00:02:11.420
P2: So, acting is the bottom one, and then it would go dance.

25
00:02:11.950 --> 00:02:15.940
P2: and then it would go. Singer. So I'm a singer dancer who acts.

26
00:02:16.340 --> 00:02:16.980
Christine Descher: Okay.

27
00:02:18.270 --> 00:02:20.520
P2: At the moment that might change.

28
00:02:20.520 --> 00:02:21.090
Christine Descher: Yep.

29
00:02:22.050 --> 00:02:23.849
P2: At this current time

30
00:02:24.140 --> 00:02:34.439
P2: we have conversations of like. If you picked yourself as the lead, belting the number in the show where you're not going to be in the main ensemble kicking a leg up to your ear 5 times a night.

31
00:02:34.580 --> 00:02:49.660
P2: Then you're a singer, you know. If you're a dancer that loves ensemble work, loves, loves a full out routine is a super strong turner, jumper leaper. Flexibility is crazy. You're most likely going to be put as an ensemble member.

32
00:02:49.770 --> 00:02:51.470
P2: because that's where your strengths are.

33
00:02:51.700 --> 00:02:55.296
P2: So that's my answer to that one.

34
00:02:56.070 --> 00:02:59.089
Christine Descher: I love that answer to that one. Yeah.

Commented [CD58]: Evolution of 'what are you?'

Commented [CD59]: Singer=Lead Dancers=Ensembel

35
00:02:59.240 --> 00:03:02.170
Christine Descher: and and always surprising for me.

36
00:03:02.170 --> 00:03:02.530
P2: Yeah.

37
00:03:02.530 --> 00:03:10.510
Christine Descher: No, not, I suppose I have some preconceived notions, but I also

38
00:03:10.850 --> 00:03:14.860
Christine Descher: am not in your world. Your current world, which is.

39
00:03:14.860 --> 00:03:15.250
P2: True.

40
00:03:15.250 --> 00:03:19.699
Christine Descher: Is really depends where you are, and you know all the things that you list.

41
00:03:19.700 --> 00:03:30.770
P2: I'm changing a lot, like as I'm changing. Things around me are changing as well. So it's like 2 wheels are spinning, and then every now and then they line up, and every now and then they go completely, like separately apart.

42
00:03:30.980 --> 00:03:37.610
P2: It's really weird, but it's it's cool and it's interesting. But it's it's all very temporary. At the moment which I have to get in my head.

Commented [CD60]: Evolution

43
00:03:38.700 --> 00:03:44.390

Student Number: 2335206

Christine Descher:. That's really interesting.

58
00:04:28.210 --> 00:04:30.890
Christine Descher: Okay, so. I think you answered my second question.

59
00:04:31.210 --> 00:04:34.690
P2: Oh, sorry.

60
00:04:34.690 --> 00:04:43.215
Christine Descher: No, no, no, that's fine, because of the way you're talking about it. My second question is, why would you use that description? And I think you've covered that

61
00:04:43.510 --> 00:04:44.200
P2: Yeah, yeah.

62
00:04:44.400 --> 00:04:52.310
Christine Descher: And and more, which is great. So now the next question is, describe

63
00:04:53.390 --> 00:05:07.949
Christine Descher: your overall experience of performing as a triple threat, and I am interested in your personal experience. What is it like? Whenever you sing and dance and act at the same time.

64
00:05:09.040 --> 00:05:16.990
P2: I find it much. I find singing, dancing, and acting much easier to do than just acting

Commented [CD61]: Triple threat easier than acting, solely

65
00:05:17.720 --> 00:05:28.250
P2: by itself. At the moment I find singing, dancing, and acting harder than just singing.

66
00:05:29.210 --> 00:05:37.890
P2: and I find singing, dancing, acting harder than just dancing, so they are all they all overweigh

67
00:05:38.730 --> 00:05:48.330
P2: the ease of doing just one of them by themselves, which I think is kind of self-explanatory, because you're doing 3 things instead of one. The biggest thing I'd say for me is.

68
00:05:50.050 --> 00:05:53.190
P2: the acting comes last for me, like.

69
00:05:53.610 --> 00:05:57.610
P2: 1st of all, I have to get the vocals down.

70
00:05:58.210 --> 00:06:02.240
P2: and then the dancing down and then putting them together is the hardest bit.

Commented [CD62]: Separate learner

71
00:06:02.490 --> 00:06:07.289
P2: and then the acting is just like a a sprinkle on top.

72
00:06:07.580 --> 00:06:20.029
P2: Because by that point I've got the physicality, and I've got the vocality. And then with that the acting just kind of marries up to it. The hardest thing is dancing and singing

73
00:06:20.150 --> 00:06:23.539
P2: like Mama I'm a Big Girl Now

74

00:06:24.270 --> 00:06:30.480
P2: that was hard, because not only was I, on my own part, by myself.

75
00:06:30.740 --> 00:06:34.520
P2: for the most of it, some of it. We had, you guys as backup singers.

76
00:06:36.720 --> 00:06:38.760
P2: So I had to carry myself on that

77
00:06:39.010 --> 00:06:41.549
P2: I was also prancing around the stage.

78
00:06:41.820 --> 00:06:47.780
P2: and the character was super excitable as well, so that, like altered my breathing. If it was like a

Commented [CD63]: Breathing

79
00:06:48.830 --> 00:06:52.850
P2: like a standalone, sing and like move every now and then.

80
00:06:53.600 --> 00:07:09.390
P2: it wouldn't have been an issue, but because I was constantly like like nah nah nah. It was harder to balance the energy with then breathing too much, and then not much sound and no support, and then moving around the stage, and then, being self-aware of who am I going to bump into?

Commented [CD64]: Spatial awareness when dancing

81
00:07:10.000 --> 00:07:12.170
P2: What am I doing with my body?

82
00:07:12.340 --> 00:07:15.339

P2: So I always find that the dancing and singing. Part of

83
00:07:16.400 --> 00:07:20.050
P2: the triple threat is the hardest bit for me personally.

84
00:07:21.086 --> 00:07:28.510
Christine Descher: Yeah, yeah, that makes a lot of sense. And I guess it's it's kind of this.

85
00:07:29.170 --> 00:07:30.349
Christine Descher: you know.

86
00:07:33.260 --> 00:07:37.415
Christine Descher: I had a question, and it went out of my brain, I should have jotted it down.

87
00:07:39.390 --> 00:07:47.510
Christine Descher: Oh, I know what my question was when you prepare vocally.

88
00:07:49.010 --> 00:07:53.249
Christine Descher: Do you ever sprinkle the acting in then?

89
00:07:59.650 --> 00:08:05.819
P2: Sometimes not all the time, and not on every line.

90
00:08:06.170 --> 00:08:07.030
P2: But

91
00:08:11.220 --> 00:08:18.619

P2: the thing with me is when I learn the vocals, and then I put it with everything else. I then sometimes forget what I've done

92
00:08:19.260 --> 00:08:24.239
P2: vocally, so I'm so strong on my harmony peart in the room sat down singing.

93
00:08:24.630 --> 00:08:26.060
P2: and then I get up.

94
00:08:26.630 --> 00:08:34.939
P2: This has happened a lot of EDA. And I've kind of been like, Whoa, okay, I don't know it as well as I actually do like. It's not in my muscle memory right now, because I'm not doing it. How I should be

Commented [CD65]: Muscle memory - singing

95
00:08:37.570 --> 00:08:39.790
P2: When I start and get up and start

96
00:08:39.929 --> 00:08:46.300
P2: to do it. I just all of that. All the stuff that I would have gone over and learnt has kind of gone.

97
00:08:47.230 --> 00:08:50.589
P2: So if I think if I put the acting with the vocals.

98
00:08:50.820 --> 00:08:56.300
P2: then I'm probably going to lose 2 things rather than just one, and then having to like build up just the one.

99
00:08:57.210 --> 00:09:01.080

P2: But I do put some of the sprinkle of the acting in when I'm singing.

100
00:09:01.470 --> 00:09:07.369
P2: Sometimes it really depends. I'm trying to think of songs that, like like we did Step in Time at EDA.

101
00:09:08.060 --> 00:09:17.179
P2: Where. Obviously you're not going to be singing. Brush away the dirt and soot like it's not a song. Do you know what I mean. So we had to

Commented [CD66]: Dependency on type of number

102
00:09:17.370 --> 00:09:22.490
P2: when we were learning it. A lot of the character, and a lot of the acting was

103
00:09:22.900 --> 00:09:25.219
P2: at the forefront more than like

104
00:09:27.000 --> 00:09:29.649
P2: the accuracy of the notes, because

105
00:09:29.950 --> 00:09:34.629
P2: once you start putting movement to it, and once that character gets put on.

106
00:09:35.140 --> 00:09:38.539
P2: you're not going to be vocally perfect, anyway.

107
00:09:38.540 --> 00:09:39.280
Christine Descher: Hmm.

108

00:09:39.280 --> 00:09:43.849
P2: So a lot of that character was driven behind the vocality of that stuff.

109
00:09:44.660 --> 00:09:46.080
P2: But for

110
00:09:47.210 --> 00:09:52.250
P2: other numbers it might vary and might differ, and I might not do as much acting as like that as I did for

111
00:09:52.350 --> 00:09:55.539
P2: such a strong character like Burt in Step in Time.

112
00:09:56.740 --> 00:10:03.620
Christine Descher: And when you're singing, do you think about technique?

113
00:10:07.500 --> 00:10:08.550
P2: Yes and no.

114
00:10:10.710 --> 00:10:13.579
P2: Yes, when we're in the room.

115
00:10:13.930 --> 00:10:20.049
P2: and we're sat down, and I've got dots in front of me, and we're going over sheet music and stuff, and then

116
00:10:20.570 --> 00:10:29.829
P2: we will then get up and do it on its feet in a different class. And I'll find parts where I'm like, okay, I'm not supporting that because I'm doing a jump

117
00:10:30.120 --> 00:10:34.149
P2: at that point, so I'll go back and I'll circle it on the music.

118
00:10:34.550 --> 00:10:56.320
P2: and then I will come home and just do that move and sing that at the same time to find where it needs to be placed, because it's not something you can practice in the dance call, and it's not something that you can practice in the singing course, because you're all sat down. That's like the outside of your own time bit that you've got to go over. So the technique when I'm thinking about doing it.

Commented [CD67]: Singing 'placement' while dancing

Commented [CD68]: Breathing: singing and dancing

119
00:10:57.370 --> 00:11:00.610
P2: that only happens after I've like gone away and

120
00:11:01.100 --> 00:11:05.320
P2: actively thought about it. And then that's when it's in my muscle memory.

Commented [CD69]: Muscle memory

121
00:11:05.480 --> 00:11:11.700
P2: So when I'm doing stuff like when I'm performing by that point, I shouldn't think about it.

122
00:11:12.410 --> 00:11:15.080
P2: because it should be so in me

123
00:11:15.450 --> 00:11:21.290
P2: that it doesn't take away from my performance or my acting, or anything else. Physicality, wise.

124
00:11:22.490 --> 00:11:29.350

Christine Descher: Yeah. And that's something that's really interesting that's coming up already in my interviews is the difference between rehearsal and performance.

125
00:11:29.350 --> 00:11:29.910
P2: Yeah.

126
00:11:30.280 --> 00:11:34.059
Christine Descher: No, there's it's it's it's 2 separate things.

127
00:11:34.770 --> 00:11:44.400
Christine Descher: Separate things that when I was devising my questions I hadn't thought of. But it's coming up. And it's it's really interesting. Yeah.

128
00:11:44.660 --> 00:11:51.429
Christine Descher: all right? The next question again you answered this a little bit. But,

129
00:11:53.530 --> 00:12:18.610
Christine Descher: can you describe a specific situation where your attention was drawn to the act of singing specifically while performing or rehearsing a triple threat, role, or number. I know you talked about Mama I'm a Big Girl Now. Are there any other examples that you can think of where you really were

130
00:12:19.050 --> 00:12:22.600
Christine Descher: concerned, or aware of the singing.

131
00:12:22.880 --> 00:12:29.260
P2: Yeah, we for our musical theatre project last term. We did Crazy For You.

132
00:12:29.800 --> 00:12:35.089

P2: and it was amazing it was so much fun. I was casted as Polly and

133
00:12:36.360 --> 00:12:43.600
P2: I. We did Slap That Bass, and my solo was Someone To Watch Over Me and

134
00:12:44.480 --> 00:13:04.190
P2: Someone To Watch Over Me was right before I sat that bass, and they were 2 songs placed in 2 very different parts of my voice, and I was doing 2 completely different things. So Someone To Watch Over Me was just standing, and I was singing and moving and stuff like that. And then that bass comes in because it was a cut show things jumped

135
00:13:04.430 --> 00:13:13.500
P2: mega and then Slap That Bass comes in. And it it needed to be like a really like nasal quality.

136
00:13:13.700 --> 00:13:17.800
P2: And it was so different because the other song's so legit.

Commented [CD70]: Concurrent songs with differing styles

137
00:13:18.350 --> 00:13:27.039
P2: And then this one comes in, and we were dancing around like crazy, and I have my own. My own harmony, part on that again. So like

138
00:13:27.640 --> 00:13:29.469
P2: pitching it was hard

139
00:13:30.630 --> 00:13:39.510
P2: supporting. It was hard, and putting it in the right place was hard, because not only was I like jumping around doing cartwheels and

140

00:13:40.230 --> 00:13:53.580
P2: flips and everything I then had to think about. Wait! Am I sound? Am I blending with everyone else in the room right now, because I've just sung something so completely different in that character. I'm still playing the same character, but I've had to shift

141
00:13:53.930 --> 00:13:56.470
P2: the way I'm talking, or the way that I sound.

142
00:13:57.180 --> 00:13:59.350
P2: I don't know if that's answered the question.

143
00:13:59.580 --> 00:14:00.130
Christine Descher: Hmm!

145
00:14:01.130 --> 00:14:03.399
P2: But, I think I think so.

146
00:14:03.620 --> 00:14:05.750
Christine Descher: Yeah, definitely, definitely.

147
00:14:05.880 --> 00:14:12.120
Christine Descher: Okay, that's that's a great example. I like that example of going from one.

148
00:14:12.120 --> 00:14:12.850
P2: Yeah.

149
00:14:12.850 --> 00:14:14.589
Christine Descher: Straight into the other, and that.

150
00:14:14.590 --> 00:14:23.530
P2: Didn't realize it until we started running it running the show. So that's when I was worried about it because we'd do the numbers like, okay, we're going to run this cool. Go and have a break.

151
00:14:23.660 --> 00:14:31.700
P2: Now, we're going to run this. Okay, cool, completely different shift didn't even notice it. Then we ran it for the 1st time, like a week before, and I was like God

Commented [CD71]: Run-through rehearsal at end only can lead to surprises.

152
00:14:32.030 --> 00:14:34.710
P2: like, it sounds really off in my head because

153
00:14:35.220 --> 00:14:41.039
P2: I'm not mixing, and I'm not blending with what everyone else is making, because I my my brain is in the last

154
00:14:41.340 --> 00:14:47.260
P2: number, and I haven't like my tongue. My larynx, like nothing is now in the correct

155
00:14:47.820 --> 00:14:51.219
P2: place. So I was worried about that, and I was thinking about that

156
00:14:51.450 --> 00:14:53.590
P2: more than I probably should have.

157
00:14:54.983 --> 00:14:55.539
Christine Descher: yeah.

159

00:14:56.510 --> 00:15:01.750
Christine Descher: Okay? So then, the next question is thinking about that experience.

160
00:15:01.870 --> 00:15:02.680
P2: Okay.

161
00:15:03.350 --> 00:15:14.280
Christine Descher: What was your emotional response to it? Because we've talked about the physicalness of doing that? What happened emotionally, if anything.

162
00:15:14.510 --> 00:15:15.623
P2: Yeah, well!

163
00:15:16.840 --> 00:15:23.210
P2: There was a time in rehearsal where

164
00:15:23.870 --> 00:15:33.710
P2: our rehearsals at EDA are very inclusive. So if you're not in the scene, you sit at the back and you sit at the back and you watch, basically. So I was in a room

165
00:15:33.870 --> 00:15:36.250
P2: with a 3rd of my year group.

166
00:15:36.940 --> 00:15:49.379
P2: the MD. The choreographer and the director, and it was like a notes section, and we were just like picking bits up and like going over them. One of them was my song, Someone To Watch Over Me.

167
00:15:50.140 --> 00:15:51.750

P2: and at the end.

168
00:15:52.270 --> 00:15:59.529
P2: on the last chorus, it's like Someone To Watch Over Me, and it's like the opt up that you could have.

169
00:15:59.660 --> 00:16:14.130
P2: I never belted that because it's a legit song and a legit musical. I didn't quite feel like it was necessary. There are other songs that in the musical that aren't legit, and I say that lightly. So I was singing it in a certain way.

170
00:16:15.270 --> 00:16:16.369
P2: and then

171
00:16:17.540 --> 00:16:23.380
P2: the director turned to me and went. Do we think we could belt that? And my heart went boom like

172
00:16:23.480 --> 00:16:30.340
P2: like dropped to my stomach? Boom! Everyone was sat behind me and

173
00:16:30.838 --> 00:16:37.059
P2: she's like, if you crack, you crack, you know, like we're all going to be here. We'll applaud you, you know. But can we just give it a go. And I was like

Commented [CD72]: Creative team: Care for performers

174
00:16:37.220 --> 00:16:46.069
P2: like, like, right now, right now, like in this rehearsal, I think, is that like necessary? Or and she was like, Yeah, no, let's do it right now. And I was like.

175

00:16:46.720 --> 00:16:48.880
P2: Okay, cool, cool, cool, cool.

176
00:16:49.110 --> 00:16:53.079
P2: The MD looks at me and goes, okay, we'll give it a whack.

177
00:16:53.290 --> 00:16:58.959
P2: I try it. I crack unbelievably like the probably the worst I've ever done.

178
00:16:59.590 --> 00:17:06.839
P2: and the whole room starts applauding me, which one made me feel really awkward, and I didn't like that. So now my heart was

179
00:17:06.960 --> 00:17:29.517
P2: beating and I go. Can I do that again, please? And the MD. Goes? Yeah, sure. And then he turns to the director and he goes. Are we sure the character needs to belt in this moment? I really don't feel like it's necessary. This whole conversation is going on for like 5 min. I'm sitting in the centre of the room, basically trying not to cry my eyes out that the fact that that's just happened in front of the 3rd of my year group.

180
00:17:31.220 --> 00:17:54.249
P2: I do it again. I belt it successfully cool, cool, and then we move on to the next note, but I'm sat on the floor, and I'm just like, don't cry, just don't cry, just don't cry, just don't cry, don't cry, don't cry! And then the director got up, and she was like, honestly, that is my worst nightmare, and if anyone ever got me to do that I would have said no, I would have cried my eyes out so well done, and I was like.

181
00:17:54.310 --> 00:18:01.759
P2: Well, why make someone else do it? What's the point in that. Then I proceeded to cry my eyes out.

182
00:18:01.890 --> 00:18:09.020
P2: Then we did Slap That Bass and everyone else was using this quality so that made me emotional, very emotional.

183
00:18:11.030 --> 00:18:13.849
P2: And then I had to go straight into Slap That Bass which is

184
00:18:14.190 --> 00:18:16.609
P2: the quality of voice that she wanted.

185
00:18:16.860 --> 00:18:21.739
P2: But then I was like all teary and all claggy. And then I was like, Oh, okay, I'm gonna

186
00:18:21.910 --> 00:18:29.349
P2: cool time out for today. This is not good. So that was a very emotional experience about that. Those 2 songs.

187
00:18:29.860 --> 00:18:33.429
Christine Descher: Yeah, that.

188
00:18:33.750 --> 00:18:38.500
Christine Descher: I'll refrain from commenting on that on that director.

189
00:18:38.500 --> 00:18:47.929
P2: Crazy. And then what was really lovely is that the choreographer and the Md. Adam, who are still like teaching us, ensemble bits at the moment

Commented [CD73]: Creative teams' divergent visions

190
00:18:48.650 --> 00:19:17.019

P2: they obviously saw that I was like trying to suck back tears, and they came up to me at the end, and they were like I don't know why she did that. That was ridiculous personally, but you know you're braver than me, because I would have just said No, and ran out the room crying, and I was like, well, it was a thought process. I'll be honest. So what made me feel better is that it was recognized by others. That probably wasn't the best move, and that my reaction was quite valid, actually.

191
00:19:17.300 --> 00:19:27.009
Christine Descher: Yeah. Yeah. Well, I think it was very valid. Oh, great! That's just great. So now.

192
00:19:27.520 --> 00:19:30.510
Christine Descher: moving on, I want to move on to strategies.

193
00:19:30.510 --> 00:19:31.320
P2: Hmm.

194
00:19:31.870 --> 00:19:40.919
Christine Descher: Do you have any strategies that you use to coordinate singing, acting, dancing simultaneously?

195
00:19:41.060 --> 00:19:47.480
Christine Descher: Is there anything that you do, I think, before you touched on learning the song then learning the dance

196
00:19:47.980 --> 00:19:52.279
Christine Descher: but if you could could expand on that.

197
00:19:52.280 --> 00:19:53.742
P2: Yeah, yeah, yeah.

198
00:19:54.610 --> 00:20:06.279
P2: we have a thing called ATS, which is acting through song. So every week 3 people get up and they sing a song, and then they are reworkshopped by an acting director

199
00:20:06.450 --> 00:20:13.660
P2: for about 20 min, and they sing the song 4 or 5 times again. But for that we have to

200
00:20:13.820 --> 00:20:22.789
P2: provide an annotated lyric sheet of like our thought process, or why we're singing it, or what we're doing on this line where we're moving on the line.

201
00:20:22.980 --> 00:20:34.100
P2: and all sorts and ATS isn't so much heavy on the dance aspect, but it's got strong movement in it, like sometimes they want you running around the space. And that's going to affect how you sound. And you know

202
00:20:34.220 --> 00:20:35.510
P2: all of that.

203
00:20:35.660 --> 00:20:40.660
P2: So I think what helps me, especially when it comes to ATS

204
00:20:41.900 --> 00:20:47.660
P2: is the lyric sheet is really helpful because it without

205
00:20:47.980 --> 00:20:54.870
P2: actively thinking. I'm going to walk this way now because I've done the sheet, and because I've

206
00:20:55.390 --> 00:21:05.300
P2: written down my thoughts and feelings that I feel about it. It happens quite organically when I'm actually doing it in the space like I never really think about what I'm going to do.

207
00:21:05.500 --> 00:21:07.539
P2: I'll always start with the lyric sheet.

208
00:21:08.030 --> 00:21:13.340
P2: talk that through in my head. Understand why I'm singing it, or what reasons I have behind it.

209
00:21:13.440 --> 00:21:18.940
P2: and then get up and just sing it. And then with that all of the acting comes with it.

210
00:21:20.270 --> 00:21:25.059
P2: and that is the same for dance as well. I'd say that the singing and the acting is

211
00:21:25.680 --> 00:21:29.569
P2: like for strategy-wise singing and acting

212
00:21:29.710 --> 00:21:31.840
P2: are the hardest bits to then

213
00:21:33.130 --> 00:21:37.949
P2: get down and match with the dance, because you've got the concentration of dance, and like

214

00:21:38.850 --> 00:21:48.849
P2: being aware where you are, are you in the right formation? Is your arm, doing exactly what you actually want it to do, because you're thinking about multiple different things.

215
00:21:50.090 --> 00:21:52.130
P2: So the dance aspect of it.

216
00:21:53.840 --> 00:22:00.140
P2: like it, can sometimes make the emotion and the acting and the singing like

217
00:22:01.160 --> 00:22:03.159
P2: strategies that you've put in place.

218
00:22:03.440 --> 00:22:09.150
P2: Go down the toilet because you're so concentrated, and half the time I look in the mirror, and my face is like

Commented [CD74]: More concentration for dance

219
00:22:10.630 --> 00:22:12.780
P2: so concentrated that

220
00:22:13.330 --> 00:22:20.509
P2: everything that I've gone over for the past hour has just gone bye bye. So I think marrying those 2 together

221
00:22:21.050 --> 00:22:22.620
P2: is doing it in a mirror.

Commented [CD75]: Mirror or video as strategy

222
00:22:23.020 --> 00:22:28.302
P2: because then you can catch yourself and go right. You're not actually acting anymore.

223
00:22:29.260 --> 00:22:36.230
P2: and singing wise, I think I would have had it in my body before I then

224
00:22:36.660 --> 00:22:52.209
P2: dance fully like I was saying. But if I found the moments that, like things, were clashing, and I wasn't doing the right thing to support my voice, because my body was doing something different. Then I'd break it down. But I think the acting and the dancing thing are the hardest thing to marry. And that's why my strategy of like

Commented [CD76]: Acting and dancing hardest

225
00:22:54.200 --> 00:23:14.290
P2: watching myself or watching a video as well, that works as well. I love watching video like every class that we do in jazz, or like a performative piece, we always try and film it. So then you can watch it back and be like, right? Okay, well, this is what I did good. But I stopped acting after the 1st 30 seconds of it, because I was so concentrated on the dance.

226
00:23:16.050 --> 00:23:18.720
Christine Descher: Can we go back to the lyric sheet.

227
00:23:18.720 --> 00:23:19.520
P2: Yeah, of course.

228
00:23:19.520 --> 00:23:22.809
Christine Descher: Can you tell? Can you tell me what kind of notations you make on that.

229
00:23:22.810 --> 00:23:27.300
P2: I can show you one if you'd like, and I'll talk it through.

230
00:23:28.200 --> 00:23:30.820

P2: So we also have to do a PCP form.

231
00:23:31.420 --> 00:23:36.580
P2: which is a performance class preparation sheet.

Commented [CD77]: Sustainable strategies?

232
00:23:36.930 --> 00:23:39.520
P2: And it looks like this.

233
00:23:41.260 --> 00:24:05.230
P2: And it basically has the questions of What's your name? What year group you're in all that. And then it's got questions about the musical like. When was it written? Who composed it? Who wrote the lyrics? And then it's got questions. What's my name? How old are you? What causes you to start singing? Where are you? Who are you with? Are you singing directly to the person, to people? Are you alone like, who are you talking to? What do you want from the song? What is the direct outcome of the song? Do you reach a decision?

234
00:24:05.360 --> 00:24:12.370
P2: And then it's like, if the song hasn't got a context, you can change it and like, make up your own. If so, write it here.

235
00:24:12.780 --> 00:24:14.989
P2: So we have to do those. And then

236
00:24:15.310 --> 00:24:17.819
P2: the lyric sheet, which is what I was talking about.

237
00:24:19.050 --> 00:24:22.479
P2: Looks like find a good one.

238

00:24:23.880 --> 00:24:25.320
P2: Looks like this.

239
00:24:26.970 --> 00:24:27.960
P2: So.

240
00:24:30.435 --> 00:24:31.870
Christine Descher: Wow!

241
00:24:31.870 --> 00:24:39.900
P2: Yeah, so I highlight everything in different colors that have correlations to different things. So movement, vocality.

242
00:24:40.260 --> 00:24:48.090
P2: ideas, thought processes, and this kind of stuff. So This Is My Grand Plan from Percy Jackson And The Lightning Thief.

243
00:24:48.440 --> 00:24:57.349
P2: and the 1st line is, I've always been a smart girl. So then I drew an arrow out, saying she is used to excelling academically, and she

244
00:24:57.640 --> 00:25:14.369
P2: like recognizes that like she's proud of herself. Next line is always made the grade always got the gold star. I've highlighted the always because it's a repetitive thing, and she knows that she's good at it. And that kind of thing. Then that leads to like the mentality of no matter how capable she is.

245
00:25:14.630 --> 00:25:21.179
P2: there's always going to be things that she can't do. Then it moves on to. But smart girls only get a girl so far.

246
00:25:21.330 --> 00:25:29.450
P2: so it's like you link the words with how you think she is feeling, and then, after that

247
00:25:29.600 --> 00:25:34.129
P2: I would then put in maybe a movement. So

248
00:25:35.490 --> 00:25:50.930
P2: there's a bridge, and your stepmom treats you like some freak, and your dad won't give you the time of the day, and your mum won't trust you with a quest. So on, stepmom, Dad and mum, I'd written face it to one angle, face it to the other angle, face it to the other angle, as if I'm talking to them. And then.

250
00:25:53.350 --> 00:26:05.249
P2: When I got up and, like performed it for the 1st time. I knew where I was going to go with that, so I wasn't just like a rabbit in the headlight as soon as the music started. So they are really, really helpful, and the more that you do it to that extent

251
00:26:06.290 --> 00:26:10.729
P2: the easier it is to get up and naturally know what to do.

252
00:26:12.530 --> 00:26:13.570
P2: Flourishing.

253
00:26:14.610 --> 00:26:19.660
Christine Descher: Love that I love it. I love the the highlights and and.

254
00:26:19.660 --> 00:26:25.020
P2: Another one that one's Taylor, The Latte Boy.

255
00:26:25.020 --> 00:26:27.140
Christine Descher: Least favourite song in the world.

256
00:26:28.680 --> 00:26:36.110
P2: Oh, mine, too. Mine, too, Gorma. I love that one.

257
00:26:36.480 --> 00:26:40.079
P2: But yeah, they're super helpful. That's 1 of my biggest strategies.

258
00:26:40.450 --> 00:26:41.820
Christine Descher: Yeah, that's great.

259
00:26:41.820 --> 00:26:44.299
P2: And I understand why we're made to do them.

260
00:26:45.000 --> 00:26:56.180
Christine Descher: So the next question is, is kind of funny. Well, it's not funny. It's just do those strategies

261
00:26:57.910 --> 00:27:18.339
Christine Descher: take any of your emotional responses into consideration. And when I say emotional responses, I'm not talking about the characters' emotional response. I'm talking about Paticipant 2's emotional response, because you already talked about combining things you sometimes, you know, so

262
00:27:18.640 --> 00:27:32.430
Christine Descher: does that. Do any of those strategies take that into account, either consciously or unconsciously. And or is there anything else that you do to, you know, to

263
00:27:33.040 --> 00:27:39.360
Christine Descher: to account for your emotional responses when you perform.

264
00:27:42.760 --> 00:27:45.990
P2: When I do a lyric sheet, I never think about

265
00:27:47.450 --> 00:27:52.469
P2: how it might like relate back to me, or how I can find my own

266
00:27:53.060 --> 00:27:55.229
P2: how I can find my own like

267
00:27:55.460 --> 00:28:05.870
P2: comparison, or my own empathy, to whatever the character's feeling. I never, ever think of it like that. I write down what I think the character is feeling.

268
00:28:06.740 --> 00:28:11.939
P2: But then, when I get up in the space, and once I've done all the pre-work.

269
00:28:13.300 --> 00:28:15.410
P2: I never really know what's going to come out

270
00:28:15.550 --> 00:28:27.480
P2: until I do it, because you can plan and plan and plan. But unless until you're in the moment the music starts, you've got loads of eyes staring at you. You don't know what's going to come out. Your voice.

271

00:28:28.930 --> 00:28:33.060
P2: I think those are the emotions that

272
00:28:34.060 --> 00:28:55.140
P2: are something that you can't like, write and write down and go. I want to feel this because this is how I would feel in the situation. I think I think I do it a few times, and then figure out where, like I pull it back, or I push forward naturally with my like internal rhythm and emotions, and then

273
00:28:55.350 --> 00:29:00.120
P2: once I figured out like, Oh, that bit is like really emotional for me

274
00:29:00.430 --> 00:29:05.659
P2: to perform like I'm like God! If I was ever had to put in that situation I'd feel like

275
00:29:05.980 --> 00:29:11.029
P2: frustrated or angry, or upset by it. And then I think that just comes through

276
00:29:11.230 --> 00:29:24.120
P2: quite like organically, because I've done so much pre-work on. She will feel this way, probably. Then, when I start singing it, I'm like, Yeah, I agree, actually. And that's made me upset because she feels that way.

277
00:29:24.310 --> 00:29:29.069
P2: And then my emotions link. I think I'm quite. And I'd like to say I'm quite a

278
00:29:31.620 --> 00:29:37.480
P2: empathetic. Is that yeah empathetic person. So I think when I read stuff, and then I have to act it.

279
00:29:37.850 --> 00:29:41.430
P2: I get like, like kind of

280
00:29:41.860 --> 00:29:47.740
P2: mixed up in their own thoughts. So I don't think it's ever like. I've never sung a song yet

281
00:29:48.040 --> 00:29:50.119
P2: that I've like gone. Whoa!

282
00:29:50.370 --> 00:29:58.700
P2: This really like relates to me, or like I can see aspects of this within me and my life.

283
00:29:59.020 --> 00:29:59.850
P2: Yet

Commented [CD78]: Taking on characters' emotions

284
00:30:00.100 --> 00:30:10.280
P2: so I think all the emotions that I do feel from my, from my emotions, my heart, are my reaction to the way that the character's feeling.

285
00:30:11.150 --> 00:30:17.450
Christine Descher: Okay, yeah, yeah, that that's interesting.

286
00:30:19.870 --> 00:30:27.449
Christine Descher: And if we can just revisit for one second the class where you had to, or the rehearsal where you had to belt.

287
00:30:27.450 --> 00:30:28.110
P2: Yep.

288
00:30:32.790 --> 00:30:40.890
Christine Descher: How did how did you, either in the moment or in thinking about it later?

289
00:30:41.500 --> 00:30:43.030
Christine Descher: How did you?

290
00:30:45.470 --> 00:30:47.249
Christine Descher: How did you

291
00:30:47.900 --> 00:31:00.390
Christine Descher: think about your emotional response. Then I mean, what is there something that you was there something that you did like that kept you from crying immediately, you know. Was there.

292
00:31:02.720 --> 00:31:06.430
P2: Yeah, I there's a few things.

293
00:31:08.840 --> 00:31:15.130
P2: One of them is a constant. Don't cry, don't cry, don't cry, don't cry, don't cry, don't cry, don't cry, don't cry in my head, which is fair enough.

294
00:31:16.280 --> 00:31:20.040
P2: Another one is I.

295
00:31:20.190 --> 00:31:28.950
P2: I bite the inside of my cheek because I'm like, if my concentration's being taken away from the fact that my 3rd of my year is just

296
00:31:29.250 --> 00:31:34.280
P2: hear me heard me sing really badly, will be

297
00:31:34.440 --> 00:31:57.289
P2: like distracted from the fact that oh, my cheek really hurts. But I also I fidget a lot so like I was really like. There was a lot of tension in my hands. I kept playing with my hands like this, so much so that she was like I cracked and she went relax, relax! Put your hands down, and I was like, Whoa, okay, I didn't realize that I was just like

298
00:31:58.330 --> 00:32:05.290
P2: this. Basically, I think I hold I hold a lot of tension when things go wrong.

Commented [CD79]: Tension

299
00:32:05.480 --> 00:32:13.880
P2: but I have to pat myself on the back for certain things, because if that had happened about

300
00:32:14.140 --> 00:32:16.780
P2: a year slash 2 years ago

301
00:32:17.490 --> 00:32:21.100
P2: would have been the end of my world like.

Commented [CD80]: Growth

302
00:32:21.270 --> 00:32:26.449
P2: I used to take myself in so much of a high standard

303
00:32:27.590 --> 00:32:29.569
P2: that it would backfire on me.

304

00:32:29.670 --> 00:32:41.339
P2: The smallest thing would go wrong, and I'd go right. I'm awful. I'm awful. That was. Everyone thinks I'm awful. I can't ever do that again. People look at me and they'll talk about this for ages and ages and ages.

305
00:32:41.820 --> 00:32:43.030
P2: But now

306
00:32:43.600 --> 00:32:47.689
P2: but I think it's because of the environment I'm in. I have to just pick myself up again and go right

307
00:32:48.280 --> 00:32:57.309
P2: tomorrow. I'm back in class like you have to have a lot. I mean, I knew that you had to. But now I'm realizing that you have to have a lot of resilience.

308
00:32:57.930 --> 00:33:01.090
P2: So, although my emotional reaction was

309
00:33:01.490 --> 00:33:07.169
P2: intense, it was intense for that day. And then the next day happened. And I was like

310
00:33:08.270 --> 00:33:10.290
P2: that was quite funny, actually.

311
00:33:12.660 --> 00:33:16.680
P2: But in the moment it was like the worst thing ever.

312
00:33:17.510 --> 00:33:18.090

Christine Descher: Yeah.

313
00:33:18.670 --> 00:33:23.000
P2: But then, I think if that happened to anyone else.

314
00:33:23.160 --> 00:33:27.159
P2: they'd probably have the same reaction unless they were like so careless.

315
00:33:28.110 --> 00:33:28.940
P2: But

316
00:33:30.130 --> 00:33:37.700
P2: I do get emotional when things go wrong. That's my biggest thing. But I think everyone does when they do something wrong that they really care and love.

317
00:33:37.930 --> 00:33:41.480
P2: So I think that's a bit normal. Hopefully, I don't know.

318
00:33:41.930 --> 00:33:52.469
Christine Descher: Yeah. And you'll be happy to know that there's a lot of research going on right now for singers and performers in general about perfectionism.

319
00:33:52.760 --> 00:33:56.310
P2: It's a massive thing.

320
00:33:56.640 --> 00:34:11.120
Christine Descher: I can go on so many lectures about perfectionism, and and there's so many papers about it right now, and even a lot of my colleagues are are doing are are, you know, dabbling in it. It's a huge, huge.

321
00:34:11.320 --> 00:34:18.099
P2: I'd say it's 1 of the biggest villains of the industry, in the sense of like

322
00:34:19.800 --> 00:34:27.120
P2: comparison, is the worst thing to do, because as soon as you start comparing, then you see

Commented [CD81]: Comparison

323
00:34:27.370 --> 00:34:34.399
P2: that you're not good enough in that aspect. So you push and push and push, and then you'll never see yourself ever as good as that, because

324
00:34:34.940 --> 00:34:46.709
P2: you've got like an embedded thought of. You're not good at it from the start. So yeah, I've seen like there's loads of people in my year, and at school, you see, walking them down the hallway like crying their eyes out

325
00:34:46.909 --> 00:34:52.479
P2: because they can't sing a song in their singing lesson. And it's stupid to the outside world

326
00:34:52.840 --> 00:35:03.390
P2: like half the time our teachers are like, we're not saving lives. We're entertaining lives. We're not doctors. We're not surgeons. We do this for fun. You have to remind yourself that.

Commented [CD82]: Worth of MT

327
00:35:04.150 --> 00:35:08.369
P2: Yes, it's a job that you want to do. Yes, you have to. You want to earn money from it.

328
00:35:08.590 --> 00:35:18.899

P2: but at the end of the day it's ridiculous. Why have we got metal plates on the bottom of our shoes that make a sound when we dance, and we're getting that frustrated about the fact that we can't do a pullback.

329
00:35:19.430 --> 00:35:21.379
P2: It's not that deep guys.

330
00:35:22.390 --> 00:35:26.659
P2: And we're constantly reminded that, out of fear of perfectionism. I think.

332
00:35:28.490 --> 00:35:32.589
P2: Because if we're told that no one's ever going to be amazing.

333
00:35:32.720 --> 00:35:38.440
P2: then you won't be able to put yourself in the light of well, I need to be this to get certain places.

334
00:35:39.410 --> 00:35:43.410
Christine Descher: Hmm, yeah, that's fascinating.

335
00:35:43.940 --> 00:35:44.940
P2: Yeah.

336
00:35:45.650 --> 00:35:53.680
Christine Descher: So that was my last formal question. But is there anything else you would like to add at all?

337
00:36:05.980 --> 00:36:07.300
P2: I don't know.

338
00:36:10.670 --> 00:36:14.849
P2: There are certain like the saying that I just said like, we're not saving lives.

339
00:36:15.640 --> 00:36:18.529
P2: We are doing this because we love it, and yes, it

340
00:36:19.040 --> 00:36:22.009
P2: like we're doing it because we want it to be our job.

341
00:36:22.240 --> 00:36:27.050
P2: and then we won't feel like we all have to work a day in our lives because we're doing something that we love

342
00:36:28.390 --> 00:36:35.409
P2: like. It comes at a cost. Because I had a really interesting talk with a teacher at school called Amy West, who

Commented [CD83]: Cost of being and MT performer

343
00:36:35.750 --> 00:36:55.159
P2: has done Hairspray for 6 years. Now she was the dance captain, and she was the swing for 6 roles on Hairspray, which was crazy, and she was in Eugenius when it debuted on the West End. And she's she's literally been in like everything, and her energy is so

344
00:36:55.690 --> 00:37:05.231
P2: like I just look up to her. So anytime she starts talking. I'm like like trying to absorb everything that I can. But she said to us as a class, she said.

345
00:37:06.180 --> 00:37:08.970
P2: you're entering a time now where

346
00:37:09.130 --> 00:37:17.059
P2: it becomes the hardest part of your journey in musical theatre, where your hobby and what you do

347
00:37:17.300 --> 00:37:21.620
P2: because you love it is turning into your job that needs to pay the bills.

348
00:37:22.110 --> 00:37:24.240
P2: And we all went. Oh.

349
00:37:24.840 --> 00:37:29.830
P2: okay. And she was like, so when you're in a class, and when you can't

350
00:37:30.050 --> 00:37:35.739
P2: kick your leg because you're a Lefty, not a righty, or when you're in class, and you can't do a clean double because

351
00:37:35.940 --> 00:37:39.400
P2: you haven't really tried it. Then.

352
00:37:40.450 --> 00:37:47.050
P2: couple of years down the line, you win an audition for a lead role that could

353
00:37:47.580 --> 00:37:55.509
P2: pay big money, and you can't do that anymore instead of being like, oh, I'll do it in class next week. You've now lost out on a job.

354

00:37:56.550 --> 00:38:00.399
P2: So things that you'd be like, oh, I'm not good at this.

355
00:38:00.520 --> 00:38:01.400
P2: Oh, well.

356
00:38:01.690 --> 00:38:12.100
P2: guess I won't have to do it anymore. You then have to look at it in a complete reverse perspective, like my flexibility. I'm I'm flexible. I'm not the most flexible, and I'm not the least flexible.

357
00:38:12.550 --> 00:38:17.059
P2: but I've been working on it so that I'm a i'm an even dancer.

Commented [CD84]: Perspective

358
00:38:17.680 --> 00:38:19.419
P2: because if I can do that.

359
00:38:20.400 --> 00:38:26.260
P2: then it puts me into a better, like opportunity

360
00:38:26.830 --> 00:38:46.069
P2: of a very slim opportunity. In the 1st place, so it gives me like one leg up. So now everything that I'm doing in class, instead of being like oh, I hate turning. I can't turn. Never mind, I'm like, Well, hang on. Let's go over this because I'm going to need to do this at some point in my life. If I want this to pay for me to live.

361
00:38:46.470 --> 00:38:54.239
P2: So instead of it being so throwaway, it's now like, right? That's like, crack down, lock in.

362

00:38:54.770 --> 00:38:56.045
P2: We gotta go.

363
00:38:58.710 --> 00:39:04.410
P2: That's the biggest thing that I've learned in the last term, because I cannot believe that I've only got

364
00:39:05.920 --> 00:39:07.960
P2: 8 weeks left of 1st year.

365
00:39:10.733 --> 00:39:16.270
Christine Descher: I know, I know. It just goes like that.

366
00:39:16.270 --> 00:39:19.510
P2: Everyone said it would, and I went. It's 3 years, mate. No, it won't.

367
00:39:21.280 --> 00:39:22.270
P2: Yes, it will.

368
00:39:22.490 --> 00:39:23.559
P2: It really.

369
00:39:23.760 --> 00:39:26.901
Christine Descher: Yeah, yeah. And you're and especially because

370
00:39:27.960 --> 00:39:32.380
Christine Descher: of how much you enjoy it. And it's your passion.

371

00:39:32.380 --> 00:39:32.840
P2: Yeah.

372
00:39:33.700 --> 00:39:39.220
Christine Descher: It sounds like you're at the right place for you as well, and you have a good, you know.

373
00:39:39.710 --> 00:39:42.089
Christine Descher: You have good people around you.

374
00:39:42.540 --> 00:39:43.360
Christine Descher: And

375
00:39:44.120 --> 00:39:54.570
Christine Descher: you know those kind of situations are can be fleeting so. But you have 2 more years after weeks. So it's not over until it's over.

376
00:39:54.870 --> 00:39:55.560
P2: For real.

377
00:39:55.560 --> 00:39:58.011
Christine Descher: It's not over until it's over.

378
00:39:58.750 --> 00:40:06.799
Christine Descher: I have to. While I'm still recording, I have to absolutely thank you so much for this.

379
00:40:06.800 --> 00:40:08.179
P2: You're welcome.

380
00:40:08.360 --> 00:40:19.290
Christine Descher: You've been brilliant, absolutely brilliant, and I just appreciate your time and your talents and and sharing those with me and my research, because.

381
00:40:19.290 --> 00:40:21.270
P2: I'm so glad that I can help.

382
00:40:21.775 --> 00:40:25.460
P2: Answer the questions in the right way, because sometimes I can go off on a tangent.

383
00:40:25.460 --> 00:40:38.692
Christine Descher: There's no right way or wrong way. That's the beauty of it, because I am going to go and analyze all of the data, the data, the talking. Eventually, I'm gonna just stop this recording now.

P3

11
00:01:17.380 --> 00:01:19.990
Christine Descher: Okay? So the 1st question is

12
00:01:20.320 --> 00:01:24.289
Christine Descher: in the world of musical theatre.

13
00:01:24.570 --> 00:01:26.550
Christine Descher: How would you describe yourself.

14
00:01:26.710 --> 00:01:39.409
Christine Descher: for example, would you call yourself a singer, actor, dancer, or a dancer, singer, actor, or any permutation of those things where we rank ourselves.

15
00:01:39.570 --> 00:01:42.509
P3: I would like rank, the dancing, singing, and the acting.

16
00:01:42.700 --> 00:01:45.950
P3: I would say I'm a dancer.

17
00:01:47.440 --> 00:01:51.070
P3: and then an actor, and then a singer.

18
00:01:54.700 --> 00:01:57.230
P3: yo.

19
00:01:57.230 --> 00:02:10.779

Christine Descher: No, this is the you know this. I. During this interview you and I are on on equal ground here. Okay, so I I will not comment on that whatsoever.

Commented [CD85]: Insider researcher

20
00:02:11.870 --> 00:02:12.730
Christine Descher: Well, then.

21
00:02:12.920 --> 00:02:13.630
P3: But.

22
00:02:13.800 --> 00:02:15.379
Christine Descher: Tell me, why? Tell me, why?

23
00:02:16.370 --> 00:02:18.220
P3: I think it's a confidence thing.

Commented [CD86]: Lack of confidence in singing

24
00:02:18.420 --> 00:02:20.661
P3: If I'm honest, I think

25
00:02:21.820 --> 00:02:34.288
P3: I want to get to the point where I can be like, and actually to be honest, when I was answering that there I was a bit like, Oh, I think maybe acting and singing might be on the same level, but I think I went back to my roots where I went. No, I'm going to put singing last, I think.

26
00:02:35.350 --> 00:02:40.090
P3: I think I've always had a bit of a I don't know. I've always had a confidence like a mental block with it.

27
00:02:40.933 --> 00:02:48.530

P3: And I think if I tell people that I can't do it before I do it. Then people won't have such high expectations of it.

28
00:02:49.920 --> 00:02:52.480
Christine Descher: That Is a very interesting strategy.

29
00:02:52.790 --> 00:02:55.870
P3: Yeah, it's not the best one to use, but.

30
00:02:56.160 --> 00:03:05.580
Christine Descher: Well, yeah, I mean that that goes into we, you know we all suffer from a bit of imposter syndrome.

31
00:03:06.430 --> 00:03:07.080
P3: Yeah.

32
00:03:07.600 --> 00:03:30.069
Christine Descher: You know, and that can. And that can come in with that kind of ranking thing, and where we feel most comfortable. So okay, that's great. So now, can you describe your overall experience, your experience of performing as a triple threat? So singing, dancing, and acting at all at the same time.

33
00:03:30.920 --> 00:03:32.669
P3: As in what I've done.

34
00:03:34.670 --> 00:03:37.170
Christine Descher: What do you experience when you do it?

35
00:03:37.400 --> 00:03:38.710

P3: Okay. Okay?

36
00:03:41.510 --> 00:03:54.089
P3: most well, most of the time I'm usually doing like, if I'm if I'm here, if I'm at ArtsEd, then I kind of do. We do like a number? We do a big number, and we sing, and we dance, and we act at the same time, and it combines all 3. And

37
00:03:54.250 --> 00:04:10.109
P3: I always find, because you've got like a certain harmony line that you're on. And then you're also learning these dance moves. But then you're thinking, what's my character thinking at this point? And I find it hard to balance all 3 of them. At the same time, I find that if I focus so much on the dancing, then I miss my harmony line. But if I'm

Commented [CD87]: Balancing the three disciplines - difficult

38
00:04:10.360 --> 00:04:26.359
P3: thinking too much about my harmony line, then I can like, miss my character. So it's it's 1 of those things. I also find that I get really out of breath as well, which is just a classic thing, but I lose a lot of support vocally, if I'm dancing at the same time, because I'm

Commented [CD88]: Breathing

39
00:04:26.790 --> 00:04:28.130
P3: so focused.

40
00:04:28.240 --> 00:04:33.902
P3: I'm like putting everything into my dancing. But then I'm like, Oh, my gosh! And now I have to sing after this

41
00:04:35.010 --> 00:04:44.239
P3: At the same time I love doing it. It's my favorite thing I love combining all 3, and when you do it, but I think the process leading up to when you'll like actually perform it.

42
00:04:45.430 --> 00:04:46.200

P3: Is.

43
00:04:46.510 --> 00:04:54.270
P3: It's a real like balancing job. It's a balance of like getting getting the acting and then getting the singing, but I think when it's all locked in your head.

Commented [CD89]: Memory (not muscle)

44
00:04:54.450 --> 00:04:56.749
P3: then you get to a point where you could just do it

45
00:04:56.920 --> 00:05:06.230
P3: and like, you don't really have to think because you're like, okay, the harmony, like, I know the harmony I could do in my sleep. I know the dance moves. I could do them in my sleep. So then it's more about. Actually, I'm just going to be the character now, and I'm just gonna

Commented [CD90]: Acting as add-on

46
00:05:06.370 --> 00:05:07.570
P3: do it.

47
00:05:08.280 --> 00:05:11.607
Christine Descher: Hmm, yeah, that's great.

48
00:05:13.610 --> 00:05:18.909
Christine Descher: Can you describe a specific situation

49
00:05:19.980 --> 00:05:27.440
Christine Descher: where your attention was drawn to singing while you were performing or rehearsing a triple threat? Number.

50
00:05:28.620 --> 00:05:29.460

P3: Oh,

51
00:05:34.280 --> 00:05:43.820
P3: There must have been tons, I think. On my foundy year.

52
00:05:44.130 --> 00:05:47.730
P3: I must have done. I think I did a dance number wait! Which one was it?

53
00:05:49.310 --> 00:06:00.325
P3: Oh, I did Run Freedom Run from Urinetown and the dance, for that was really hard, but my harmony line was even harder because it was the alto line. You know that kind of thing, and

54
00:06:00.880 --> 00:06:02.479
P3: So I think that I

55
00:06:03.010 --> 00:06:09.419
P3: I do think that I put I had to put a lot more effort into my harmony line. But I think because the notes were so like jumpy and like here and there.

56
00:06:09.700 --> 00:06:14.310
P3: I think my focus was drawn to my singing a lot more

Commented [CD91]: Difficulty of harmony draws focus

57
00:06:16.180 --> 00:06:18.489
P3: but I do feel like, because it was

58
00:06:19.730 --> 00:06:27.760
P3: it probably had an impact on the entire performance, because I wasn't so like focused on actually performing

59
00:06:28.060 --> 00:06:31.219
P3: because I was focused on what what my harmony line was. But I'm not

60
00:06:31.570 --> 00:06:34.970
P3: because you're so in your head about like what you're singing

61
00:06:37.670 --> 00:06:59.139
P3: like. I feel like my poor Miss Twindles, but at the same time, in that one I had a solo line. So at the same time, I'm thinking. Oh, but then I've got to sing that bit by myself. It's not just my harmony line. So then I don't know my mind automatically goes. Whenever I have to sing by myself. I'm like, Oh, like that bit. If I get through that bit, then that's cool. I can. I can do the rest of it, and I can chill out a bit. But

Commented [CD92]: Nerves for solo singing

62
00:06:59.960 --> 00:07:03.650
P3: I think that that's probably quite a big thing that

63
00:07:03.830 --> 00:07:10.060
P3: I think about when I'm doing it. But usually I don't think about the singing so much.

64
00:07:10.210 --> 00:07:14.239
P3: Usually I know my harmony lines, but if I have a solo line. Then it's

65
00:07:14.430 --> 00:07:16.920
P3: is, yeah, I'm a bit like.

66
00:07:17.130 --> 00:07:22.610
P3: and I think that takes away a lot of my mind space

67
00:07:23.130 --> 00:07:26.419
P3: when I'm like doing a performance. I think.

68
00:07:26.710 --> 00:07:30.079
Christine Descher: Yeah, that's referring back to your ranking.

69
00:07:30.440 --> 00:07:33.070
P3: Yes, yes, it does. It does. Yeah.

70
00:07:33.410 --> 00:07:41.059
Christine Descher: Yeah, in in that number? Were you were singing alto.

71
00:07:41.450 --> 00:07:44.380
Christine Descher: Were you one of many singing alto.

72
00:07:45.061 --> 00:07:46.719
P3: Probably one of about 3.

73
00:07:46.720 --> 00:07:48.569
P3: Okay, not many. No.

74
00:07:48.570 --> 00:07:49.550
P3: Not many.

75
00:07:50.910 --> 00:07:53.430
Christine Descher: Yeah, so you know it.

76

00:07:53.640 --> 00:08:02.371
Christine Descher: And probably when you're dancing, you're not standing next to the person.

77
00:08:02.750 --> 00:08:09.149
Christine Descher: You know other people who are singing alto, you know they're twirling around and jumping around.

78
00:08:09.150 --> 00:08:09.929
P3: Yeah, there's

79
00:08:10.040 --> 00:08:20.210
P3: yeah. So you can't. Really, you have. Yeah, you have to know it. But then also, there's like, I'm sure I think there was a point in that song where it was like harmony lines everywhere, for like one big note, and

80
00:08:20.590 --> 00:08:26.229
P3: like, I was singing a complete thing on my own as well like, because that happens as well sometimes. So

81
00:08:26.970 --> 00:08:29.430
P3: it's just about knowing your stuff. Really.

82
00:08:30.925 --> 00:08:31.680
P3: Know what you're doing really.

83
00:08:32.830 --> 00:08:35.088
Christine Descher: Yeah, we're gonna talk about that in a minute.

84

00:08:35.340 --> 00:08:36.059
P3: Hmm.

85
00:08:37.244 --> 00:08:43.419
Christine Descher: So when you were when you were doing this number.

86
00:08:43.419 --> 00:08:43.949
P3: Yeah.

87
00:08:45.660 --> 00:08:50.670
Christine Descher: Did you have an emotional response to that experience?

88
00:08:52.660 --> 00:08:53.650
P3: To.

89
00:08:54.120 --> 00:09:12.730
Christine Descher: So in the Urinetown number, when you had the athletic dancing and the and the singing, and you were thinking about the singing and the solo line is coming up. What was your P3's emotional response? Not the character, your own personal? Did anything come up emotionally.

90
00:09:14.360 --> 00:09:20.140
P3: Well, I know, talking specifically. If I was thinking about the solo line that I had coming up.

91
00:09:23.570 --> 00:09:24.660
P3: I feel like

92
00:09:25.010 --> 00:09:28.351

P3: I get like a bit of a pit in my stomach, and a bit like a

93
00:09:28.750 --> 00:09:36.360
P3: and I feel like my throat tends to like seize up a bit, which isn't good, because then it doesn't release anything. So then

Commented [CD93]: Throat tension b/c of anxiety

94
00:09:36.550 --> 00:09:45.469
P3: none of the singing sounds good, because everything's so like tense. And I feel like that's actually, that's actually quite a big response that I get a lot of the time when I

95
00:09:45.590 --> 00:09:47.290
P3: sing actually

96
00:09:48.670 --> 00:09:54.480
P3: But and then but I guess another one is, I was just out of breath as well because

Commented [CD94]: Breathing

97
00:09:54.920 --> 00:09:57.920
P3: of dancing the whole time. So

98
00:09:59.460 --> 00:10:21.090
P3: Like, you're kind of. You're like running on this adrenaline, and you're running on this adrenaline, and then you like. There'll always be like a part in it. There was a part in it where we stopped, and I was like, Oh, oh, wait! This is all. It all like hits you because you're running so much on adrenaline. And then there's a part where it stops, and you're like, Oh, oh, wait! Oh, my gosh! And then I've got to carry on after this as well. But then, at the end, when you finish it. It's like

Commented [CD95]: Adrenaline

99
00:10:21.940 --> 00:10:35.929
P3: I think I I don't know. It's 1 of those ones where, if it's such like a hard number, and then you finish it, and you're like, Oh, okay, actually, I did it. And then everyone like starts

clapping. You're like, quite. You feel quite overwhelmed sometimes you're like, Oh, my God! This is so like, yeah, did it.

Commented [CD96]: Reaction of audience synergy

100
00:10:36.210 --> 00:10:39.790
Christine Descher: Can you? Can you name that emotion? What's that? What is that emotion.

101
00:10:40.660 --> 00:10:41.690
P3: I feel like

102
00:10:42.390 --> 00:10:51.410
P3: I feel like any time kind of actually, when you hear, like an audience applaud you. Maybe it's just because you love the applause, but I feel like quite you feel quite proud, I think.

Commented [CD97]: Pride

103
00:10:51.630 --> 00:10:52.030
Christine Descher: Oh!

104
00:10:52.030 --> 00:10:55.107
P3: You're quite like oh, I don't know. It's like

105
00:10:55.910 --> 00:10:58.440
P3: I feel like my eyes well up, but only

106
00:10:58.570 --> 00:11:15.280
P3: only if I've done something that I've it's like I've put loads of hard work into. And I found it really hard, and it's been like a proper journey, and then like getting to that endpoint and doing it and then doing it well and hearing like everyone clapping. It's like, Oh, okay, actually, no, I did do it. I did do it, and it like it's a really nice like.

107

00:11:15.510 --> 00:11:19.140
P3: oh, feeling good. It's like.

108
00:11:21.100 --> 00:11:35.430
P3: I don't know. I don't think you can describe the feeling. I feel like that, but I feel like it's the feeling that is so niche that. But it's the feeling that every performer's kind of grabbing for, and that's like. That's what keeps them going. Is that feeling that when they finish something they work really hard on? And then they're like.

109
00:11:35.670 --> 00:11:39.560
P3: I did it. And then, yeah, you kind of get that, like.

110
00:11:39.850 --> 00:11:46.190
P3: everyone else feels like, like everyone else loved it. And you're like, Oh, I made everyone else clap. So yeah.

Commented [CD98]: This is why we do it

111
00:11:46.670 --> 00:11:48.400
P3: it's a good feeling.

112
00:11:48.400 --> 00:11:52.499
Christine Descher: So there's a there's something going on with the audience.

113
00:11:53.744 --> 00:11:59.519
Christine Descher: You know, there's a there's a a connection, and that's important.

114
00:11:59.910 --> 00:12:05.719
P3: Yes, I think when I I got asked a question ages ago, and they were like, Why.

115
00:12:06.180 --> 00:12:18.229

P3: why do you like? Why do you perform. Why do you do it? And I I mean, I was on my feet being like, why do I do this? And I was like, we'll come up with something like, really, really good, because we're going around in a circle and

116
00:12:18.620 --> 00:12:25.279
P3: But then I actually did have a proper think about it. And I was like when I go and watch something. I feel changed after I watch it.

117
00:12:26.070 --> 00:12:40.719
P3: and like I feel sometimes like I'm a new person, or I feel like emotionally changed by it, or the music like gives me goosebumps. And I'm like, like, I have an actual physical reaction to like watching something or listening to something. And I was like, I want to make other people feel like that. So I think when

118
00:12:41.010 --> 00:12:46.640
P3: that you get the reaction from the audience, you're like, Oh, okay, like I've done what I hope to do.

Commented [CD99]: Profound positive emotional reaction

119
00:12:47.380 --> 00:12:48.100
Christine Descher: Yeah.

120
00:12:49.160 --> 00:12:57.160
Christine Descher: I'm actually reading a paper right now about the X factor. I mean, not the not the TV show, like the thing, the X factor.

121
00:12:58.682 --> 00:13:07.189
Christine Descher: the synergy with performers and audience. And and how that I mean, it's an academic paper. But

122
00:13:07.840 --> 00:13:12.430

Christine Descher: it's really, really fascinating. It's it's what you're describing completely.

123
00:13:13.430 --> 00:13:14.920
P3: Whoo!

124
00:13:15.600 --> 00:13:17.100
Christine Descher: Yeah, it is.

125
00:13:17.380 --> 00:13:17.964
P3: Hey!

126
00:13:18.550 --> 00:13:21.061
Christine Descher: Yeah, I know it's very exciting.

127
00:13:21.640 --> 00:13:29.319
Christine Descher: Okay, so here's 1, are there any strategies that you use

128
00:13:29.520 --> 00:13:34.260
Christine Descher: to coordinate singing, acting, and dancing at the same time?

129
00:13:36.041 --> 00:13:42.710
P3: There's I've got a new one, and it's a little bit weird. It's more stamina. It's more stamina related.

130
00:13:43.110 --> 00:13:43.715
P3: But

131
00:13:44.520 --> 00:13:46.860

P3: If I know I have to dance, and I have to sing.

132
00:13:47.070 --> 00:13:51.210
P3: We all. We all get into a plank, and we sing our harmony lines in the plank.

133
00:13:52.620 --> 00:13:56.960
P3: because that way. Your stamina is going.

134
00:13:57.580 --> 00:14:01.069
P3: and you're building your core. But you're also singing your Harmony line at the same time

135
00:14:02.000 --> 00:14:11.120
P3: that one's more brutal. You can like, run jog on the spot as well, and sing your Harmony line. We do that one, too, but I think the plank, because if you could do it in a plank. You could do it anywhere, I think.

136
00:14:13.170 --> 00:14:13.685
P3: Yeah.

137
00:14:15.860 --> 00:14:19.750
Christine Descher: You're absolutely right. What else? What else do you do?

138
00:14:21.040 --> 00:14:23.640
P3: I drill everything

139
00:14:24.020 --> 00:14:30.839
P3: I'm I'm never! Gonna I will never perform in front of an audience. I don't think if I don't know it like the back of my hand because

Commented [CD100]: Strategy - plank for stamina

Commented [CD101]: Strategy - running for stamina

Commented [CD102]: Drill

140
00:14:31.130 --> 00:14:36.783
P3: I couldn't do. I don't know how people would do that. I couldn't deal with that like that's that's crazy to me.

Commented [CD103]: Muscle memory

141
00:14:38.590 --> 00:14:42.209
P3: and so I'll I'll drill it so I

142
00:14:42.400 --> 00:14:49.990
P3: I think I know I know every single, each different part of, like the singing, the dancing, and the acting. I know each bit so specifically.

143
00:14:51.380 --> 00:15:05.390
P3: but then it's it's the merging together, and I think I find that that's the difficult bit, because you can know the dance really Well, you can know the singing really well, but it's it's the merging, and I do feel like when I do it like there's points in like a number where my dancing goes up, and then

Commented [CD104]: Merging disciplines difficult

Commented [CD105]: Separate learner

144
00:15:05.650 --> 00:15:15.210
P3: my singing goes up, and my acting goes up, and it like they drop. Then I don't think they're ever in perfect harmony, the 3 of them but I do think

145
00:15:15.400 --> 00:15:17.960
P3: but I am still working on

146
00:15:18.260 --> 00:15:21.999
P3: putting all 3 together. But right now I

147
00:15:22.290 --> 00:15:24.580

P3: try my hardest in the separate ones.

148
00:15:24.740 --> 00:15:29.060
P3: to know as much as I can of, like my harmony line and my dancing and my acting.

149
00:15:29.290 --> 00:15:32.079
P3: but I think the merging them. I'm still a little bit.

150
00:15:32.210 --> 00:15:36.100
P3: It's still tricky. It's not easy, actually.

151
00:15:36.790 --> 00:15:39.999
P3: No, now that I'm thinking about it.

152
00:15:40.540 --> 00:15:45.980
Christine Descher: No. And do you have a specific order that you do do it in at all?

153
00:15:47.170 --> 00:15:53.939
P3: Well, we always get to our harmony lines first. So usually I know my harmony 1st of all, but then

154
00:15:54.550 --> 00:15:58.949
P3: we get taught the Harmony line, and, like you, you kind of know it, and then

155
00:15:59.400 --> 00:16:07.470
P3: we'll do the dance, and like the acting and everything. So then that's set in stone. So usually, that's my main focus. And then I come back to the harmony. And I'm like.

156

00:16:07.870 --> 00:16:11.809
P3: Oh, this is feeling a bit dodgy now, because I've been so focused on the dance. So then you have to

157
00:16:12.250 --> 00:16:21.169
P3: bring in more of the dynamics and bring, like all the little details in the harmony that you haven't. You haven't really done yet? And then putting that with the dance. So I think

158
00:16:21.820 --> 00:16:29.329
P3: the singing, and then the dance and the acting. No, the singing, then the dance, then the singing again, and then the acting is last.

Commented [CD106]: Acting last - afterthought?

159
00:16:29.700 --> 00:16:30.780
P3: I think.

160
00:16:31.330 --> 00:16:32.710
Christine Descher: And can you?

161
00:16:33.160 --> 00:16:38.549
Christine Descher: Can you just describe so where you are at ArtsEd, can you describe

162
00:16:39.030 --> 00:16:41.740
Christine Descher: how that acting is brought into that

163
00:16:42.560 --> 00:16:52.860
Christine Descher: process because it's singing, act, singing, dancing, singing, acting. How? How did how do you bring the acting in, or how do your teachers

164
00:16:53.050 --> 00:16:54.450

Christine Descher: bring the acting in.

165
00:16:54.700 --> 00:17:10.469
P3: We have, like one of our acting teachers, will come in and like directs it. So they watch it, and then we all kind of sit. And we have a chat we talk about kind of like the context we talk about the different characters we talk about. If you're in like we did, Chitty, Chitty Bang! Bang this year.

Commented [CD107]: Three disciplines separate

166
00:17:10.690 --> 00:17:25.029
P3: and we're all working in like a car factory. We're making a car. Yeah. And so she's coming in. And she's being like so like, what's your character? How can you add this in where we're looking at certain points? And what what do we see at that point in the song.

167
00:17:25.180 --> 00:17:39.499
P3: So like you're standing in a place, and everyone's looking in the same direction. And the director's being like, what are you seeing there like, why are you doing that? And why are you doing each movement? Why are you singing each thing? I'm basically going through the entire number and

168
00:17:40.230 --> 00:17:52.729
P3: saying and putting like the detail in and being like, Oh, but you're moving to that place because of that. And then being like, does everyone agree with that? Okay, we're all moving for this reason. Oh, we're like, we're going to get this prop out for this reason, like, there's always

169
00:17:53.460 --> 00:17:57.419
P3: like just putting in that detail at the end. But I think

170
00:17:57.560 --> 00:18:08.999

P3: maybe my order was wrong. I know that you know the context, and, you know, like your character, right from the beginning. But then the detail of where you're looking and why you're looking comes in more at the end. I think.

Commented [CD108]: Acting not afterthought but bookended

171
00:18:09.000 --> 00:18:09.660
Christine Descher: Hmm.

172
00:18:09.890 --> 00:18:10.500
P3: Yeah.

173
00:18:11.660 --> 00:18:12.680
Christine Descher: And then

174
00:18:13.250 --> 00:18:21.990
Christine Descher: so when when you this, the couple of songs that you've sung for me, you've done those for, is it for performance, class or.

175
00:18:22.300 --> 00:18:23.300
P3: Yeah.

176
00:18:24.870 --> 00:18:26.090
Christine Descher: And is there?

177
00:18:26.640 --> 00:18:32.040
Christine Descher: Is there specific preparation for that? For the acting through song, part.

178
00:18:33.107 --> 00:18:45.409
P3: Yes, we well, I have. I have a I have a tech lesson and a rep lesson a week. So in my rep lesson. I do a lot more kind of of the activity stuff, and then once a term.

179
00:18:45.540 --> 00:18:55.119
P3: but not this term. But once a term, we get song workshop. And so one of the acting teachers comes in and you get up and you perform the song in front of about

180
00:18:56.400 --> 00:19:03.029
P3: 20 people, I'd say, and they work through it with you they go. Oh, I like that bit. But here's what you could change. Here's what you could change.

181
00:19:03.200 --> 00:19:07.409
P3: and you kind of you get to redo it a couple of times over, and you write down your notes.

182
00:19:07.790 --> 00:19:09.096
P3: and then

183
00:19:11.420 --> 00:19:12.440
P3: What else?

184
00:19:12.800 --> 00:19:29.239
P3: Also, before that I usually like. Get all my friends in a room, and I sing at them a couple of times, and get all their opinions as well, and then I get your opinion as well. I just want to get like a variety of opinions. But this time I haven't had some workshops so.

Commented [CD109]: Peers as sounding boards

185
00:19:29.560 --> 00:19:34.170
P3: and I forgot to sing it to you, and it's on Thursday.

186
00:19:34.330 --> 00:19:37.792
P3: But anyway, so it's important.
Christine: What are you singing?

187
00:19:38.790 --> 00:19:42.359
P3: Beyond my wildest dreams from the little Mermaid.

188
00:19:44.630 --> 00:19:48.241
P3: I oh, actually, I will talk about this afterwards. But I.

189
00:19:49.270 --> 00:19:51.869
Christine Descher: Pick these songs, or are they chosen for you?

190
00:19:51.870 --> 00:19:52.989
P3: They're chosen for me.

191
00:19:54.010 --> 00:20:00.830
P3: I didn't want to do that one. But here we are. It's okay. It's an easy one. So.

192
00:20:01.360 --> 00:20:06.360
Christine Descher: Make make the best of it. You've you've had a couple of good ones in a row, so.

193
00:20:06.360 --> 00:20:08.540
P3: I have. I have had good ones. Yeah.

194
00:20:09.440 --> 00:20:19.980
Christine Descher: I want to get back a little bit to an emotional response. So when you are.

195
00:20:21.360 --> 00:20:29.050

Christine Descher: when you are using your strategies to to put together the singing, the dancing, and the acting.

196
00:20:29.050 --> 00:20:29.660
P3: Yes.

197
00:20:30.700 --> 00:20:33.899
Christine Descher: You, P3. Not your character, you, P3.

198
00:20:34.190 --> 00:20:44.219
Christine Descher: Will probably have some kind of emotional response to the doing of those 3 things together.

199
00:20:44.220 --> 00:20:44.730
P3: Yeah.

200
00:20:44.730 --> 00:20:51.559
Christine Descher: And are you aware of of the emotional response that you have to

201
00:20:52.000 --> 00:21:01.359
Christine Descher: the triple threat? Or do you have some kind of strategies where you take that response into consideration.

202
00:21:02.250 --> 00:21:08.189
Christine Descher: Maybe you don't have it at all. You know. What? What's your experience with that.

203
00:21:09.000 --> 00:21:11.739
P3: As in just when I'm doing them all at the same time.

204
00:21:15.370 --> 00:21:19.380
P3: I mean, it's totally to be honest most of the time. It's really positive.

Commented [CD110]: Positive emotion

205
00:21:19.380 --> 00:21:23.654
Christine Descher: Yeah, tell me I'm not looking. I'm not. I'm not trying to get negative.

206
00:21:24.798 --> 00:21:29.830
P3: Yeah, I think it's I think it's always. It is always positive.

207
00:21:31.140 --> 00:21:35.132
P3: just cause, you know, I mean, it's it's what I'm training to do

208
00:21:36.510 --> 00:21:40.179
P3: but I don't. I don't quite know how to describe it.

209
00:21:40.540 --> 00:21:43.153
P3: but I know that I love doing it.

210
00:21:44.030 --> 00:21:45.550
P3: I think.

211
00:21:49.408 --> 00:21:51.399
P3: This is a good question.

212
00:21:54.120 --> 00:21:55.640
P3: I think it's it's

213
00:21:55.850 --> 00:22:01.910
P3: actually no that's about. I was gonna say, it's cool to play like another character and to kind of like not be yourself and

214
00:22:02.290 --> 00:22:07.960
P3: just run like, be someone new. But that's not really my.

215
00:22:08.090 --> 00:22:10.490
P3: That's not really my emotional response. But.

216
00:22:10.660 --> 00:22:11.769
Christine Descher: Well, not so.

217
00:22:11.770 --> 00:22:12.429
P3: Something that.

218
00:22:13.130 --> 00:22:17.310
P3: It could be because it could be a way to

219
00:22:17.750 --> 00:22:23.519
P3: it could be escapism of yeah, you know which sometimes that's nice.

Commented [CD111]: Emotion - Escapism

220
00:22:24.170 --> 00:22:27.329
P3: Yeah, that's that is a good thing. And also I think

221
00:22:27.650 --> 00:22:48.077
P3: it's probably I mean, it's very sciencey, but kind of like, you know, you're you're dancing and everything, and then you're getting. You're getting endorphins. And you're like, Oh, this

Commented [CD112]: Scientific - endorphins - emotional response

is so fun! Because, like at the end of the day I get to sing and dance at the same time, like there are things that people do for fun, and I just get to do them all the time, which is really cool. And

222
00:22:49.160 --> 00:22:52.830
P3: yeah, I don't think, actually, I don't think I remember that often, but

223
00:22:53.150 --> 00:23:04.249
P3: like people like people go to clubs and dance like, for like leisurely in their free time, but like I'm I just get to do it like for my my

224
00:23:05.020 --> 00:23:08.710
P3: my job, not yet. My my career.

225
00:23:10.380 --> 00:23:16.199
P3: so yeah. And I feel like it's cool. It's cool, because I get to do yeah, that kind of thing.

226
00:23:17.030 --> 00:23:18.180
P3: I think

227
00:23:18.940 --> 00:23:24.790
P3: I mean, there's always some kind of stress that comes with it. But I think the stress always is there before.

228
00:23:24.980 --> 00:23:26.769
P3: Cause I'm like, okay, right?

229
00:23:27.000 --> 00:23:34.999

P3: Like, let's do all 3. The stress is there, and the worry is there. But as soon as I'm doing it it's gone because it's like, I feel like your body kind of goes into like

230
00:23:35.260 --> 00:23:44.710
P3: a mode where you're like. I know what I'm doing like. It's just muscle memory, a lot of the time like I know what I'm saying. I know what I'm dancing because I've done it before, and I've like I've done it loads of times, but I think

Commented [CD113]: Muscle memory

231
00:23:45.470 --> 00:23:53.499
P3: before you do it, there's always the concern that it's not gonna go the way you want it to. And it's that's like there's like a bit of a worry there.

232
00:23:53.930 --> 00:23:54.300
Christine Descher: Hmm.

233
00:23:54.300 --> 00:23:58.809
P3: Before. And then I think that's why, if you're so worried before, and then during it

234
00:23:58.950 --> 00:24:04.229
P3: no, actually, I have another one. I have another one, and I learned about this in

235
00:24:05.430 --> 00:24:09.429
P3: A level PE you have like your arousal level, and it

236
00:24:09.620 --> 00:24:15.269
P3: and it hits its peak, and then when it hits its peak. You forget everything that you do.

Commented [CD114]: Performer as athlete

237
00:24:15.390 --> 00:24:21.690

P3: and a lot of the time I go on stage or whatever, and I perform something, and I can't I get off and I go? I can't remember any of that.

238
00:24:22.080 --> 00:24:27.219
P3: And like I just I can't. I couldn't I just I don't remember what I did.

Commented [CD115]: No memory of performance

239
00:24:27.570 --> 00:24:33.299
P3: And that happens a lot that happens a lot when I sing. That happens a lot when I sing, act, and dance together as well.

240
00:24:34.450 --> 00:24:38.420
Christine Descher: And and what is your reaction to that.

241
00:24:42.240 --> 00:24:54.889
P3: I think I find it quite annoying, because I can never remember what I did. So I just kind of have to hope that I did a good job. That's why I like when stuff's filmed so I can watch it back and be like, oh, so I did that. Oh, so that's what I did. But

Commented [CD116]: Filming as tool

242
00:24:55.020 --> 00:24:58.290
P3: a lot of the time the stuff here isn't filmed. So I just have to.

243
00:24:58.960 --> 00:25:01.549
P3: I just have to hope and pray that I did a good job. But

244
00:25:01.690 --> 00:25:07.569
P3: yeah, it's getting to that point where I kind of. I go up and I go. Well, I'm not going to remember this, so I might as well just do the best that I can.

245
00:25:08.110 --> 00:25:12.669

P3: because I something I don't know. I just can't. I can't remember what I do. It's really weird.

246
00:25:13.080 --> 00:25:17.369
Christine Descher: And then when you come off stage and you and you can't

247
00:25:17.800 --> 00:25:29.639
Christine Descher: remember it. But but do you still get that high that you were talking about before of having done it. In front of the audience. The audience clapped. So it that doesn't erase that feeling.

248
00:25:30.720 --> 00:25:36.610
P3: No, no, I think I have. I have that high. Yeah, I have the high, and then maybe

249
00:25:37.050 --> 00:25:45.450
P3: 30 seconds after it, a minute after it. I'm like, Oh, what did I do? Yeah.

Commented [CD117]: Perfomance high then loss of memory of it

250
00:25:45.810 --> 00:25:51.209
P3: So I like, I have the reaction. I'm like, yeah, I did that. But then I can't remember what I did.

251
00:25:51.760 --> 00:25:52.500
Christine Descher: Yeah.

252
00:25:53.310 --> 00:25:53.990
Christine Descher: Hmm.

254
00:25:55.040 --> 00:26:04.120

Christine Descher: I wonder if there's anything there's there must be ways to counteract that. If you want to remember.

255
00:26:04.480 --> 00:26:09.510
P3: Yeah, I think maybe I feel like my my adrenaline's so high.

256
00:26:10.020 --> 00:26:10.870
Christine Descher: Hmm.

257
00:26:10.870 --> 00:26:12.330
P3: Or something that

258
00:26:12.950 --> 00:26:30.089
P3: I don't know. I don't know, but it's I can't remember what it was. Something meets something, and then it gets to a peak point, and then you're in like you're in your best performance mode like it's it's the point at which you perform the best, but also the point at which you don't remember anything you do.

259
00:26:30.090 --> 00:26:36.629
Christine Descher: It's it's kind of like marathoners they get to. I mean proper marathoners.

260
00:26:36.630 --> 00:26:37.220
P3: Yeah.

261
00:26:37.390 --> 00:26:40.729
Christine Descher: Get to a point where they they're kind of on autopilot.

262
00:26:40.730 --> 00:26:41.380
P3: Yeah.

263
00:26:42.066 --> 00:26:48.880
Christine Descher: Yeah. And there's a lot of synergy between athletics and performance lots and lots.

264
00:26:48.880 --> 00:26:49.280
P3: Yes.

265
00:26:49.280 --> 00:26:50.560
Christine Descher: Synergy between.

266
00:26:50.560 --> 00:26:51.240
P3: Yes.

267
00:26:51.560 --> 00:26:57.340
Christine Descher: Between those 2 things. Yeah, that's really interesting.

268
00:26:59.940 --> 00:27:07.009
Christine Descher: I'm at the end of my formal questions. But I just wonder if there is

269
00:27:07.460 --> 00:27:14.749
Christine Descher: anything else that you would like to add about what we talked about, or just what you're experiencing

270
00:27:15.250 --> 00:27:29.580
Christine Descher: in your place in in P3's place right now. You know where you are in your in your journey of of singing, and acting and dancing, or should I say dancing, acting, and singing.

271
00:27:30.280 --> 00:27:34.957
P3: It will change, it will change. You'll be singing at the top. Yeah, by the end of the 3 years.

272
00:27:35.180 --> 00:27:42.339
Christine Descher: If it were up to me. Yes, but it's not it, that's not my choice. That's not my choice, and and the ranking is a bit.

273
00:27:42.540 --> 00:27:44.989
Christine Descher: It's a bit artificial, anyway. I think we could.

274
00:27:44.990 --> 00:27:48.929
P3: They asked that in interviews, though as well. I got asked that in my outside interview.

Commented [CD118]: ranking in interviews and auditions

275
00:27:49.310 --> 00:27:50.320
Christine Descher: Yeah.

276
00:27:50.720 --> 00:27:51.759
P3: This is being.

277
00:27:52.360 --> 00:27:53.400
Christine Descher: Yeah. Yeah.

278
00:27:54.030 --> 00:27:55.570
Christine Descher: Did you say the same thing?

279
00:27:56.800 --> 00:28:06.819
P3: No, I I think I said, acting bottom because I wanted to look like I loved singing ArtsEd is a very singer, heavy school, so I wanted to be dancing, singing, acting.

280
00:28:09.050 --> 00:28:14.519
P3: Yeah, ArtsEd’s got lots of incredible singers. I think it's known for its singing.

281
00:28:14.840 --> 00:28:15.960
P3: I think.

282
00:28:15.960 --> 00:28:20.310
Christine Descher: That's well, then, it's probably a good place for you to be in that.

283
00:28:21.360 --> 00:28:26.980
P3: Yeah, I think they they create more lead roles.

284
00:28:27.560 --> 00:28:36.769
P3: I think more people go out into lead roles which is crazy. I think I'm more of an ensemble kind of that's the singing, dancing, and acting

285
00:28:37.802 --> 00:28:39.370
P3: that's my aim.

286
00:28:41.500 --> 00:28:48.279
P3: But I mean, I think I think they they yeah, they produce everything. I think so.

287
00:28:50.510 --> 00:28:52.709
P3: I'm trying to think.

288
00:28:53.970 --> 00:28:55.749
P3: If there's anything.

289
00:28:56.740 --> 00:28:57.986
P3: I said. Has anyone else said anything in this bit?

291
00:29:04.990 --> 00:29:07.660
Christine Descher: Yes, they have, but that doesn't matter.

293
00:29:08.980 --> 00:29:13.190
Christine Descher: You don't. You don't have to say anything here, let me let me prompt you.

294
00:29:13.190 --> 00:29:13.920
P3: Hmm.

295
00:29:14.570 --> 00:29:15.240
Christine Descher: Let me prompt you. How about that?

296
00:29:15.240 --> 00:29:16.751
P3: Yeah, that'd be great.

297
00:29:17.300 --> 00:29:38.129
Christine Descher: Okay, so think about being a triple threat, whatever it is, and think about where you were when you started this year at ArtsEd, and where you are now coming to the end of. So this is, you did a foundation. And now this is your 1st year. So you have 2 years after this. Is that right?

298
00:29:38.640 --> 00:29:44.629
Christine Descher: Okay, so think about where you are when you started this this academic year, and where you are.

299
00:29:44.740 --> 00:29:49.800
Christine Descher: and just talk me through that journey a little bit.

300
00:29:50.730 --> 00:29:53.290
P3: Of the 3 together.

301
00:29:53.290 --> 00:29:53.679
Christine Descher: Yeah.

302
00:29:54.430 --> 00:30:01.909
P3: Yes, okay. So I mean, I think a big thing this year for me has actually just been

303
00:30:02.820 --> 00:30:05.220
P3: my confidence in all 3. Anyway.

Commented [CD119]: Confidence by doing

304
00:30:07.380 --> 00:30:10.430
P3: I think I think I started with like.

305
00:30:11.170 --> 00:30:16.909
P3: like I think they were properly ranked when I started. And I mean, like I said at the beginning. I think me

306
00:30:17.160 --> 00:30:21.970
P3: warning people about my singing and being like before I do it.

Commented [CD120]: Defense mechanisms

307
00:30:22.330 --> 00:30:29.350
P3: probably set me off on the wrong foot again for the second time. Because I did that in foundation as well. And I'm like.

308
00:30:30.310 --> 00:30:33.300
P3: but I think

309
00:30:34.760 --> 00:30:40.019
P3: well, I think yeah, I think I've become more confident with all 3, and I think I've found ways

310
00:30:41.540 --> 00:30:46.889
P3: to kind of merge all 3. But then again, I've only I haven't actually done.

311
00:30:47.090 --> 00:30:53.029
P3: I did. I've done 2 like performances where I've sung, dance and act acted at the same time.

312
00:30:53.290 --> 00:30:58.569
P3: But I've done. I did a singing project, and it wasn't so much dancing, but there was a lot of

313
00:30:58.710 --> 00:31:03.349
P3: acting and singing involved, and I played like a very

314
00:31:06.870 --> 00:31:17.549
P3: How do I say it? Very like Bold out there character which meant there was a lot of acting work involved and less singing work, but at the same time the Harmony line I had was

315
00:31:17.740 --> 00:31:22.689
P3: crazy. It was. It was like this really jazzy version of Kansas City from Oklahoma.

316
00:31:22.800 --> 00:31:28.040
P3: But it was the harmony line was crazy. But then my character was also crazy. So

317
00:31:28.150 --> 00:31:43.159
P3: that was a real challenge that I didn't know if I if I'm honest at the beginning of my singing project, I was like I didn't know if I can do this, because if there was, the Harmony line was mental, but at the same time the 3 of us were like, we don't want

Commented [CD121]: Doubt, lack of confidence

318
00:31:43.280 --> 00:32:08.930
P3: the Harmony line to be changed and make it easier. So. But so we got that thrown at us. And we were like, okay. And then we had the Harmony line, and that was fine. And then our director was like, well, we want to make your characters a little bit more out there. So they gave us, like 3 really bold characters to be as well. So there was that, and then there was also performing in front of the whole year, and which was fine and all like the faculty, and, you know, like the head of ArtsEd and things like that.

319
00:32:09.585 --> 00:32:16.430
P3: It was crazy. I was playing kind of like a do you know, is it Emily? From the Vicar of Dibley?

320
00:32:16.600 --> 00:32:22.664
P3: I don't know if you watch the video. That kind of character like really like wide eyed and like, what's going on?

321
00:32:23.500 --> 00:32:24.580
P3: But

322
00:32:25.530 --> 00:32:31.399
P3: yeah, that was something that I didn't. Firstly, I didn't know I was singing in front of my year terrified me, but actually.

323
00:32:32.370 --> 00:32:35.260
P3: even though I was so scared to do it.

324
00:32:35.570 --> 00:32:42.060
P3: my character was scared as well. So I actually was really character led through that. And I, what I realized from that

325
00:32:42.230 --> 00:32:46.819
P3: was actually, if you play more into your character, then your singing gets better.

326
00:32:47.260 --> 00:32:51.610
P3: If you stop stressing so much about your singing.

327
00:32:52.750 --> 00:32:55.779
P3: and you just go through your character.

328
00:32:56.620 --> 00:32:59.180
P3: Then your singing improves.

Commented [CD122]: Acting through song improves singing

329
00:32:59.420 --> 00:33:02.489
P3: So it's good that I learned that.

330
00:33:04.011 --> 00:33:06.449
P3: So that was probably a big a big step

331
00:33:06.730 --> 00:33:10.310
P3: for me, actually, compared to the start of the year, where I think I might have

332
00:33:10.460 --> 00:33:17.940
P3: been so focused on the singing and been like, oh, but instead, I went, I'm just gonna throw myself into this character. And so

333
00:33:18.410 --> 00:33:22.610
P3: that I think that was that was that was a big thing, actually, which was really cool.

334
00:33:24.600 --> 00:33:45.510
P3: yeah, but I haven't. I haven't done much. I did. We did Supercalifrajalistic, and we did, Chitty, Chitty, Bang! Bang! And then. Obviously I did. Now that's West End as well. At the beginning of this year. I watched. Now that's West End back, and I think I want to do that again, and like I pick it to pieces because I'm like there's so much I know now that I didn't know then that I'm like, oh, I could have done that better. I could have done that better. I could have done that better, but.

335
00:33:46.620 --> 00:34:02.120
Christine Descher: Very interestingly. I recently watched it because A friend of mine, asked me to send it to her. And so I found the video. And then I watched it, and I was like, Oh, God! You know so many things I wanted to change.

336
00:34:02.790 --> 00:34:05.960
Christine Descher: but I just heard an interview with David Tennant.

337
00:34:06.280 --> 00:34:06.760
P3: Hmm.

338
00:34:06.760 --> 00:34:29.460

Christine Descher: His video of Macbeth is it came out on streaming after all these years, like 10 years later, 11 years later. Anyway, he was saying, he watches it now, if he you know, when he watched it recently, he was like, why did I do that? You know? So even

339
00:34:30.710 --> 00:34:32.620
Christine Descher: David, you know the.

340
00:34:32.620 --> 00:34:33.310
P3: Yeah.

341
00:34:33.310 --> 00:34:42.449
Christine Descher: Greatest actors are doing the same thing. So I think that's a quite, quite a healthy, yeah, quite a healthy thing to do, because

342
00:34:43.370 --> 00:34:45.580
Christine Descher: it always means we're moving forward.

343
00:34:45.750 --> 00:34:49.899
P3: Yeah, there's always improvements to be made. Yeah, like, I watch back

344
00:34:50.179 --> 00:34:54.540
P3: like Leg... No. Do you know, I watch back, holding holding up for a hero.

345
00:34:54.830 --> 00:34:57.300
P3: and even though I knew that like.

346
00:34:57.910 --> 00:35:04.419
P3: I don't know, I just know if I went back and did it, I was like I could have gotten that Harmony line. I could have gotten the Choreo.

347
00:35:04.970 --> 00:35:15.140
P3: Oh, but and I watch about Legally Blonde, and I go. I wouldn't have made that choice. I would have made a different choice, and I wouldn't have sung that note like that. But then that's all that you can do in the moment, like

Commented [CD123]: growth and improvement through experience

348
00:35:16.460 --> 00:35:19.020
P3: you do your best. But yeah.

349
00:35:19.020 --> 00:35:22.619
Christine Descher: That sounds like something. Also that you've

350
00:35:22.930 --> 00:35:28.309
Christine Descher: that you that you're coming to realize from being in your environment.

351
00:35:28.530 --> 00:35:29.340
P3: Yeah.

352
00:35:29.340 --> 00:35:33.909
P3: Nearly a whole year, which is pretty

353
00:35:34.610 --> 00:35:38.460
P3: pretty crazy when you think about it like how far

354
00:35:38.960 --> 00:35:41.560
P3: you come in a short time.

355
00:35:41.750 --> 00:36:03.070

P3: Yeah, yeah, I think it's it's hard to see you improving because you're surrounded by such talented people people that are improving all the time. And I'm going. Am I improving? But then I watch back videos. And again, okay, we're good. We are. We're fine. But I think it is hard, because, yeah, you are in an environment all the time where you're like, oh, my, gosh, everyone's so talented.

356
00:36:04.610 --> 00:36:09.459
P3: But yeah, you just gotta. That's what my teachers always say they're like, but

357
00:36:09.610 --> 00:36:12.920
P3: yeah, you are improving. You just can't see it. But everyone else can.

358
00:36:13.720 --> 00:36:17.515
P3: So yeah, excellent.

359
00:36:18.610 --> 00:36:24.230
Christine Descher: Well, that has been an absolutely brilliant interview. Yay.

360
00:36:24.280 --> 00:36:24.980
P3: Yay!

361
00:36:25.680 --> 00:36:36.633
Christine Descher: And while we're still recording. Thank you. Thank you. Thank you for your time and your talent and your and your openness.

362
00:36:37.700 --> 00:36:39.630
Christine Descher: this research.

363
00:36:40.070 --> 00:36:54.529

Christine Descher: There's nothing like it out there. And yeah, it's a little teeny, tiny study, but I'm hoping to expand upon it in, you know, future papers and and future projects. So because it's

364
00:36:55.110 --> 00:36:56.510
Christine Descher: it's something

365
00:36:57.020 --> 00:37:13.680
Christine Descher: that just hasn't been done. It's, you know, there's a lot about the physicality of doing it breathing while you're singing and dancing a lot of stuff out there about that. But nothing about the performer's experience.

366
00:37:14.160 --> 00:37:14.830
P3: Yeah.

367
00:37:14.830 --> 00:37:17.400
Christine Descher: It's kind of woo woo, you know.

368
00:37:17.620 --> 00:37:18.110
Christine Descher: It's.

369
00:37:18.680 --> 00:37:37.609
Christine Descher: You know it's not like I can't put. I can't put, you know, a breath, something on you to measure your experience like they would for your breathing, you know they could put something on you and measure your breathing, and then look at all the lines and compare them. We can't do that with this.

370
00:37:37.940 --> 00:37:43.849
Christine Descher: but the only way that we can get to understanding. And therefore

371
00:37:44.060 --> 00:37:53.610
Christine Descher: how do we do it better? How do we teach it better? How do we do it? Better as performers ourselves is if this kind of research is done. So thank you.

372
00:37:53.800 --> 00:37:57.660
P3: That's okay. I loved it. I do. I forget how hard it is actually.

373
00:37:58.250 --> 00:37:58.630
Christine Descher: Hmm.

374
00:37:58.630 --> 00:38:00.479
P3: You forget how hard it is. Yeah.

375
00:38:01.120 --> 00:38:03.929
Christine Descher: Yeah, it's, it's it's hard. It's hard.

376
00:38:03.930 --> 00:38:05.159
P3: It's cool of you. Yeah.
377
00:38:05.360 --> 00:38:09.399
Christine Descher: So thank you very much. I'm gonna just stop the recording now.
P4
Christine: There we go. OK, so. um see um um Here we go. First question. In the world of musical theatre, how would you describe yourself? For example, singer actor dancer, dancer singer actor. So if you are into labels and ranking yourself, how would you call yourself?

P4: I'm not into labels, but it's the sort of thing you'd get asked in audition. Tick which box you fit into. And I personally believe I am more of an actor who can sing and move well.

Commented [CD124]: Ranking in auditions
Commented [CD125R124]: Actor, singer, dancer

Christine: Okay. That's very interesting. And why do you use that description?

P4: Uh. Singing was always the lowest in my.. I never had singing lessons.

Christine: Okay.

P4: So what's quite funny is dance was what I probably had the most lessons in and teaching and exams, but it was very a very specific style, which wasn't the disciplined ballet tap jazz, and I wasn't flexible. So I feel like dance, even though I had the most experience in it, it was very much more for fun. And then acting, I would have loved to have always done more acting. But the only thing I really did was extracurricular after school, studying, at school, So singing only came in to play when I then studied performing arts instead of drama, and me being a perfectionist wanted to get the perfect exam results, and part of that was you had to sing a solo. So it wasn't until 17, maybe that I did my first solo. When I had to do it just in front of my class, we were a very small class, maybe 12 of us. I cried. But I did I did eventually do it to an audience, but it was always the thing that I wasn't technically trained in other than when I started studying in A levels. And it was always the thing that nerves got the better of me.

Commented [CD126]: Dance as specific training and type despite experience

Commented [CD127]: Acting as separate

Commented [CD128]: Singing as anxiety producing

Christine: Mm, mm.

P4: So I always chose character songs, I always chose, and I would say, I'm an actor who can sing so that it would kind of say, "Oh, I'm not saying I'm a singer, I'm just acting the song, rather than singing the song. But then through, as I got older and more experienced through work, my singing got stronger and yeah, so yeah.

Commented [CD129]: Acting the song instead of singing the song

Christine: Okay. Yeah. Yeah, yeah. And that's... really interesting to me as someone who not only teaches technique, but I also coach. So as a vocal coach, I'm teaching the acting. You know, it's the acting that's often missing.

P4: Yes.

Christine: So you doing it that way around is actually good, you know.

P4: And I think through fear as well of not wanting to seem like I don't know anything, my ears would just be super open. I'd never. When I was younger, I didn't have the confidence to sort of say, "Can you just clarify that?" Or I don't know what you're talking about, I would just have eyes wide open, ears wide open. and sort of drink it all in as I started to do more singing work wise, so that it didn't look as if I had no idea what was going on. Yeah. And my

Commented [CD130]: Attentiveness out of fear

initial work was I was employed as an actor that had to do some singing bits, and then that same company, then the job that I got each contract would change slightly to involve more kind of singing, dancing and less acting. So the acting kind of filtered out, and the singing dancing kind of got pushed more to the forefront, which I thought I always think was a shame, but I never really knew fully how to pursue an acting career, and I always just went for in the job ads for the open auditions and stuff. And so there was never really acting job you could audition for, so I feel like I kind of fell into a more singing dancing, and luckily I'd done some singing and dancing. So I kind of worked for me.

Christine: Yeah. Yeah. Good. So, can you describe your overall experience of performing as a triple threat? And I'm looking for your experience. Your experience.

P4: Yeah. So I think because I felt like my strength and my preference was acting, but I wasn't going into a job, that was primarily acting. I think I always well, I struggle with confidence anyway, but I always felt kind of almost a little bit imposter syndrome, a little bit, don't feel good enough of this job, and the company in particular company I worked for were not very nice. So perfect example would be my first cruise ship contract. The way they would set it up is they'd have five women, five men, two female dancers who would still be expected to sing even though they were employed only as dancers, two female singers who who only audition singing wise, but would still be expected to dance, and then one singer dancer, who was meant to kind of join the dancers, join the singers. It would still all kind of overlap and intermingle, but I was that singer dancer. There was, in my opinion, that should be one, a really privileged role. But two also, in my opinion, considered the strongest role, but within that company, it was very much not considered that it was kind of like, I felt, you're not good enough to be a dancer, you're not good enough to be a singer, but we kind of like you're kind of good. So we'll put you in the singer dancer role. So I'd get all the leftover songs, I'd get all the kind of dance numbers where they needed an extra person. So that kind of fuelled my insecurity, perfect example, we had a cabaret. One of them got Think. She's a twig. white girl. Stick insect. She got Think. The other girl got Respect. And I got My Guy. Nothing you can do, can make me untrue (sung) Yeah. I feel like that's a really good example of showing. This is what she they think of those two singers, and this is what we think you're capable of. I didn't even get the chance to kind of be considered for for the bigger songs, I guess. or what they consider. The good songs. I didn't mind. It reminded me of the musical, the movie, Sister Act. And it also meant singer dancers tended to get more of the characters. So we would do a condensed version of Oklahoma. I got Ado Annie. We' do the do some numbers from Les Mis. I got Madame Thenardier. And actually, in a way, it kind of worked in my favour because it was all, although they considered them the easiest songs

Commented [CD131]: Acting as separate

Commented [CD132]: Confindence

Commented [CD133]: Triple threat is less than

Commented [CD134]: Bigger songs are better songs

to sing, I loved being the character role.. I've kind of lost my train of thought on the point of the question. What was the question?

Christine: The question was your overall experience of performing as a triple threat?

P4: Yeah. So I think at the beginning, and definitely when I was younger, I feel like it was considered a the weaker, the weak link. It's like a jack of all trades, master of none.. But then, as I got older, I feel like I started to notice more, maybe, that actually it has its strength, it has its what's the word I'm looking for? It helped it can help people. They look up to they don't have the acting, that people would start sort of saying, oh, I wish you could do that Why won't you do that? And I wish I could do that. And it's because their strength was more in one other area, whatever area that may be. And I do think you were saying about teaching acting, I do think acting very much takes a backseat when it comes to the style of work I've done, cruise ships in particular and and stuff like that, acting very much seems to be a last resort and you either maybe are quite good at it naturally or you're not. People don't tend to kind of actually focus in on it and consider trying to improve on it. Whereas it's so easy to point out and think about technical dancing, tricks, flexibility, and same with singing, all the different techniques, proving you're trying to improve on your own abilities, I think acting's not really considered in that way, but yeah, I don't fix too much on acting either. Sorry.

Commented [CD135]: Triple threat is less than

Commented [CD136]: Acting separate

Christine: No, the acting part is interesting, because it seems like, to me, like it's the element that's often left behind.

P4: Yeah. I have a strong belief in that. And even now to now, I do a lot more every now and then teaching youngsters. My partner always gets annoyed with me because she's amazing at teaching young kids and making exercises seem like a real fun game, but she's actually teaching them technique. She's just tricking it. And I think I only ever cover drama classes and so heavily involved focussed on games, and there are so many games, I'm like, "This is just a game that you could play on the school playground. I don't want to play games." Um. So I will try and sneak in some fun stuff that is actually acting, but I do think so many kids get bored if it's not a fun game, and I'm not there, but well, then you're not doing an acting class. So, um, yeah, with the acting stuff, I do really struggle, because I do think it's not considered the same as dance and singing.

Commented [CD137]: Training HAS to be fun or young people won't do it.

Christine: Hmm.

P4: That's just my opinion.

Christine: Great. Great. So I'm going to move on to the next one. Can you describe a specific situation where your attention was drawn to the act of singing while you were either performing or rehearsing a triple threat role or number.

P4: As in an unintentionally or what way?

Christine: Either way. So just so you're in rehearsal or on stage and you're singing down and singing, acting, doing the role, and all of a sudden, your awareness goes to the singing.

P4: Okay.

Christine: Or you are aware from the beginning of the rehearsal process, for example, of the singing, for whatever reason. Positive or negative. You know, can you think of any time that that happened?

P4: Yeah, yeah. I think again, because I think I'm most insecure about singing, I think rehearsal process, I'm more focussed on singing. Whereas I think performance wise, I am more muscle memory singing, I can't think about it when I'm actually in the zone, but then I'm a very muscle memory believer anyway. But yeah, I think whenever I consider it a challenging scene, so for example, if it's a big song or. I'm trying to think of you're asking for a specific example, let's think of a specific example. So, for example, we used to have to open the show with Supercalifragilisticexpealiocious. That is so a mouthful title, let alone the mouthful song. But they'd also make us do an insane amount of dancing. And again, where I think people focus, they have what they call their priorities. I don't like to let one thing slip, because of the other. So dancers will go, well, if I am out of breath or if I've got a really hard move, I'm going to do make it look good. Where singers will say, well, we need to make sure it sounds good," Whereas I don't like to let them slip. So I want all those words out. I don't want to just be miming. And I don't want to look like an idiot on stage. And when I used to teach, I used to be really hot on that, so I would teach teams shows, and I would say, I know, this is hard dancing, but you cannot not sing. I saw you not singing. You have to sing. We can't not sing.. And I do think a lot of people…let Singing slide, because they think visually, people are looking, and they won't focus on listening. And it's like,Oh, no, just because that might be your opinion, that's not everyone's opinion. And that shouldn't, as a performer, we should not be thinking that anyway. And don't care if your mouth is rhubarbing, rhubarbing, rhubarbing. It should be actually saying the lyrics, not just rhubarbing, and it should be. It should be coming out. And that's lack of our preparation and our training if we can't sing to

Commented [CD138]: rehearsal vs. performance

Commented [CD139]: Disciplines as separate

the standard that needs to be sung to be whilst we're dancing to the standard that needs to be danced, if that makes sense.. But yeah, for me personally, going back to the question because I don't feel like it actually answered the question. I guess it would be when I think for me personally, it's a challenging song. For example, something really wordy as well as really hardcore dance, like Supercalifragilistic, or something where it's a, I don't know, a really tricky harmony, a really long note. I feel like Supercalie is a better example, though, because I feel like big songs for me, would end up being. because I don't know, like Defying Gravity, they'd let you stand there and do the last note rather than actually dance, so it doesn't count, in my opinion. So yeah, maybe Supercalie. I don't know if I answered the question very well there.

Christine: You answered the question fine . Totally fine. Just for it has nothing to do with this, just for my own. on the ship. Did you have did you record backing vocals?

P4: So with my first company, they would have backing tracks with vocals on it. Not you, though. No. Not what we do for yeah. So I don't know whether it was past teams and they just kept those recordings or whether they, I don't know, they weren't a lovely company to work. And it would only be certain songs for something like I know, do you hear the people sing? They'd have that, all that but things like, I don't know, we used to do Spice Girls with the five Spice Girls bearing in mind two could barely sing a tune and there would only be three of us, and the two dancers would be expected to do a harmony. They wouldn't then put backing vocals on something like that. But then my other team the other the other company I worked for, which are a much nicer company. But we were called the Silver Sea vocalists. So although we did do a lot of movement and dance, it was no one near as hardcore as when I worked with Peale, but Silver Sea, we would be called the vocalists, so we didn't have anything. But that's when we would have two opera singers, two pops singers and two cross over singers. But we were called there were Voices of Silver Sea, so you can't. You can't put BV's on that. No, There would be obvious, because there's only six of us on stage or eight. Yeah. So yeah.

Christine: Interesting. Okay, so. when you're thinking, I'm going to shunt you down a shoot right now. When you're thinking about when you were aware of singing while dancing and acting. What was your emotional response to that experience? Did you have ever have? And it doesn't have to be that particular experience. And maybe you didn't have an emotional response, but what was happening emotionally at that point for you?

P4: It's interesting. You're talking a lot about performance, and do you want to focus on performance, or do you want to talk would rehearsal experience make any help?

Commented [CD140]: Rehearsal vs. performance

Christine: Yeah, absolutely. Absolutely pivot.

P4: Because, again Rehearsal. I had a I've had a very different experience. So working for Peale, my first company, I'm very loyal. So I very much worked for one company and then another company, pretty much the whole time. The vocal director I worked with the most. I've never had such a stressful experience in my life. I would sit there anxious the whole time. It was not very nice. Um, made me cry. And and it's funny. It became like a running joke at Peale. You're a different person. You're a completely different person to who you are in rehearsals, because as soon as the creative team were gone and we were left to our own devices for six months or eight months, 10 months, however, long I was on. It was like my complete my ugly, anxious, scared, mute version of myself would disappear. and my experience performing would be completely different. And when I then started for Silver Sea, actually, this is very important. So when I got to Peale, bearing in mind, you would already have been given the job, given your contract, you would get there the first day and they would make you almost go through an audition period again. And then that day decide who was going to sing what, for all of the shows. Bearing in mind I might have something like ten shows, five cabarets, the whole bang. You were then, you'd have all 10 of you in the room, and he'd go, "Your harmony is, can we hear it?" I'm sorry, what? Can I hear mine again? And for someone who's not super confident, I've heard three other harmonies. I'm like, "You. And you would be given a little MP3 and you would be expected the whole time in rehearsals when you have a spare moment to be listening, and we had rehearsals every day. I think we'd get one day off a week with Peale. And you were just to be expected to learn it and know it. Whereas, when I worked with Silver Sea, they gave us everything prerecorded a bit like how you went. Prerecorded however many weeks beforehand, so because I'd worked in such a stressful situation for however many years, my first Silver Seas was a dream. I only had four shows in comparison to how I used to learn 10. I'd learned every single harmony. to a T. I went in, and I was like, I know what I'm doing. This is fine. I know what I'm doing. They were like, You're doing great. The musical director was so lovely, so supportive, and the experience was completely different. And I could just relax more. So in that sense, I feel like it really depends on who you're working with as to what your experience with anything, but especially when it's what you're insecure about. So for singing, where I'm the most insecure about singing, the experience with that the musical director in comparison to that musical director. But then pushing that aside, when they're gone, and it's just me, I think it really depends on the song. 'Cause for some of them, I just truly enjoy for others, obviously, it

Commented [CD141]: Creative team uncaring/cruel

Commented [CD142]: Different ways of teaching and learning

Commented [CD143]: Supportive creative teams get better results

draws on an emotion. and I actually enjoy super crazy characters or super emotional songs to those kind of rather than those in-betweenie ones. and I think maybe those in-betweenie ones are where maybe without meaning to or wanting to singing, I won't even be focussing on. Whereas I think it really depends on the song as to how I suddenly focus in. And it is more focussed on the acting, but I can... get a kind of certain emotion with certain songs over and over again. depending on what the song is, if you know what I mean? Again, I've completely digressed I don't know if that's actually.

Christine: What you just said was about the emotion in the song. But I'm very interested in your own personal emotion. You know, in those, which I think you talked about. I mean, you did talk about that rehearsal process and how that made you feel. So, yeah, absolutely.

P4: Yeah. And it, and it's funny how other people's words, especially people that you know are knowledgeable in that profession and you don't feel as knowledgeable in that profession can really, really affect you. So I am much more passionate about musical theatre with that cruise line, I'd have to do pop songs. I really struggle with pop songs and not my vibe. And I'll never forget it was Duffy, Mercy that I had to sing. It's a pointless song. It doesn't. You can't act that song. And I'll never forget in front of all my team that was going to be living with for the next 10 months on a floating tin can, all the creative team and when I say, ooh, costume, lighting, stage managers, cruise director, all of them, then he was like, no, you're meant to look like um, really seduct I was really young, and I was very inexperienced very naive. Was did not, I'm not very confident, sexually wise kind of girl. He's like, yeah, you're meant to be sultry and seductive in that, and you just look like a bunny in the headlights, if I'm honest, when you're singing that song. In front of everyone. And that's the kind of person he was, or we'd have five minutes one on one time, he's like, yeah, just, five minutes, this isn't enough with you. I just need a really long time to sort you out and I just don't have time. And things like that, then go, okay, so I'll just go and try my best on stage now. Thanks for that five minute pep talk. Yeah, that's the kind of thing. So then Mercy, not necessarily vocally challenging song, but now I will always have that thing off. I'm singing, and I know I'm not singing this very well, 'cause someone's told me I'm not singing it very well. I don't particularly enjoy this song, I don't particularly think it suits my voice, and someone's justified my thoughts, but in an even more negative way. So what should be a really simple song that isn't actually my favourite thing to do anyway, it then puts a really negative.. challenging. experience as you're doing it rather than just being at one on stage or whatever. Do you know what I mean? Yeah. As I remember going in to Silver Seas with the new musical director, and I had been given, I Will Survive. Again, pop, not my favourite thing. And I remember saying to her, I've learned it. I don't think it suits my voice, I don't think it's my

Commented [CD144]: Performers affected by creative teams positive or negative

vibe. So I'll do it for you, but if you think Lucia will do it my girl to Lucia will do it better, she probably will, so it's fine if you want to take it off of me. And I sang it, and she's like, "What are you talking about? You're absolutely fine doing it. I'm not giving it to anyone else you're doing it." And just something as simple as that was like, "Oh, maybe I'm just.. in my own head about what I'm capable of, and just because it's not my favourite thing to sing, and it's not my favourite style, doesn't mean I'm not capable of not singing it. And, luckily, that's a much easier song to act. I had a guy that I could tell off and push him out. So it kind of helped a little bit. But yeah, yeah. Yeah? Yeah.

Christine: Yeah. Great. Great. So, I'm just going I'm just checking that it's still running.

P4: Oh, I was going to say, am I taking too long?

Christine: No, no, not at all. Um, I'm just, I'm always nervous about oh, it's just suddenly stop or turn off.

P4: Yeah, it's like,

Christine: So. Do you, personally, have any strategies that you use to coordinate your singing and your acting and you're dancing simultaneously? How do you learn it? How do you perform it? How do you coordinate those?

P4: I mean, I am a true believer in muscle memory. And I truly believe that every performer, including myself, has to feel confident enough in one element, whichever one that is. Well, I'm mainly focussing on dancing and singing here. I think because acting is so within me and my preference and I feel like I can't perform without acting. I don't consider it. And I think a lot of people, for the opposite reason, just because they don't really think about it. So we're focussing on dancing and singing, I do truly believe. You have to be happy to let one go and be just completely in your body. And for me, I do think it actually kind of goes back and forth a little. I've had it before with singing, just before going on stage. I'm like, I don't remember the first line. I don't remember the first line, and if I keep telling myself, what's the first line, I don't remember, I don't remember, oh my goodness, I won't be able to do it. Whereas I have to go, no, no, just stop thinking, and it will just come out. And I did that a lot with lyrics. Not so much actual. The voice and the style of the shape of whatever is coming out, but the lyrics, I did very much have to get it in there so much is muscle memory. And I think the same with dance, unless the dance is really, really complicated in my brain. Um, so that I can then focus on breathing and start singing. Um. I guess, yeah, I know, I guess it depends

Commented [CD145]: Muscle memory

Commented [CD146]: acting within

Commented [CD147]: Trust the muscle memory

song to song. I think if the dance is easy enough for it to be my muscle memory, then I will focus more on the vocal and the breathing. Whereas I think, now that I've done more singing, sometimes singing is a backseat, because I'm not as.. doing as much dance as I used to, so I'm having to think more, or, where am I? What am I doing? Where am I going? What position am I in? But I forgot what I was going to say, I had something in my brain then. Oh, that's annoying. But yeah, I muscle memory is a huge thing. for me, and I do think. Yeah, very song to song, routine to routine as to which one I focus on more. Oh, that was what I was gonna say, is especially when I used to teach as well. I'm a huge believer in trying to marry the two as soon as possible. Some people really want to go, "No, no, no, I have to learn this dance routine. I can't think about singing right now." Whereas, as soon as I'm doing the dance, I'm trying to, even if it's just a little bit, I'm trying to sing. And I'm not focussing on the singing. I'm not putting more priority on the singing, because that's not fair when to the choreographer, whoever we're working with. Same with vocal director, not going to not focus on what the vocal director's saying, because my brains are all over the place with the dance, but I try really hard to marry the two together, because I think if you leave it too long, separate, you giving yourself a bigger challenge, and that's when I think sometimes one tends to drop more than the other. because people are not used to marrying the two together, and I think the sooner you can do it, or at least try, the less it becomes like separate things. Everyone has different opinions on that, but I'm quite a strong believer on that in trying to marry the two together, because otherwise, it becomes a much bigger thing when we were trying to do Whipped Into Shape, that's that was a huge challenge for me, because it's not just letting my muscle memory take control. I had a variable, a prop that could have a mind of its own. when we were learning it, stamina-wise, I'm trying to sing it, and I was in the videos. I'm singing that whole time. I'm like, I need to get this as normal as possible. I cannot get that routine down, then add the singing and it all go to pocks and I'm just shooting my, like beating myself down, going, "You failed! O no! sort of thing. So yeah, I didn't want to get to a confident point to then go again. Yeah. So I'd rather get there and kind of build it up together, sort of thing. That makes sense?

Commented [CD148]: Breathing

Commented [CD149]: Learning choreo and songs simultaneously

Commented [CD150]: Props

Christine: Yeah

P4: we should have had a video. I know, I' don't know if that's going to make sense at all.

Christine: The subject is now using her hands to do a ladder.. Well, you've. You've kind of just touched on this next question a little bit. If those strategies that you use ever take your emotional response into consideration, I think what you just said about. and I'm not talking about acting emotions. I'm talking about P4's. Mental emotions. Yeah, yeah. When you said

you know, just about if I don't do it this way, then it will cause problems. I mean, you know, that's an emotional response. Is there anything else that you can think about?

P4: Yeah, I just, I just think, because having taught people as well, so you see, and I think touching on the acting, I'm quite emotionally aware of performers naturally. I think that's just a natural personal thing. But so I'll see them dance it, and they're like, yes, got that. It was amazing. Look, see, I've done it. And I'm like, that was amazing. Or you'll see them sing it, and they'll sing it beautifully, and then you put it together and it's like "Yeah, but because I was awful. And I, you'll see from your performance, "Yeah, but I could dance it. "Oh, I can sing it." And I'm like, "Yeah, that's great, but you're not being put to just sing it. You're not being employed to just dance it. We need to it together... So I think some people misuse it as an excuse where for me, personally, I already beat myself up enough. So if I did that, it's like, oh, I'm beating myself up at the dance, I' beating myself up, beating myself up. Oh, I got it, got it, got it. Beat myself up up singing, beat myself up and saying, " I got it, got it, got it. Okay. Oh, well, I'm terrible. Welcome back to square one. What was the point of all of that? What was the point of all at that? I'm back to square one? So I... Yeah, I like to try and marry the two. But I do think I'd probably try and get the singing in more. One, I think, because it's an insecurity of mine, and two, because I think. it's easier to go away way and kind of work on that when you don't have a space to dance. Whereas in the dance studio, when you're in situ, it's like, we've only got, you probably only got a certain amount of time, one in this space, too with everybody else around you. So get their opportunity to get the singing in, whilst you can, because working on it on your own, there's only so much that can be done, if that makes sense. Because, yeah, singing wise I find out. I'm I might be able to sing it fantastic on my own but as soon as those other people are singing it different harmonies or someone on my harmony, but they're singing something slightly different. am I wrong? Are they wrong? I don't have the confidence to go, you were out there. You didn't do it right, because I did it right you were doing wrong. I will instead say, oh, was I wrong? You were wrong? We weren't singing the same thing. Yeah. So, yeah, I just think the sooner you can marry, the more important. Yeah, the better. I think.

Commented [CD151]: Emotion: Crises of confidence

Christine: Interesting. Would you mind going back to when you were talking about beating yourself up, beating yourself up, beating yourself up, beating yourself up?

P4: Yes.

Christine: Can you talk about where that comes from? What I mean, what is that? Is that perfectionism? Is that.. I think you mentioned an imposter syndrome before. If you're not comfortable, we don't have to.

P4: No, I know. It's just.. It's getting deep. I've always struggled with confidence. I think it's that thing of. Yeah, confidence is a big thing, obviously. But also, I think going back way back to the beginning, where it was always considered a hobby, and then even when I then said to Mum, I think I'm gonna go study performing us at university. She was like, oh, no, A level, even. She said, okay, you can study performing arts, but I want you to have two academic subjects as well, to fall back on. My parents are not artsy people. So I had to do geography and maths as well as performing arts. And then when I got my performing arts grades, were going to get me into uni. I didn't even need my grade. I was already guaranteed a spot from the performing arts 'cause I knew what grade I was getting. She was like, okay, that's fine. I think because my parents haven't gone to university, they were just like, "Woo, she's going to university, one of very few out of the cousins that are going to university. So, but even then, I remember being in a room and my cousin was studying, I can't remember what she was studying philosophy or something, psychology. Well, I don't know something. And I remember being in a room and them going, oh, yeah, what are you studying? Oh, yeah, performing arts." I'm like, "O can't.. Yeah, that's me!" And I'm confident to sit in his room and talk to you all she's sitting in silence cause she's too shy. That's sure, OK, she's more prestigious. And then I remember when I finished university, I think mum said, oh, well, why don't you what are you going to do now? I was like, I'd like to try and perform." And she said, "Why don't you try for a year, see if you get anywhere, and then reconsider." My mum's it was always about working hard for your money, finance, my mum's finance accountant kind of person. So it was all very much like how were you going to earn enough money to live? And so then when I started getting jobs, there were little jobs because I didn't have an agent or anything. So I got like a little Halloween job and then Panto and then and then I got my first hotel job where I was an actor who could sing. So it was a historical hotel, we would be people that used to live in the hotel. So, like, I would be the lady who owned the house in the 1920s doing a house tour, or I would do we would bring a section of history to life in little mini plays during the day and stuff like that. And then I'd sing in the evenings and things. And I never forget that when I could get my mum to come to stay at the hotel and I did it. We used to do an opening show and I was, what, 21, the girl I was working with, it was something like 28. She was quite a bit older and she was lovely, worked with it was amazing to work with her, learnt so much, because she was that kind of girl that would be like, "Well, shall we do a duet?" And I'd like, I can't let her down, I can't let her down." I've got to step up here." And even then, my mum said, "Oh, yeah, when Heather came out to start singing, I thought, " oh,

Commented [CD152]: Performing arts perceived as a hobby

Commented [CD153]: Other subjects perceived as more prestigious

God, how is Meg gonna sing with this girl?" And then you came out and you actually were good. It was like, "Thanks, Mum." So she was shocked that I could reach the level of this, what she considered was the fabulous. She was a fabulous singer, a fabulous performer. So I think that maybe underlining there and then, obviously auditions can be brutal. You don't always get all the jobs. And then I think I focus a lot more on the negative things that people say, and I don't let soak in the positives that people say. So, yeah. is that kind of..

Commented [CD154]: Parents who don't understand the industry or are unsupportive

Christine: Yeah, thank you. Thank you for that for my tangent. So that is the end of my formal questions. Is there anything else at all you'd like to add? Can you think of anything?

P4: Um. I don't know. Um. I feel like I've talked a lot about dancing and singing matching. You not as much about singing and acting matching. And also people's…I think a lot of people focus a lot on technique and then feeling like, "Oh, I didn't I've sung it better." and oh, I... That was the best time I've the way the best way I sang it and stuff. And I think maybe it's because I'm not trained or because I don't focus so much on the technical stuff vocally, I feel like... singing wise, I'm a lot more consistent in the sense of again, muscle memory, I kind of get myself in a way of singing something. But the actress in me can make it look as if I'm singing It, for the first time. The perfect example is I Dreamed a Dream. Love that song. But there's a certain lyric set a little section that obviously triggers me emotionally every single time, and I can make it look as if I'm choking up for the first time in the moment, every single time. And it took me a while to work out how to then be able to sing safely afterwards, because sometimes it would then make my voice feel a little bit unuseable or I'd get like runny nose or whatever. But yeah, I don't know if that's something interesting to into into the mix. But yeah, so I think that's where acting wise 'cause a lot of people feel like, oh, it just see seeing how I feel in the moment, or I'm not feeling 100% today. I'm in a weird headspace. I feel like I can very much go into the zone of the character, but keep it consistent in the sense of acting wise, if that makes sense. Yeah.

Commented [CD155]: Acting through song

Christine: Yep. That's great. That is absolutely great. Super. I'm gonna stop this. While we're still on the recording, thank you very much. thank you. That's good. Absolutely terrific. Thank you.

P5

9
00:01:20.530 --> 00:01:23.370
Christine Descher: I will just start with the 1st question, okay, okay.

10
00:01:24.020 --> 00:01:26.170
Christine Descher: In the world of musical theatre.

11
00:01:26.440 --> 00:01:38.639
Christine Descher: How would you describe yourself, for example, singer, actor, dancer, dancer, singer, actor, etc. So that thing that they ask you in auditions to rank yourself.

12
00:01:39.125 --> 00:01:43.009
P5: I would say I'm definitely an actor first.

13
00:01:47.300 --> 00:01:53.459
P5: Oh, I would probably say actor, dancer, singer.

Commented [CD156]: Actor dancer singer

14
00:01:53.850 --> 00:01:57.649
P5: But actually, as I've got a little older.

15
00:01:59.530 --> 00:02:06.119
P5: I have kept up with the dance training less, and but have kept up with the singing training.

16
00:02:09.000 --> 00:02:16.099
P5: Yeah, I know. I probably would still, say, actor, singer, dance actor, dancer, singer. Okay? Yeah.

17
00:02:16.290 --> 00:02:18.829
Christine Descher: And why do you use that description.

18
00:02:22.320 --> 00:02:31.570
P5: So I started in the world of performing. I started with dance lessons. That's that's what I did. That's what I

19
00:02:32.302 --> 00:02:34.960
P5: that was where my interest lay.

20
00:02:36.057 --> 00:02:47.490
P5: But I didn't start until I was about 11 or 12 and so I'd kind of

21
00:02:48.360 --> 00:02:53.980
P5: not necessarily missed out on getting a proper technical base

Commented [CD157]: Need to start young to be a dancer

22
00:02:56.080 --> 00:03:04.432
P5: but because I came to it late, I didn't have necessary flexibility or

23
00:03:07.670 --> 00:03:28.310
P5: yeah, I guess that kind of technical understanding. And also when I 1st started, I wasn't bothered. I you know I was happy doing my modern class once a week. My teacher kept trying to get me to go to ballet classes, you know. It'd be really good for your technique and stuff like that. But I just did it for fun, really, and that's that's what it was.

24
00:03:29.725 --> 00:03:34.650
P5: Then I started studying drama at school.

25
00:03:36.770 --> 00:03:37.860
P5: And

26
00:03:39.190 --> 00:03:47.249
P5: it sort of it became clear to me quite quickly. Once I started thinking it might be something that I wanted to do.

27
00:03:47.997 --> 00:03:54.200
P5: That I was very much able to dance, but I was never gonna be

28
00:03:54.410 --> 00:04:03.550
P5: in the dance bracket, the way that I have always explained it to other people, and the way I explain it to students as well is.

29
00:04:04.020 --> 00:04:05.900
P5: If I were in a room.

30
00:04:06.140 --> 00:04:08.000
P5: Full of other dancers.

31
00:04:09.030 --> 00:04:11.910
P5: Most of that room would be better than I am.

32
00:04:12.210 --> 00:04:19.719
P5: If I was in a room full of other actors, I would feel more confident that I'm in the higher end

33
00:04:20.480 --> 00:04:22.660

P5: of the room. Basically.

34
00:04:25.470 --> 00:04:30.169
P5: oh, is it still record? Yeah. Yeah. Sorry I I got a noise. I was just making sure that it had.

35
00:04:30.170 --> 00:04:33.180
Christine Descher: Yeah, I didn't know if that was me or.

36
00:04:33.710 --> 00:04:40.282
P5: Singing wise. I didn't come to singing until really late.

37
00:04:41.360 --> 00:04:44.550
P5: I kind of went through school, and

38
00:04:45.530 --> 00:04:50.560
P5: I have realized in hindsight that the teacher that I had was

40
00:04:55.050 --> 00:04:59.016
P5: She never said it in so many words, but she basically told me that I couldn't sing

Commented [CD158]: Cruel teacher

Commented [CD159]: Singing started 'late'

41
00:04:59.510 --> 00:05:05.519
P5: There was an expectation on all of the performing arts students that they would go. They would be part of the choir

42
00:05:05.974 --> 00:05:10.380
P5: and she used to say to me, Oh, don't worry you. You don't need to join the choir

43
00:05:10.898 --> 00:05:15.841

P5: and so for a long time I just thought it was something that I couldn't do

44
00:05:16.830 --> 00:05:21.200
P5: And then I did a I went to an audition.

45
00:05:21.480 --> 00:05:25.850
P5: and they said to me in the audition, Do you sing? And I said no.

46
00:05:26.270 --> 00:05:31.060
P5: and they said, Could you just sing happy birthday for us, and I said, no

47
00:05:31.855 --> 00:05:36.030
P5: like I wasn't. I had no

48
00:05:36.410 --> 00:05:39.960
P5: no confidence in my voice or anything like that.

49
00:05:40.900 --> 00:05:48.210
P5: And so it wasn't until I was about how old was I? I think I was 20. I was 20 when I 1st sang in a show

50
00:05:49.423 --> 00:05:50.830
P5: and then.

51
00:05:51.210 --> 00:05:58.059
P5: even then I was kind of I was just learning how to get through from beginning to end.

52
00:05:59.930 --> 00:06:09.540

P5: It was still in my head. Was I in my head. I had been cast because I could act my way through a song rather than sing my way through a song.

Commented [CD160]: Acting through song instead of 'singing'

53
00:06:10.270 --> 00:06:17.019
P5: and then, when I was, I think I was about 25. I met a man

54
00:06:17.200 --> 00:06:23.960
P5: that came on to a show as a vocal coach, and I spent 1, 45 min session with him.

55
00:06:24.210 --> 00:06:29.289
P5: and just the way that he spoke and the way that he taught I was like.

56
00:06:29.600 --> 00:06:33.820
P5: oh, actually, I can do this. It it kind of.

Commented [CD161]: Style of teaching can resonate (or not)

Commented [CD162]: Supportive coach = positive impact

57
00:06:34.320 --> 00:06:42.929
P5: I just found the right person, and it all clicked into place. But again I put that one last because I kind of I came to it later. And it

58
00:06:43.580 --> 00:06:49.479
P5: I think there's a lot of residual under confidence.

Commented [CD163]: lack of confidence

59
00:06:50.361 --> 00:06:54.137
P5: From experiences that I've had in the past.

60
00:06:54.770 --> 00:06:58.209
P5: but it's the I think it's the one I have to work hardest at.

61

00:07:00.650 --> 00:07:05.819
P5: And yeah, it's just the one I came to latest. So that's yeah.

62
00:07:06.060 --> 00:07:08.519
P5: It's probably a bit of a long-winded answer. But there we go.

64
00:07:09.770 --> 00:07:11.929
Christine Descher: I love that answer. It's a great answer.

65
00:07:12.640 --> 00:07:21.339
Christine Descher: 1st of all, just as an aside, I'm sorry that happened to you with your school teacher and singing. That's just it happens a lot, and it's.

66
00:07:21.340 --> 00:07:22.100
P5: Yeah.

67
00:07:22.100 --> 00:07:23.090
Christine Descher: Shocking!

68
00:07:23.090 --> 00:07:23.710
P5: Yeah.

69
00:07:23.710 --> 00:07:28.519
Christine Descher: I mean being, you know, in teaching children.

70
00:07:28.520 --> 00:07:29.170
P5: Yes.

71

00:07:30.000 --> 00:07:35.869
Christine Descher: Can you imagine? I can't imagine. I can imagine saying you have to work harder.

72
00:07:35.870 --> 00:07:37.400
P5: Yeah, yeah, absolutely.

73
00:07:37.400 --> 00:07:47.349
Christine Descher: Or you. You don't know how to sing, but the you know, here's how to do it. Let me help you learn, but not like. Don't worry. You can't sing.

74
00:07:47.350 --> 00:07:50.330
P5: Don't worry, don't come to the choir. We don't need you in the choir.

75
00:07:50.690 --> 00:07:54.059
Christine Descher: Yeah. Well, I'm glad that I'm glad you found that other guy. That's great.

76
00:07:54.060 --> 00:07:55.270
P5: Yeah, yeah.

77
00:07:55.640 --> 00:08:05.749
Christine Descher: Okay, so can you describe your overall experience of performing as a triple threat.

78
00:08:07.734 --> 00:08:11.240
P5: My goodness, what a big question!

79
00:08:19.270 --> 00:08:24.500
P5: So I think, although I'm a triple threat.

80
00:08:26.240 --> 00:08:34.199
P5: it sounds very arrogant when you say it out loud, although I'm a triple threat. I would say that kind of acting is

Commented [CD164]: acting as foundation

81
00:08:35.400 --> 00:08:42.229
P5: the overriding thing that I use to approach any of the disciplines.

82
00:08:43.695 --> 00:08:47.930
P5: So you know, with dance, there's

83
00:08:48.710 --> 00:08:54.950
P5: there are skills that you need, such as picking up Choreo, remembering Choreo

84
00:08:55.610 --> 00:09:02.850
P5: knowing where your placement is, etc. ctc. But actually, to make it come to life, you need to be

85
00:09:03.310 --> 00:09:06.640
P5: acting your way through it, and

Commented [CD165]: acting through dance

86
00:09:07.990 --> 00:09:14.590
P5: where I, where I have sort of technical drawbacks.

87
00:09:15.100 --> 00:09:21.589
P5: As long as this is working up here, you can kind of cover a multitude of sins, basically (gestures to face).

88

00:09:22.960 --> 00:09:28.206
P5: and I would say the same with singing. It's

89
00:09:32.850 --> 00:09:38.999
P5: often the way that I kind of employ technique comes from

90
00:09:39.780 --> 00:09:44.619
P5: well, actually, how is this character feeling? And why are they singing this? And

91
00:09:44.750 --> 00:09:49.570
P5: I find when I concentrate too much on technique.

92
00:09:50.550 --> 00:09:53.220
P5: Everything seizes up. And I just

93
00:09:53.370 --> 00:10:00.604
P5: you know, I go. Oh, okay. Whereas actually, I need to be free and thinking about it.

94
00:10:01.520 --> 00:10:06.393
P5: so I think that's kind of the way that I approach things.

Commented [CD166]: Focus on technique causes tension

Commented [CD167]: Acting through song

95
00:10:08.010 --> 00:10:13.139
P5: singing and dancing at the same time is a whole different ball game.

96
00:10:15.630 --> 00:10:27.130
P5: And I've only there has only been one job that I've kind of had to do it really intensively on, because I think most directors slash choreographers realize

97

00:10:27.380 --> 00:10:29.150
P5: that it's just

98
00:10:29.670 --> 00:10:37.550
P5: yeah. Someone said to me once, dancing and singing at the same time is trying to get the body to do 2 completely different things at once.

99
00:10:37.660 --> 00:10:41.610
P5: because singing is all on the out breath, and dancing is all about the in breath.

Commented [CD168]: Breathing

100
00:10:43.710 --> 00:10:45.709
P5: And unless you've

101
00:10:47.690 --> 00:10:53.389
P5: I mean, not that I've had experience with this, but I think if you had a choreographer that really sort of knew and understood.

102
00:10:53.560 --> 00:11:00.190
P5: they could probably time those in breath moments to match up with the in breath, in singing and such like. But, as I say.

Commented [CD169]: Creative team separated and siloed

103
00:11:00.637 --> 00:11:07.949
P5: I've not really had a lot of experience, and that might just be me living in a fantasy world. But there was a

104
00:11:08.140 --> 00:11:14.299
P5: there was a Theatre in Education tour that I did and I arrived on the 1st day, and we learned this

105

00:11:14.420 --> 00:11:15.930
P5: very

106
00:11:16.560 --> 00:11:22.410
P5: labour, intensive dance routine. And then they sort of went, oh, yeah, and you're singing it at the same time.

107
00:11:23.210 --> 00:11:30.940
P5: And it was. To begin with, it was almost impossible, and I went to a friend who is also a vocal coach, and I said.

108
00:11:31.130 --> 00:11:37.140
P5: How, what's the what's you know. What do I need to look at here?

109
00:11:38.740 --> 00:11:43.809
P5: And she said, I'm going to be honest with you. It's it's stamina. You've just got to

Commented [CD170]: Stamina

110
00:11:43.970 --> 00:11:46.659
P5: do it and get used to it. Basically.

111
00:11:49.500 --> 00:11:55.540
P5: But yeah, in terms of the experience of doing it, I think I approach it from.

112
00:11:58.620 --> 00:12:03.099
P5: I think my knowledge of one discipline informs all the disciplines.

Commented [CD171]: Knowledge of one informs all

113
00:12:04.370 --> 00:12:04.980
Christine Descher: Yeah.

114
00:12:05.180 --> 00:12:06.150
Christine Descher: Great.

115
00:12:06.790 --> 00:12:12.820
Christine Descher: Well, the next question you've touched on, but maybe we can go a little bit deeper.

116
00:12:13.102 --> 00:12:13.950
P5: Yeah. No worries.

117
00:12:13.950 --> 00:12:17.869
Christine Descher: So can you describe a specific situation

118
00:12:18.060 --> 00:12:21.760
Christine Descher: where your attention was drawn to the act of singing

119
00:12:22.130 --> 00:12:27.169
Christine Descher: while performing or rehearsing a triple threat role or number?

120
00:12:27.740 --> 00:12:34.020
P5: Yes, I can actually. So I don't know if you know this, actually. But I'm about to play Edna in Hairspray.

121
00:12:34.220 --> 00:12:34.990
Christine Descher: No.

122
00:12:34.990 --> 00:12:36.189
P5: Yeah, yeah. Yeah.

123
00:12:37.540 --> 00:12:38.619
P5: I

124
00:12:39.262 --> 00:12:47.730
P5: with at the other place I teach PPA in Canterbury. So I'm co-directing it with the kids. And then I'm also Edna. And

125
00:12:48.200 --> 00:12:53.710
P5: we were talking in one of the rehearsals about You Can't Stop The Beat, because.

126
00:12:53.870 --> 00:13:03.009
P5: as a number that is just singing, it alone is insane because there's no space to breathe.

127
00:13:03.120 --> 00:13:04.650
P5: And I

128
00:13:06.790 --> 00:13:15.060
P5: I had been thinking about it, might like, I've been trying to, even before any vocal coaching on it, just trying to do it, seeing what my breath capacity is.

Commented [CD172]: Breathing

129
00:13:15.210 --> 00:13:21.659
P5: seeing how on earth I'm gonna approach it.

130
00:13:23.410 --> 00:13:28.009
P5: And we got the Tracy's in the recalls to do part of You Can't Stop the Beat.

131
00:13:29.097 --> 00:13:34.829

P5: And I was talking with them and said, and they were saying, I just don't. I can't

132
00:13:34.990 --> 00:13:40.030
P5: get my breath to do that. And I said, But okay, why are you singing it?

133
00:13:41.420 --> 00:13:51.569
P5: And they said, Well, it's a musical, and I was like? No, no, no, but in terms of the way the show is written, why does the song happen at that point? And why is the song written

134
00:13:52.080 --> 00:13:53.390
P5: that way.

135
00:13:54.540 --> 00:14:01.219
P5: and they sort of stared at me blankly, as they often do, and I said, Well, you're on a live TV broadcast.

136
00:14:01.770 --> 00:14:03.120
P5: At any moment

137
00:14:03.380 --> 00:14:10.989
P5: you could get switched off at any moment they could cut the broadcast. And so you need to say all of the things that you've got to say

138
00:14:11.280 --> 00:14:15.099
P5: as quickly as possible to make sure that that doesn't happen.

139
00:14:15.680 --> 00:14:20.319
P5: And it was only when I said it to them that in my brain I went.

140
00:14:20.880 --> 00:14:27.030
P5: Oh, yeah, that's why I'm singing it as well. And as soon as I stopped thinking about

Commented [CD173]: Deep understanding of the character informs the singing/dancing

Commented [CD174]: Acting through song - motivation

141
00:14:27.850 --> 00:14:31.990
P5: oh, you need to take this much breath in in order to do this and started going.

142
00:14:32.350 --> 00:14:33.969
P5: But why are you singing it?

143
00:14:34.330 --> 00:14:37.279
P5: It started to fall into place a little bit more for me.

144
00:14:37.460 --> 00:14:38.140
Christine Descher: Yeah.

145
00:14:38.370 --> 00:14:38.970
P5: Yeah.

146
00:14:39.470 --> 00:14:44.800
Christine Descher: That's that's a great example, because that song is mad.

147
00:14:44.800 --> 00:14:46.379
P5: Yeah, yeah, absolutely.

148
00:14:46.940 --> 00:14:50.730
Christine Descher: We did that the 1st year that I was in Curtain Up.

149

00:14:50.730 --> 00:14:51.540
P5: Oh, yeah.

150
00:14:52.020 --> 00:14:57.569
Christine Descher: And it almost killed me. It was our finale. And it it just about killed me.

151
00:14:58.600 --> 00:15:06.370
Christine Descher: Yeah. So I feel that. That. Yeah, that's that's a terrific example.

152
00:15:07.570 --> 00:15:14.879
Christine Descher: So now I want to ask you about your emotional response to that experience.

153
00:15:15.160 --> 00:15:16.370
P5: Okay.

154
00:15:16.370 --> 00:15:20.240
Christine Descher: I'm I'm I'm I'm putting you in a lane right now, specifically.

155
00:15:20.240 --> 00:15:20.640
P5: Yeah.

156
00:15:20.640 --> 00:15:32.750
Christine Descher: Yeah, I am talking not about your character's emotional response, but I'm talking about P5's emotional response to that experience of

157
00:15:33.520 --> 00:15:44.009
Christine Descher: singing. You know the the becoming aware aware of the singing, or it doesn't have to be that one any any you know any example is fine.

158
00:15:50.730 --> 00:15:54.979
P5: I. The thing, I think when I initially

159
00:15:55.800 --> 00:16:07.450
P5: start to sing, my body's response is to it is to tense.

Commented [CD175]: Awareness of tension

Commented [CD176]: Tension as a response to singing

160
00:16:08.345 --> 00:16:13.170
P5: It's I have got much better. It doesn't.

161
00:16:14.080 --> 00:16:21.580
P5: I think. I reached a point where I kind of realized that it was okay to not be perfect at it all the time.

162
00:16:23.070 --> 00:16:28.150
P5: But I think for a long time I was like, Oh, God, right! I've got to sing now. I've got to get

163
00:16:28.390 --> 00:16:33.030
P5: got to get the pitch right. I've got to get the breathing right. I've got to. There are so many different things

164
00:16:34.070 --> 00:16:35.939
P5: that need to align.

165
00:16:36.190 --> 00:16:37.230
P5: And

166
00:16:38.620 --> 00:16:45.320

P5: I think over time. What I've learned is that even for the people at the top of their game sometimes that isn't going to happen.

167
00:16:45.963 --> 00:16:54.210
P5: I went to see Titanique a couple of weeks ago, and there was an understudy on, and she cracked in one of the numbers.

168
00:16:54.430 --> 00:16:59.880
P5: and she did it, and she carried on, and it was fine. It just it just happens.

169
00:17:03.240 --> 00:17:13.420
P5: I think. Going back a few years I played Uznavi in In The Heights. And the 1st time you hear some of those raps? You kind of go?

170
00:17:14.170 --> 00:17:17.329
P5: Well, it's never gonna happen. It's you know.

171
00:17:20.599 --> 00:17:27.290
P5: And so yeah, my kind of emotional response to it was anxiety and just

Commented [CD177]: Anxiety to specific roles/characters

172
00:17:28.240 --> 00:17:31.130
P5: oh, God! How am I? Gonna you know? How am I gonna do this?

173
00:17:34.030 --> 00:17:36.599
P5: And then so I kind of

174
00:17:36.830 --> 00:17:42.200
P5: took it to my acting brain and went, well. The 1st thing you have to do is learn the text like you're not. Gonna

175
00:17:42.390 --> 00:17:47.170
P5: you're not going to be able to do it until you actually know what you're saying and why you're saying it.

176
00:17:49.820 --> 00:17:57.739
P5: And then for me, it's it's just practice. It's just practice over and over and over and over again, until

Commented [CD178]: Drill

177
00:18:00.080 --> 00:18:05.129
P5: even at the point, even if something does go wrong.

178
00:18:05.520 --> 00:18:07.279
P5: you can get back from it.

Commented [CD179]: Getting back on track when error occurs

179
00:18:07.710 --> 00:18:09.220
P5: I like

180
00:18:10.860 --> 00:18:20.279
P5: I would love to be able to say that I strive for perfection. I think we all strive for perfection, but I think a more realistic view of it is to

181
00:18:20.620 --> 00:18:27.420
P5: know that you can get yourself out of a hole if it does go wrong rather than go, it has to be perfect every single time.

182
00:18:29.910 --> 00:18:31.740
P5: And I kind of use.

183
00:18:33.170 --> 00:18:43.069
P5: Well, this is really weird. I've never said this out loud before I use jump on points, so I make sure that if something goes wrong. I I've identified the places where I can jump back on the train.

184
00:18:43.400 --> 00:18:48.764
P5: so if I miss a couple of lines I can go, and we jump back on here.

185
00:18:50.220 --> 00:18:55.119
P5: which, yeah, I find helps and is often quite

186
00:18:55.680 --> 00:19:00.320
P5: ultimately often ends up being linked to the technique because it's at the moment that you take your breaths

187
00:19:00.710 --> 00:19:11.769
P5: that you can go. I can jump back on here with a breath. So yeah, I would say, the emotional response to singing is anxiety. But

188
00:19:12.340 --> 00:19:18.779
P5: yeah, I've kind of found ways to almost retrained my brain

189
00:19:19.000 --> 00:19:23.119
P5: into kind of having a more healthy relationship with it. I think.

190
00:19:23.680 --> 00:19:26.940
Christine Descher: Yeah. And would you say that those jump on points.

191

Commented [CD180]: Jump on points

Commented [CD181]: Mindfulness

00:19:27.080 --> 00:19:27.670
P5: Yeah.

192
00:19:28.040 --> 00:19:36.700
Christine Descher: Are alleviate the anxiety at all, or are a kind of a stop gap, you know, will help.

193
00:19:36.900 --> 00:19:39.810
P5: Yeah, I think it's just knowing that.

194
00:19:40.580 --> 00:19:52.279
P5: I mean, I'm very much someone that likes to be prepared and likes to know what is coming, and have done all my prep work, and I think just having in my head the knowledge

195
00:19:52.820 --> 00:19:56.250
P5: that I have a way back in

196
00:19:56.910 --> 00:20:05.940
P5: helps me hugely. Whether or not I ever use them. It's just, mentally speaking, it's good to know that I can

197
00:20:07.470 --> 00:20:08.760
P5: just jump back on.

198
00:20:09.500 --> 00:20:15.859
Christine Descher: Yeah, well, what you just said. They're mentally speaking, you know, it's that it's that brain thing. And.

199
00:20:15.860 --> 00:20:17.120

P5: Yeah.

200
00:20:17.120 --> 00:20:20.119
Christine Descher: And there's a lot of

201
00:20:21.470 --> 00:20:27.889
Christine Descher: in the very small amount of research that has been done in musical theatre. And it's growing all the time, because

202
00:20:27.890 --> 00:20:32.509
Christine Descher: that's right, be seen as something more more legitimate art form.

203
00:20:33.610 --> 00:20:41.400
Christine Descher: But there's a lot about the physicality, and there's a lot. There's some mental stuff.

204
00:20:41.690 --> 00:20:53.869
Christine Descher: There's papers about perfectionism. There's papers about the X factor, but there's very little about our experiences and our emotional lives.

205
00:20:55.020 --> 00:20:59.160
Christine Descher: It, has I I it's what I'm trying to get to.

206
00:20:59.450 --> 00:21:00.000
P5: Yeah.

207
00:21:00.000 --> 00:21:06.219
Christine Descher: And this is teeny tiny. This is a little tiny paper. It's only 6,000 words, but it's a start.

208
00:21:06.220 --> 00:21:08.019
P5: It's a start. Yeah, absolutely.

209
00:21:08.020 --> 00:21:08.806
Christine Descher: Alright. Yeah.

210
00:21:09.450 --> 00:21:18.100
Christine Descher: So the next question and I would say that your jumping on points are

211
00:21:18.310 --> 00:21:30.169
Christine Descher: one thing. But what strategies do you use to coordinate the singing and the acting and the dancing at the same time. How do you do it?

212
00:21:38.040 --> 00:21:38.745
P5: hmm!

213
00:21:41.800 --> 00:21:48.310
P5: I think it's I mean, I think it's sort of things that I've already kind of touched on. So with the singing

214
00:21:49.120 --> 00:21:54.529
P5: for me. A lot comes from the emotion behind the song, and so

215
00:22:00.740 --> 00:22:05.104
P5: I think in performing there is a lot of

216
00:22:07.320 --> 00:22:18.789

P5: tricking our own brains. So if you look at that from an acting point of view, you are tricking your brain into believing that you are playing the role of another person.

Commented [CD182]: Acting through song is brain trickery

217
00:22:19.040 --> 00:22:29.160
P5: Ultimately, it's always just you stood on the stage. But you kind of have these little tricks to go. No, you you need to show this feeling now, and you need to show that feeling now.

218
00:22:31.830 --> 00:22:39.110
P5: And like again with dance. There are little tricks that you kind of. Tell yourself.

219
00:22:39.440 --> 00:22:40.530
P5: You know

220
00:22:41.360 --> 00:22:49.729
P5: you can't get your leg as high as everybody else's, so you just have to bend your knee a little bit, so it looks like your leg goes a little bit higher and

Commented [CD183]: workarounds for shortcomings

221
00:22:54.080 --> 00:22:56.610
P5: Similarly with singing, I think

222
00:22:57.600 --> 00:23:07.749
P5: for me, certainly there is so much psychology to singing, and it's it stems from the fact that I was told that I couldn't, I think. And so

223
00:23:08.160 --> 00:23:10.320
P5: not only am I

224
00:23:11.490 --> 00:23:18.440

P5: kind of employing little tricks to get myself to notes, and holding my breath a little bit longer, but I'm also having to

225
00:23:19.270 --> 00:23:20.920
P5: constantly.

226
00:23:21.540 --> 00:23:26.409
P5: I don't know if trick is the the right word, but I'm having to constantly

227
00:23:27.132 --> 00:23:30.210
P5: remind my own brain that I can do it

228
00:23:33.120 --> 00:23:36.319
P5: And I think, probably in terms of

229
00:23:37.960 --> 00:23:45.640
P5: everything happening together. It's about identifying places where the kind of tricks can overlap.

230
00:23:46.090 --> 00:23:52.470
P5: or whether the kind of psychology of it has things in common.

231
00:23:52.780 --> 00:23:56.050
P5: So if you're doing like

232
00:23:59.720 --> 00:24:06.819
P5: it's not something I've sung personally, but the end of as long As Long As He Needs Me where she does. Those big, long notes.

233
00:24:11.340 --> 00:24:16.870
P5: I know for me it would sound very different if I just did the note

234
00:24:17.070 --> 00:24:22.890
P5: than if I went. Well, what's she feeling? And what's she letting out here, and kind of the anguish

235
00:24:23.330 --> 00:24:25.369
P5: and the emotion of it

236
00:24:25.970 --> 00:24:34.232
P5: It helps me to approach the note, I guess, is what I'm trying to say

Commented [CD184]: Acting through song

237
00:24:35.410 --> 00:24:44.529
P5: and so kind of what's going on mentally is, I'm kind of going well.

238
00:24:44.690 --> 00:25:00.690
P5: she's feeling all of these emotions, and it's just it's just. It's a shout. Obviously you don't want it to sound like a shout. But this is just a it's not a big note. It's not a big note, it's just a big emotional outburst.

239
00:25:03.400 --> 00:25:11.239
P5: And I think that way of making big thing things seem smaller

240
00:25:12.140 --> 00:25:15.140
P5: and being able to relate them

241
00:25:16.150 --> 00:25:20.375

P5: to life and lived experiences is

242
00:25:21.870 --> 00:25:25.679
P5: is probably one of the things that yeah, I do to kind of help

243
00:25:26.600 --> 00:25:34.619
P5: combine them all. It's as I'm talking about it. I'm kind of going. Oh, yeah, it's really interesting, actually, isn't it? Because

244
00:25:34.880 --> 00:25:42.500
P5: because I I like, I do do all of these things. And there's I think that

245
00:25:43.560 --> 00:25:46.080
P5: it's very important to

246
00:25:47.760 --> 00:25:54.930
P5: know your technique in order to make sure that you're doing things correctly like you're not damaging yourself on the inside.

247
00:25:55.350 --> 00:25:58.960
P5: But there's also, there's just so much psychology

Commented [CD185]: Physiology and psychology

248
00:25:59.170 --> 00:26:05.739
P5: behind how you're using the technique and even sometimes

249
00:26:07.380 --> 00:26:12.416
P5: tricking yourself into forgetting the technique. So everything's just relaxed.

250

00:26:15.400 --> 00:26:19.050
P5: and like, as I've said, like singing has been a bit of a journey for me.

251
00:26:19.522 --> 00:26:24.029
P5: But over the last few years I have managed to just kind of go

252
00:26:24.410 --> 00:26:28.250
P5: just sing it like just just do it.

253
00:26:28.360 --> 00:26:39.229
P5: And that kind of that comes through a lot of pantomime work where it's not necessarily doesn't have to be the nicest, prettiest, most legitimate singing it's ever going to be.

254
00:26:39.910 --> 00:26:48.500
P5: but I used to get so in my own head about it, and as soon as I just kind of went. Just just go out there and sing it, and it'll sound like what it sounds like.

255
00:26:49.580 --> 00:26:51.930
P5: And actually it tends to sound better.

256
00:26:52.090 --> 00:26:58.139
P5: Then, if I go, this has got to sound perfect. You've got to do XYZ blah, blah.

257
00:26:58.940 --> 00:27:01.598
P5: yeah, there's a lot to be said for just doing it.

258
00:27:03.280 --> 00:27:03.950
Christine Descher: Yeah.

259
00:27:03.950 --> 00:27:04.490
P5: Yeah.

260
00:27:04.860 --> 00:27:06.780
Christine Descher: And the acting helps, too, which you've.

261
00:27:06.780 --> 00:27:08.910
P5: Yes. Yeah, yeah, definitely.

262
00:27:09.800 --> 00:27:16.190
Christine Descher: Are there any strategies that you use? When then you throw the dancing and the singing together in the mix.

263
00:27:22.810 --> 00:27:26.270
P5: I suppose it goes back to what I was saying earlier about it's

264
00:27:27.880 --> 00:27:31.769
P5: it's a question of stamina, I think sometimes.

Commented [CD186]: Stamina

265
00:27:32.250 --> 00:27:39.780
P5: even if you're not necessarily doing them at the same time to do a dance break, and then go straight back into singing something.

266
00:27:40.685 --> 00:27:45.800
P5: I think it's finding those moments where you can.

267
00:27:51.872 --> 00:28:00.830

P5: Finding the moments where you can take breath, and I don't necessarily mean the moments where you

268
00:28:01.000 --> 00:28:02.900
P5: stop dancing.

269
00:28:04.400 --> 00:28:15.030
P5: but possibly there are parts of the dance that are going to be slightly less labour intensive. And you can go. Okay. I can just relax my brain here and just have a think about what's coming up.

270
00:28:17.470 --> 00:28:21.030
P5: I think it's once you have rehearsed and rehearsed something

271
00:28:21.150 --> 00:28:23.400
P5: to the point that you're comfortable with it.

272
00:28:24.420 --> 00:28:32.369
P5: I think it. I mean, it goes without saying it all comes a little bit more naturally than anyway. But

273
00:28:33.340 --> 00:28:35.620
P5: yeah, I think being able to.

274
00:28:37.290 --> 00:28:41.690
P5: I think mentally being able to look ahead and go. Oh, yeah, this is coming up.

275
00:28:43.720 --> 00:28:48.860

P5: you might want to pull back on that turn a little bit because you're gonna have to, you know.

Commented [CD187]: Specificty of technique as preparation

276
00:28:51.600 --> 00:28:55.570
P5: and I think I think with all dance.

277
00:28:56.290 --> 00:29:01.719
P5: you're never going to dance it perfect every time it's the same with singing. It's the same as acting.

278
00:29:02.370 --> 00:29:05.199
P5: and it is kind of about being able to go.

279
00:29:07.230 --> 00:29:14.250
P5: Well, pull back here so that you can do this. And also, I think sometimes if you're singing and dancing at the same time.

280
00:29:14.570 --> 00:29:21.440
P5: it's about being able to identify which one is more important at that moment in time.

281
00:29:21.570 --> 00:29:25.280
P5: So is it more important that the audience hears this line of

282
00:29:25.460 --> 00:29:30.040
P5: lyric? Or is it more important that they get to see me do my massive kick?

283
00:29:30.768 --> 00:29:36.590
P5: And that doesn't mean you stop doing one or the other, but it's about

284
00:29:37.480 --> 00:29:44.649
P5: navigating your brain to the place that needs the most energy and attention.

285
00:29:45.430 --> 00:29:54.123
Christine Descher: Yeah, yeah, okay, that's great. And now here I am again with with, you know, going down that

286
00:29:56.330 --> 00:29:59.390
Christine Descher: The emotional response mode.

287
00:30:00.080 --> 00:30:09.940
Christine Descher: So do you do these strategies that you use that you've just described to me ever take your emotional responses into consideration

288
00:30:10.650 --> 00:30:15.120
Christine Descher: and your not this character, but your personal responses.

289
00:30:19.890 --> 00:30:30.059
P5: I think so. I would say that the techniques that I use exist because of emotional response.

Commented [CD188]: Strategies as result of emotional response.

290
00:30:31.228 --> 00:30:42.750
P5: Because I need to find a way to solve things and and need to make things happen. So I would say they consider my emotional response in as much as they are a solution.

291
00:30:43.080 --> 00:30:46.039
P5: but not necessarily a solution. But they are

292

00:30:48.750 --> 00:30:55.189
P5: they are a response. They're a response to an emotional response.

293
00:30:55.190 --> 00:30:56.060
Christine Descher: Hmm.

294
00:30:56.060 --> 00:31:02.660
P5: Rather than them getting their own emotional response. I think I think

295
00:31:03.570 --> 00:31:06.700
P5: my emotional response to the technique

296
00:31:07.070 --> 00:31:14.010
P5: happens whilst I'm working out what the technique is because.

297
00:31:15.010 --> 00:31:31.339
P5: you know, I might go down a path of when you need to take a massive breath here, and then I'll take the massive breath there and go. Oh, oh, no, I feel a bit disorientated now. So we need to adapt that. So I think that yeah, the techniques for me develop as a result of emotion

298
00:31:31.490 --> 00:31:35.630
P5: rather than necessarily pulling in other responses.

299
00:31:35.630 --> 00:31:38.847
Christine Descher: Yeah, yeah, that makes complete sense to me.

300
00:31:40.367 --> 00:31:43.779
Christine Descher: That is my last formal question. But.

301
00:31:43.780 --> 00:31:44.240
P5: Okay.

302
00:31:44.240 --> 00:31:50.180
Christine Descher: Is there anything else at all that you would like to add, or that you didn't think of before, or.

303
00:31:52.815 --> 00:31:54.170
P5: Oh.

304
00:31:56.060 --> 00:31:58.780
Christine Descher: Yeah. Free. Free. Time.

305
00:31:59.210 --> 00:32:00.850
P5: Free time.

306
00:32:05.120 --> 00:32:07.809
P5: There is nothing that springs to mind.

307
00:32:07.970 --> 00:32:08.530
Christine Descher: Okay.

308
00:32:14.230 --> 00:32:16.269
P5: Yeah, no, I don't think there is.

309
00:32:16.270 --> 00:32:17.222
Christine Descher: No, that's fine.

310
00:32:17.540 --> 00:32:21.490
P5: Everything I say make makes sense.

311
00:32:22.010 --> 00:32:22.660
Christine Descher: Yes.

312
00:32:22.660 --> 00:32:27.719
Christine Descher: And while I'm still recording, because I like recording, thank you for.

313
00:32:27.720 --> 00:32:28.370
P5: That's okay.

314
00:32:28.370 --> 00:32:31.520
Christine Descher: Your time and your talents, and and all of that.

315
00:32:31.520 --> 00:32:32.219
Christine Descher: No problem.

316
00:32:32.470 --> 00:32:35.614
Christine Descher: I’m going to turn the recording off, and we can talk for a second.

P6

5
00:00:28.510 --> 00:00:34.480
Christine Descher: okay, so I'm going to just jump in with the 1st question

6
00:00:34.640 --> 00:00:37.350
Christine Descher: in the world of musical theatre.

7
00:00:37.570 --> 00:00:50.060
Christine Descher: How would you describe yourself, for example, singer, actor, dancer, dancer, singer, actor, etc. So that thing that they ask you in interviews, or whatever what would you call yourself?

8
00:00:50.060 --> 00:00:52.480
P6: I would say I'm a singer, actor, dancer.

9
00:00:52.980 --> 00:00:57.649
Christine Descher: Okay? Everybody's answer surprises me.

10
00:00:58.600 --> 00:01:00.389
Christine Descher: Singer, actor, dancer.

11
00:01:00.390 --> 00:01:01.080
P6: Yeah.

12
00:01:01.080 --> 00:01:04.120
Christine Descher: Okay, great. And why would you use that description?

13
00:01:05.122 --> 00:01:16.427
P6: I feel like I have more control of my singing, and I I feel like I've more. I'm able to be better at singing than dancing. I think dancing can be such a high

14
00:01:17.140 --> 00:01:29.440
P6: So you have to dance a certain way and that technique and and be able to chuck your leg up and stuff, and I don't. I don't class myself as a technical dancer. Whereas singing, I feel like I'm able to

Commented [CD189]: Dancing technique has a high bar

15
00:01:29.630 --> 00:01:31.559
P6: do that more like better.

16
00:01:31.740 --> 00:01:34.999
Christine Descher: Okay, talk about, talk about your training.

17
00:01:36.024 --> 00:01:55.980
P6: So I I actually did start dance school when I was younger, doing ballet and ballet and tap, and then growing up. I think after, when I started secondary school. I then went into doing one of their secondary school shows, and we did like Hairspray, and I got like Tracy. So then I was like kind of

18
00:01:56.200 --> 00:02:01.569
P6: started experiencing musical theatre. So then I went from dance school to go to a stage school

Commented [CD190]: Often start with dance no matter ranking

19
00:02:02.059 --> 00:02:13.499
P6: and then through secondary school. I did pick up singing lessons, I think, in year 10 or something, and I carried on doing the the shows, and I was doing my stage school as well alongside that.

20
00:02:13.630 --> 00:02:32.760
P6: and then and then I went to Miskin Theatre in Dartford and did 2 years of acting and a year of dance, which was, I feel like for my dance training. It kind of set me up of how I want to dance, because there's a lot about attacking the moves, and that's I feel like that's what I do in everything I do now for dancing. And then

21
00:02:32.980 --> 00:02:39.539
P6: and then I went into my 3 year training at the Brighton Academy, and did did the singer actor course.

Commented [CD191]: Acting through song as Uni course

22
00:02:41.320 --> 00:02:52.904
P6: but I did like a lot of singing lessons before that as well, and like my little gap year. I went off and did singing lessons with another girl who she did some musical theatre shows, but she was classically trained as well.

23
00:02:53.410 --> 00:02:58.820
P6: and I think that's where I started to learn how to use my voice and use my singing voice.

24
00:03:00.330 --> 00:03:04.280
P6: Yeah. And under 3 years of the training. And

25
00:03:04.780 --> 00:03:19.549
P6: we did technical. We did rap, and we worked from legit into contemporary musical theatre. So I'd say, my voice, my singing voice, is more musical theatre than anything else. But then, coming out of training, I feel like I've

26
00:03:19.780 --> 00:03:22.760
P6: been able to sort of help develop more of a pop

Commented [CD192]: Vocal styles

27

00:03:22.950 --> 00:03:31.389
P6: voice. Just. I've been able to try and manipulate and see what is needed. But I always I always thought my singing voice. I'm quite good at

28
00:03:32.080 --> 00:03:42.689
P6: given what it needs like if I want it to be legit singing. I'm able to put my voice there. If it needs to be more contemporary I put it where it needs to be. I feel like I'm able to adapt to the the different styles.

29
00:03:43.080 --> 00:03:43.790
Christine Descher: Hmm.

30
00:03:43.790 --> 00:03:44.420
P6: Yeah.

31
00:03:44.700 --> 00:03:52.340
Christine Descher: Okay, good. So can you. This is very broad. This one, can you.

32
00:03:52.340 --> 00:03:52.810
P6: Okay.

33
00:03:52.810 --> 00:03:59.900
Christine Descher: Can you describe your overall experience of performing as a triple threat.

34
00:04:01.330 --> 00:04:02.250
P6: Okay,

35
00:04:04.220 --> 00:04:07.820
P6: So I did. All the school shows in

36
00:04:08.080 --> 00:04:19.140
P6: in uni and training. I did. The musicals Bring It On, Legally Blonde. Addam's Family. I got to play the grandma.

Christine Descher: Great part!

37
00:04:19.140 --> 00:04:21.927
P6: Yeah, it is great

38
00:04:22.760 --> 00:04:29.280
P6: And then, coming out of training, I did like a panto, or like a mini touring panto around like care homes.

39
00:04:29.380 --> 00:04:34.290
P6: And I went off and did a contract in France for 6 months, doing singing

40
00:04:34.852 --> 00:04:38.830
P6: and then I've done the little cabaret shows with

41
00:04:39.190 --> 00:04:42.061
P6: you guys and all the other little shows.

42
00:04:42.630 --> 00:04:50.930
P6: but that's it for performing. I mean, I've done little odd jobs like the elf job at Christmas once and stuff. Yeah.

43
00:04:51.130 --> 00:04:53.280
Christine Descher: Okay? And can you talk about

44
00:04:55.020 --> 00:05:00.460
Christine Descher: when you're singing and acting and dancing at the same time?

45
00:05:01.170 --> 00:05:03.919
Christine Descher: What is that experience for you?

46
00:05:04.060 --> 00:05:05.830
Christine Descher: How does that feel for you?

47
00:05:09.457 --> 00:05:11.342
P6: Trying to think about it.

48
00:05:11.830 --> 00:05:13.470
P6: It feels

49
00:05:14.380 --> 00:05:28.652
P6: it sounds a bit I don't know how to word it, but like it feels. Sometimes it feels natural, but then I know it's coming from my trainings, from years of experience and training that I know I can dance and perform at the same time.

Commented [CD193]: Natural

50
00:05:29.370 --> 00:05:31.270
P6: so in some ways it feels

51
00:05:31.370 --> 00:05:33.960
P6: natural, and it feels like the

52
00:05:34.090 --> 00:05:38.780

P6: like a version of me that is trained and molded, and

53
00:05:38.990 --> 00:05:42.819
P6: become this like a like, a, not a facade.

54
00:05:43.090 --> 00:05:49.840
P6: just like a different mask, like a different way of I express myself. But

55
00:05:50.620 --> 00:05:57.410
P6: yeah. But then also the training and rehearsals that go into it, mold into that performance.

56
00:05:57.410 --> 00:06:05.410
Christine Descher: Yeah, yeah, that's great. So then, can you think of a specific situation

57
00:06:07.370 --> 00:06:17.409
Christine Descher: where your attention was drawn to the act of singing while you were performing or rehearsing a triple threat role or number. So I'm interested in

58
00:06:17.820 --> 00:06:25.649
Christine Descher: what you were experiencing, singing, acting, dancing at the same time. But you were aware of the singing.

59
00:06:31.650 --> 00:06:34.259
P6: I would say that when I did

60
00:06:34.410 --> 00:06:40.766
P6: my contract in France, because I was kind of left to my own devices, I didn't really have

61
00:06:41.640 --> 00:07:08.065
P6: not if you did a show. If you did a, a musical theater show over here, you'd have, like the musical director, to help guide you through it. And then in France I didn't have that. It was like I had to decide for myself how to sing things, so I was very conscious of how I'd sing things if I knew things weren't placed right. I would then spend time trying to manipulate it or trying to try different vowels and try different placements.

62
00:07:08.490 --> 00:07:10.859
P6: And I knew for certain songs I'd

63
00:07:11.040 --> 00:07:16.444
P6: try and like, plant myself and just get prepared for that for a note.

Commented [CD194]: Singing with no direction

64
00:07:17.550 --> 00:07:27.290
P6: and yeah, I'd often I know, I know. A few times I reached out to some people I knew and been like, Look, how would you sing this song? And there's a certain note that I'm not getting, and in the end it was.

65
00:07:27.470 --> 00:07:46.890
P6: It was fine. But there's some moments like, Why can't I hit it? And I was always because I've just done like 5 numbers. And like they're not from the person who's creating the show. It's not from their point of view. They're not thinking about how I'm singing and how it's going to affect my voice. They're just saying, Oh, dance, dance! And then could you just do this at the end. It's like that wasn't considered.

66
00:07:46.890 --> 00:08:00.869
P6: which is fine. It's like that's their show. That's how they want it to be placed, but that I then was like, why am I struggling a lot? It's because I'm out of breath because I've just done 5 quick changes, and I'm back on stage, and I'm meant to be singing this number now. So I'd say, Yeah, France. It was very much

Commented [CD195]: Creatives not knowlegeable or caring for performers

67
00:08:01.150 --> 00:08:19.289
P6: taking my time to to get used to it for myself, and having to have that conversation because we would do like the kids shows, and it'll be high energy. And I know naturally, from like teaching and stuff, I use my voice, and I'm quite loud in my voice, but over time it just gets a bit tired.

68
00:08:19.752 --> 00:08:29.739
P6: And so I'd go up to him. Go look if I'm singing this night. I'm not. I don't want to be doing a kid's show, because I need to save it for that, and not the kids show.

Commented [CD196]: Advocating for yourself as a performer

69
00:08:30.160 --> 00:08:37.620
Christine Descher: Hmm, yeah, absolutely. And how is it different

70
00:08:39.250 --> 00:08:49.030
Christine Descher: if you're working with the musical director, and then you have to perform that triple threat number, with the singing and dancing, and everything, all the stuff.

71
00:08:50.180 --> 00:08:51.250
P6: I think

72
00:08:52.660 --> 00:09:04.579
P6: it's just reassurance and kind of guidance of how, if I'm like concerned of how to place something, just getting someone else's opinion on how they hit, like, how they know the voice and how they know the song to help

73
00:09:05.250 --> 00:09:20.719
P6: kind of place it. But then, also, seeing if it is possible, like, am I trying to do the impossible? Or is it possible like, am I being dramatic, or they do they know? Do they know the key to what I need to do. So I think it's good if you do it in more of a professional environment.

74
00:09:21.470 --> 00:09:23.250
P6: it's just having that reassurance.

Commented [CD197]: Mentorship or direction

75
00:09:24.120 --> 00:09:27.590
Christine Descher: Do you think musical directors know what to do?

76
00:09:30.120 --> 00:09:43.539
P6: Pinch of salt like it's their opinion, and it's not always gospel, they think, because obviously some of them may not sing, or they might not know it thoroughly, so they can. Just they know they know the notes, but they might not know how to place it. So

77
00:09:44.140 --> 00:09:48.940
P6: it's like, take what you think or and just see if you, if you agree.

78
00:09:49.230 --> 00:09:52.469
Christine Descher: Hmm, yeah, yeah, I'm really interested

79
00:09:53.070 --> 00:09:57.965
Christine Descher: in things from a musical director point of view.

80
00:09:58.650 --> 00:10:02.180
Christine Descher: which might be my next project, because

81
00:10:03.470 --> 00:10:08.249
Christine Descher: I don't consider myself a musical director. I know I do it sometimes. But I that's not

82

00:10:08.710 --> 00:10:10.440
Christine Descher: what I call myself.

83
00:10:11.730 --> 00:10:20.019
Christine Descher: because I'm not a pianist, and most professional music directors are terrific pianists, but a lot of them don't know about the voice.

84
00:10:20.190 --> 00:10:20.990
P6: Hmm.

85
00:10:20.990 --> 00:10:28.695
Christine Descher: At all. Some of them do, and it's getting better. But I'm interested in that, because it can make a real difference. During performance

86
00:10:29.030 --> 00:10:29.760
P6: Yeah, definitely.

87
00:10:29.760 --> 00:10:30.899
Christine Descher: Most definitely.

88
00:10:31.030 --> 00:10:40.440
Christine Descher: Okay. So think about a specific situation

89
00:10:40.880 --> 00:10:45.289
Christine Descher: where you're singing and dancing and acting. And you're the singing is

90
00:10:45.570 --> 00:10:48.570
Christine Descher: on your mind positively or negatively.

91
00:10:49.490 --> 00:10:53.890
Christine Descher: do you ever have an emotional response to that?

92
00:10:54.900 --> 00:10:58.070
Christine Descher: This is me putting you down a lane.

93
00:10:58.620 --> 00:11:03.810
P6: Okay, is it emotionally, as a character, emotionally, as a person.

94
00:11:03.810 --> 00:11:04.710
Christine Descher: No, as you.

95
00:11:05.020 --> 00:11:05.700
P6: All right.

96
00:11:13.920 --> 00:11:16.519
P6: I don’t know if this is right? But

97
00:11:16.670 --> 00:11:25.461
P6: I know. And now this is where I get interested intrigued by the voice and stuff. How so much affects the vocal cords like, I think,

98
00:11:26.160 --> 00:11:33.850
P6: it's kind of like the 1st response to how your body is and how you're feeling like. If you're tired if you're

99
00:11:34.810 --> 00:12:04.010

P6: anxious, if you're nervous, and I know I put when I perform it's like I do feel a sense of pressure to to get it right. So I know the more I stress the more I'm most likely not gonna do it as well. So I have to kind of learn to relax and I know there's been a few times where I've performed, and I've and I cracked or like it's slightly strained and like it's because I hadn't relaxed on it, and I hadn't found that like P was gonna say, Peace Point. But the relaxed point, like the soft part of the voice.

Commented [CD198]: Vocal response to emotions

Commented [CD199]: pressure

Commented [CD200]: Stress leads to subpar performance

Commented [CD201]: Peace point

100
00:12:04.440 --> 00:12:30.059
P6: And I know for myself that when I'm stressed like it, that's where it goes, and I can feel it when I sing and how I'm moving. I try and sort of shake off in some way, even doing them. I in uni, if I was stressed or if I was like no, I knew I was getting a bit anxious, or anything. I would plank because of the tension, and so I'd hold the plank. And then, by the time

101
00:12:30.140 --> 00:12:45.431
P6: I was like de-stressed. I did like a 3 min playing, and I was like, Well, I'm better now. But also, during planking would either do that, or I'd sing a song. And I was like, this isn't either good or bad. It's it's kind of I I still as like anchoring

Commented [CD202]: Planking for stress relief

102
00:12:46.000 --> 00:12:53.510
P6: Sometimes it worked for songs and other times. I'm like, no like that's too much on that note. But it was just interesting to see how

103
00:12:53.660 --> 00:12:55.829
P6: I can sing a song in plank. But yeah.

Commented [CD203]: Planking for stamina while singing

104
00:12:56.310 --> 00:13:01.000
Christine Descher: Yeah, you're not the only person I've talked to who's talked about planking and singing.

105
00:13:01.000 --> 00:13:01.640
P6: Yeah.

106
00:13:01.810 --> 00:13:09.350
Christine Descher: Which is fascinating. That that tension that you hold from the from the nerves, or from the anxiety.

107
00:13:09.350 --> 00:13:09.850
P6: Okay.

108
00:13:09.850 --> 00:13:12.940
Christine Descher: Do you hold it anywhere else besides your larynx.

109
00:13:14.010 --> 00:13:19.399
P6: Well, obviously the chest feels tighter, so it it seems harder to take a deeper breath.

Commented [CD204]: Stress affects breathing

110
00:13:19.400 --> 00:13:20.060
Christine Descher: Hmm.

111
00:13:23.020 --> 00:13:33.298
P6: I would say. It's mostly like it's the throat, the chest, and like the hands get, I have to remember to like. Release my hands and stuff but I don't think it affects anything else.

Commented [CD205]: Tension in hands

112
00:13:33.900 --> 00:13:35.810
P6: Yeah, well, this is all connected.

113
00:13:35.810 --> 00:13:36.670
P6: Yeah, yeah.

114
00:13:36.670 --> 00:13:38.070

Christine Descher: It's all the neck.

115
00:13:38.260 --> 00:13:56.360
Christine Descher: the shoulders, all that, and then the shoulders go down, the arms to the hands. So yeah, fascinating. Good. Okay, are there any strategies that you use to coordinate singing, acting, and dancing simultaneously.

116
00:14:02.560 --> 00:14:11.049
P6: Well, obviously rehearsal, because it's muscle memory, like time after time, like sometimes it does need a few weeks to kind of

Commented [CD206]: Muscle memory

117
00:14:11.080 --> 00:14:27.979
P6: function at all is that when you 1st learn a dance, or like a big number, you learn the movement, and then you forget to connect the voice to it, and then you forget to perform it. So I don't think there's any certain strategy. I just know I need to do it like muscle memory. It needs to be

Commented [CD207]: Time

118
00:14:28.218 --> 00:14:42.079
P6: I need to be aware I need to be conscious of what I'm doing and how I'm doing it. And they'd be like this time. We need to make sure we connect it and kind of layer it on top. So you do the dancing. Then you do. You do the singing, and then you do the acting.

119
00:14:42.230 --> 00:14:45.469
P6: Just so. It all kind of piles up into one.

Commented [CD208]: Separate learner

120
00:14:45.910 --> 00:14:51.799
Christine Descher: Okay? And so you you do them separately and then put them together.

121
00:14:52.050 --> 00:15:07.760

P6: Yeah, I would say, because unless it's like a easier dance, where, like, I'm not having to mentally think about it. But if it is a bit quick, and it just needs some time. Then. Yeah, I think I have to do it step by step, and then eventually make the step or Put them together.

Commented [CD209]: Time

122
00:15:08.310 --> 00:15:11.750
Christine Descher: Yeah, yeah. And how does that go for you?

123
00:15:12.360 --> 00:15:15.879
P6: It literally depends the number.

124
00:15:18.750 --> 00:15:22.330
P6: I feel like I have to know my my singing part

125
00:15:22.630 --> 00:15:30.000
P6: like, especially when it comes to harmonies. I need to know my singing part more than my dance part, because I feel like I'm less likely to forget the dance.

Commented [CD210]: Singing is harder

126
00:15:30.720 --> 00:15:36.510
P6: and I don't know where. I don't know why, but I just think I'm more likely to just go the flow and just sing any note.

127
00:15:36.820 --> 00:15:43.100
P6: whereas I know the harmony more. I'm more like to be strong on both, so I think I need to take more time. Doing singing

128
00:15:43.200 --> 00:15:44.309
P6: to then put it on.

129
00:15:45.740 --> 00:15:54.420

Christine Descher: Yeah, that's that's interesting. Because you consider yourself singer actor dancer. So you know.

130
00:15:54.660 --> 00:15:59.339
Christine Descher: And it, there could be something in that if we consider ourselves singers. Perhaps

131
00:16:00.450 --> 00:16:04.500
Christine Descher: perhaps we put more weight on it.

132
00:16:04.500 --> 00:16:05.260
P6: Yeah.

133
00:16:05.470 --> 00:16:08.090
Christine Descher: Something like that I don't know.

134
00:16:08.890 --> 00:16:16.640
Christine Descher: So the strat. So that strategy that you use of layering. I like that a lot.

135
00:16:18.820 --> 00:16:33.950
Christine Descher: do those strategies. Take your your P6's emotional responses into consideration at all. Do you think about how you might react? You know emotionally, when when rehearsing, when performing.

136
00:16:37.430 --> 00:16:42.419
P6: No, because I think.

137
00:16:42.840 --> 00:16:56.709

P6: and I think it's maybe naive. I don't know if that's the word. But like, I don't think about being stressed in the moment. I hope that the rehearsal I put in the practice I put in will then let me be a bit less stressed doing the performance.

Commented [CD211]: Preparation precludes emotional response

138
00:16:56.710 --> 00:16:57.300
Christine Descher: mm hm

139
00:16:57.300 --> 00:17:03.310
P6: I believe that if I put in the hours, and I will just enjoy it, and I will just be in that moment.

140
00:17:03.510 --> 00:17:06.879
P6: But I never! I don't really singing. I do

141
00:17:08.060 --> 00:17:20.130
P6: like. Now I'm more aware of. I could be anxious. I could not be feeling it. Where are we? Gonna place the voice, if you know I am not feeling it. Do we have a plan B? But

142
00:17:22.400 --> 00:17:24.700
P6: yeah, I don’t know if that answers your question.

143
00:17:25.020 --> 00:17:29.899
Christine Descher: Yeah, it does talk. Talk about your plan, B, when you're singing. That's fascinating.

144
00:17:30.343 --> 00:17:34.290
P6: Plan B, I would say, I always.

145
00:17:34.490 --> 00:17:43.419

P6: I don't know if it's through training and through what I did at Uni, but I always go try and go bigger and see where else it can. I can fling my voice in like a

146
00:17:43.640 --> 00:17:45.530
P6: What's what kind of state is it?

147
00:17:46.800 --> 00:18:05.139
P6: Who knows, but I know my plan. B. Should be in more of a mixy, twangy place. I know that that's where my voice sits quite. It's like someone said to me, if it's my sweet spot in my voice, that's where it sits. So my plan B is to go there, and I'm like it doesn't for me. I'm like. It doesn't make me sound

148
00:18:05.570 --> 00:18:12.460
P6: as good. It makes me sound safe, and it makes me sound in control and like I'm going to hit the notes.

Commented [CD212]: Mixed voice less desirable than belt

149
00:18:13.054 --> 00:18:22.950
P6: So I intend to like if I know the plan. B. Is to go to my sweet spot and to stay there, whereas if I'm more comfortable. I'd rather belt it properly and be able to

Commented [CD213]: Mixed voice described as 'sweet spot' though less desirable

150
00:18:23.100 --> 00:18:28.080
P6: do bigger notes with a higher. I don't know sound and stuff like that.

151
00:18:28.080 --> 00:18:29.729
Christine Descher: Yeah, yeah, yeah, yeah.

152
00:18:29.940 --> 00:18:32.090
Christine Descher: The yeah.

153

00:18:32.230 --> 00:18:37.140
Christine Descher: It's that place. That place is is easy.

154
00:18:37.460 --> 00:18:38.170
P6: Yeah.

155
00:18:38.390 --> 00:18:43.710
Christine Descher: You know that that's a that's a lovely place to be, but it's not always where we want to be.

156
00:18:43.710 --> 00:18:54.000
P6: No. Another thing is, I know I kind of feel like I know why my sweet spots there is, because when I 1st started singing started singing Young.

157
00:18:54.180 --> 00:19:19.300
P6: I sang in an American accent, and I didn't know for years. I sang in an American accent till someone picked up, and I was at Miskin. It was like I was there 3 years. I did the MT Dance course, and someone's like you're singing in American like voice, and I was like what? And I was like oh, and then now when it was like Oh, you naturally singing like a twangy, mixy place, and yes, because all them years singing an American accent. It wasn't. That's the sweet spot.

Commented [CD214]: American accent delivers 'twang'

158
00:19:19.530 --> 00:19:20.945
Christine Descher: Oh,

159
00:19:22.840 --> 00:19:27.640
Christine Descher: and why were you singing in an American accent? Any idea? Was it because of what you listened to, or.

160
00:19:27.640 --> 00:19:36.960

P6: I didn't really start singing properly till I did my secondary school, which was Hairspray, which is America, so maybe through that.

161
00:19:38.000 --> 00:19:50.229
P6: but maybe as well just through musical theatres, because I know obviously a lot of stuff is, and we're not saying we don't obviously have British musicals. But a lot of the popular stuff as well are American. So maybe it came from that as well.

162
00:19:51.590 --> 00:19:55.359
Christine Descher: Yeah. It's about, how old are you now? 26.

163
00:19:55.360 --> 00:19:56.359
P6: 27, yeah.

164
00:19:56.360 --> 00:19:59.830
Christine Descher: 27. Yeah. So I'm thinking about.

165
00:20:00.820 --> 00:20:08.170
Christine Descher: you know, through your teens, you know, everything was was already the the more pop style.

166
00:20:09.980 --> 00:20:14.730
Christine Descher: A lot of it was the more pop style. You weren't listening to My Fair Lady on a.

167
00:20:15.270 --> 00:20:16.049
Christine Descher: On a.

168
00:20:16.050 --> 00:20:27.059

Christine Descher: On a record album like I was, although that see, I was listening to Sound of Music and My Fair Lady. And so I was listening to British accents on.

169
00:20:27.060 --> 00:20:27.670
P6: Oh, yeah.

170
00:20:27.670 --> 00:20:34.129
Christine Descher: On my recordings. Not all of them. A lot of them were American. But yeah, but totally different style of singing.

171
00:20:34.130 --> 00:20:34.510
P6: Hmm.

172
00:20:34.510 --> 00:20:42.520
Christine Descher: So you're you know, you're listening to those ones that are that are more modern.

173
00:20:42.700 --> 00:20:43.940
P6: Yeah, modern.

174
00:20:44.667 --> 00:20:46.219
Christine Descher: Yeah, that's great.

175
00:20:48.700 --> 00:20:52.339
Christine Descher: That is the end of my formal questions.

176
00:20:52.670 --> 00:21:06.940
Christine Descher: But is there anything else at all that you would like to add that you would like to talk about your process, or about anything to do with your triple threatedness.

177
00:21:09.680 --> 00:21:11.589
P6: Oh, I think

178
00:21:20.080 --> 00:21:35.789
P6: The only thing I was thinking when you gave me a question I was like, All right. Let me just start thinking of ideas like what what's related and all that. And the only thing I started to think about was obviously at Uni. I had voice class and singing technique.

179
00:21:36.456 --> 00:21:39.439
P6: And it's always interesting to see how

180
00:21:39.930 --> 00:21:52.004
P6: closely connected. Obviously, it's all voice. But like how much they can relate and like the techniques you use in one place to then relate interacting as well. So using the same techniques,

Commented [CD215]: Exercises can apply to acting and singing

181
00:21:52.500 --> 00:22:11.859
P6: to like help, you get something across the I know for my acting teacher. She had these exercises to go through your monologues or dualogues and stuff, and there was one where you'd have to go through like syllable by syllable, and you literally go through a sentence really slowly, really big mouth, to get all the consonants and the vowels out.

182
00:22:12.060 --> 00:22:18.789
P6: And in one week in that 3rd year, my singing teacher said, I'll actually do that for the song, because

183
00:22:19.130 --> 00:22:28.380

P6: I believe that's how you help place it in your voice. So okay. And it did. And I was like, you know what? I don't know why we do stuff differently, and they're all kind of doing the same thing.

184
00:22:29.590 --> 00:22:42.010
Christine Descher: Yeah, yeah, absolutely, absolutely, especially well, all of them, really. But singing and acting are just linked.

185
00:22:42.290 --> 00:22:42.760
P6: Yeah.

186
00:22:42.760 --> 00:22:50.829
Christine Descher: No matter what you're singing, whether you're singing a classical art song or aria, or you're singing MT. Or even pop

187
00:22:52.480 --> 00:22:54.530
Christine Descher: you have to tell the story.

188
00:22:54.530 --> 00:22:55.420
P6: Yeah.

189
00:22:55.420 --> 00:22:56.659
Christine Descher: You know I mean.

190
00:22:56.660 --> 00:23:14.489
P6: I think it's in. It's it's important to know for me like I I we learned the Estill technique and like it did help me recognize where the different parts of the voice is, which then relates to sort of the accent side of the voice. So.

191

00:23:14.550 --> 00:23:27.558
P6: and then understanding, because then I I got really interested with the accents, and like how we place different stuff in different places. And learning like. Add the twang here and open it up here?

Commented [CD216]: Estill training emphasises placement

192
00:23:28.440 --> 00:23:30.640
P6: yeah, I find it really interesting.

193
00:23:31.390 --> 00:23:38.179
Christine Descher: Yeah, and that Estill, I don't know a lot about Estill, but I do know that, you know it's the speech quality

194
00:23:39.040 --> 00:23:42.140
Christine Descher: which which feeds into the acting.

195
00:23:42.400 --> 00:23:42.930
P6: Yeah.

196
00:23:42.930 --> 00:23:46.080
Christine Descher: As well, and then we add the dancing on top.

197
00:23:48.620 --> 00:23:51.580
Christine Descher: then it becomes impossible, then it becomes totally impossible.

198
00:23:51.580 --> 00:24:07.890
P6: I mean, there's always the argument of like dancing and dancing dancer's breath is different to a singer actor's breath, because obviously singing, acting. You're told to go to your diaphragm, expand there, but obviously dancing quickly. You have to take sort of short breaths in your chest.

Commented [CD217]: Breathing differences for dancing and singing

199
00:24:09.790 --> 00:24:14.339
P6: Which is always fun to play with, I know in in the in our 3rd year

200
00:24:14.440 --> 00:24:34.520
P6: we do all the stuff of like diaphragm breathing and all the chest breathing, and eventually she's like, right. Let's do your corner work like what would I do or like tap, and it's just trying to keep the breath steady and still with support. But it's still hard. I do think it's a it's a different school in itself to do

201
00:24:34.700 --> 00:24:36.429
P6: all 3 together.

202
00:24:37.100 --> 00:24:44.450
Christine Descher: Yeah, yeah, I just read a a paper that said, when you're singing.

203
00:24:46.330 --> 00:24:48.860
Christine Descher: when you're singing, you breathe with the phrase

204
00:24:49.030 --> 00:24:53.949
Christine Descher: when it when the music tells you to breathe. That's when you breathe, and when you're dancing you breathe when you need breath.

205
00:24:54.620 --> 00:25:05.329
Christine Descher: so they're very much at odds with one another and a lot of. And there's a lot of studies about it, a whole lot of studies. But it's all about the physical. And

206
00:25:05.510 --> 00:25:13.840
Christine Descher: I think you can tell from the questions that I've been asking today that I'm trying to get to something else. I'm trying to get more to an experience.

207
00:25:14.760 --> 00:25:19.250
Christine Descher: The the questions about emotions is because I don't have.

208
00:25:19.940 --> 00:25:26.609
Christine Descher: I don't have. It's a small paper that I'm writing. It's a small study, so I don't have a lot of room for

209
00:25:26.820 --> 00:25:32.499
Christine Descher: a whole lot of stuff, you know. Body, mind, spirit. I don't have the whole. I don't have enough words for all of it.

210
00:25:32.500 --> 00:25:32.920
Christine Descher: yeah.

211
00:25:33.340 --> 00:25:37.740
Christine Descher: So I'm kind of trying to find a hook and

212
00:25:38.400 --> 00:25:51.519
Christine Descher: I don't know if I'm finding it or not, and it doesn't matter. I mean, I you know what comes out in the interviews comes out, and it it's all useful. And yeah, so that was great. Was there anything else you wanted to add?

213
00:25:51.520 --> 00:25:52.950
P6: No all good.

214
00:25:52.950 --> 00:25:58.909
Christine Descher: Yeah, that was really fantastic. I'm gonna turn off the recording. Then.

P7

Christine: And here we go. Right. So I will just dive in with my first question. In the world of musical theatre. How would you describe yourself? For example, singer actor dancer. Dancer, singer, actor, etc. That thing that they ask you on auditions all the time.

P7: I'd probably go a singer, singer, dancer, actor. Okay. Um. When I was younger, I was dancer only, I was so shy about singing, but I think I feel most confident with singing.

Commented [CD218]: Lack of confidence even when self identifying as singer

Christine: Okay. Yeah. And then you pretty much answered my second question, which is why would you use that description? Is that it? Do you have more to say about that?

P7: Yeah, I just feel like I. If I was in an audition setting. I feel like the professional dancers would be able to do all these things that I couldn't do. Whereas, depending on what kind of.. Not subject, but what type of show it was I would feel like I could give any of the singing a go.

Commented [CD219]: Singing vs. dancing: singing easier

Christine: Yeah, yeah,

P7: so I'd feel more confident in that, yeah. Yeah.

Christine: Does the acting come in there at all?

P7: No. No.

Christine: It's completely fine.

Commented [CD220]: Acting omtted

P7: Yeah, if I had I would much rather do a vocal audition and than a dance audition. If I had to do like a straight monologue, I would absolutely freak out. So, yeah, that doesn't even come in. But all three at the same time. Yeah. I definitely struggle with acting the most. Okay. So, yeah, it would come last.

Christine: Okay. Great. All right. So, can you describe your overall experience of performing as a triple threat? Your experience.

P7: So like my enjoyment of it or my in my I don't.

Christine: What have you done? Okay. And.

P7: Oh my experience right.

Christine: How does it feel to you, maybe?

P7: Um Okay, I've done what, as an adult.

Christine: Anytime.

P7: Um. Can you ask the question again?

Christine: Yes, of course. Of course I can. Describe your overall experience of performing as a triple threat.

P7: Okay, so starting when I was about 16, I was performing with the musical theatre three triple threat thing and. I did one full length musical in the chorus, as it were. And then I've done a few review performances and then much later as an adult, I performed in One Night at the Playhouse, and I also did Little Shop of Horrors, which was a full length show. Which was probably what I would call, well known. I don't know. and then two other performances, similar to One Night at the Playhouse, but with different names.

Christine: Right.

P7: So I think my experience is quite small in terms of how regularly I've done things. It's not, it's quite sporadic with me. And. I do feel like doing all three at the same time is difficult. And one impacts the other. And it's hard to get all three to a brilliant standard at the same time for me. Because if I concentrate too much on one, the other one seems to suffer, as it were. I might need more question, like.

Commented [CD221]: Sporadic career

Commented [CD222]: Perfectionism

Christine: Yeah, can can you. dive. What you were just talking about?

P7: Mm hmm.

Christine: The the two, the singing and the dancing, and we'll throw the acting in there, but that's on record. How you feel about the acting. Can you dive deeper into that difficulty?

P7: Yeah. Do you want, like, real specifics?

Christine: I'm gonna ask you about a specific in a second, but yeah, sure.

P7: Um.. So I think what I've found. Okay. I find it harder when I learn when I'm taught or when I learn the three things separately and then have to bring them together. So if we have a vocal rehearsal or you learn the vocals and then you just stand there and do that, and then separately you'll have a dance rehearsal where you in the choreography and there's absolutely no singing involved whatsoever. Bringing those together, then at the same time, I find it really difficult because they're not related. They haven't been related from the beginning in my head, whereas I've done other rehearsals where we've. either quickly run through the notes for vocals and then gone straight on to choreography and we do it at the same time, or we're just expected to show up having learnt the notes ourselves and then we learn the choreography and we practice the scene at the same time. that I find much easier to bring it all together. And then I think my performance is then better because I've found it easier to learn the two things at the same time.. And then I think the acting comes through that, because then once you've got the steps down and the notes down, it's right, can we perform it now? And then you're able to do the steps and the vocals a bit more on autopilot, so you can focus on performing that, because you've really learned those two things together.

Commented [CD223]: Simultaneous learner

Commented [CD224]: Relationship between song and dance

Christine: Yeah.

P7: If I learned it separately, I found that I'm trying to remember which step and the you think, oh, what's the word here? or what's the harmony here and you can't bring it together? And then so the thought of performing it, because I haven't learned it as easily feels even more difficult.

Christine: Right. And you're often singing harmony.

P7: Yeah. Yeah, so I find it quite easy to just pick up the tune. I could just sing the tune, especially if it's a song I've known before. But when you've got to do a harmony as well, yeah, it's difficult. And then that's not even talking about the physical side of it. So I've done

Commented [CD225]: Melody vs. harmony: tune easier

some, I've did, well, if you want to ask specifics later, I can go into this one thing that I've thought of this one number, that I found so difficult to do the dancing and the singing at the same time.

Christine: Yeah go ahead.

P7: So it was.. holding out Holding Out for a Hero? Right?

Christine: I think so. Holding out for a

P7: Holding out, right? Holding Out for a Hero till the end of the night. I struggle with the vocals anyway, my confidence in that, and then I feel part of the choreography was it wasn't considered. The vocals weren't considered when the number was choreographed, so it was very energetic. The whole number's energetic, and I get it, you always want an energetic number, but I found it physically difficult to hit a belt note while bending over, forward, sort of basically touching the floor. It was physically really difficult. Then you've just got things like breath control and being out of breath and your cardio abilities. Um. So that was a real struggle.

Christine: Hmm.

P7: And then all I'm trying to do in performance wise, bringing in acting was just get through it without dancing poorly or not getting the notes right and I was mainly acting, trying to act like I wasn't out of breath or struggling, not remotely being a character or anything. So that was very difficult for me. I was the lead in that number. It was worth saying. I've done others where I was in the chorus and so it was mostly about the dancing and and acting, and then some harmonising, but not as the lead vocal. So that was easier and I found that one more. Easy to do all three To a good level.

Christine: Yeah. Yeah. Good. Well, that's my, I mean, you pretty much answered the next question, which was the specific situation where you' attention was drawn to the act of singing while performing or rehearsing a triple threat role or number. Maybe you could go into the rehearsal process for that number a little bit if you're okay with that.

P7: Yeah. I believe we started with the vocal learning the vocals while standing and singing. I was the lead with three others in the number who had each had one harmony line. So it

Commented [CD226]: Creatives siloed

Commented [CD227]: Choreography and vocals at odds

Commented [CD228]: Performance = acting

Commented [CD229]: Lead vs. chorus

was easier in that sense for me being the tune. Learnt the vocals and then I believe a few weeks later, or maybe longer, or maybe shorter I can't remember exactly we learnt the choreography when we did the choreography rehearsal, I don't recall singing at all at the same time. Then we would continue to rehearse just the dance and then run through the vocals and the harmonies still separately I believe there wasn't any sort of coaching on acting or direction. There was no direction, for acting. I don't actually know who directed that number. P8 choreographed it. I don't know if we had a director for numbers.

Christine: Agree.

P7: So there's no guidance there, and as it's my weakest or my least confident area, I do benefit from a lot more guidance in that area. As the rehearsal process went on, we started to bring everything together, and then suddenly I realised that I couldn't do both at the same time, and I think that's when my confidence completely... fell apart because I couldn't. I couldn't perform the dance with as much energy as I wanted to while maintaining the vocal performance that I wanted to perform. And vice versa. I did in the end, ask to be removed from that number a few times, and that wasn't provided to me and I've since found out post show that the director of the show wanted to just thought they'd take a risk and thought, well, I'll just throw her in the deep end and see if hopefully it works and just pretend that I don't know anything about her confidence issues and she'll be fine. And it did actually work out. So that was lucky. For everyone involved. What I had to do in the end was I I just made the choices that I made to minimise the dancing or the singing in either area at certain points in the number that I felt was right. Nobody told me what to do. I just thought, right, I can't do the whole thing, so I'm just gonna figure it out myself. And I thought, well, as I'm the lead, I can do slightly different movement to the other members of the cast. So I just did sort of smaller moves or I just cut bits out and stood there because the performance of the number had to come first, there was no point in me, even if I sounded great and I had the choreography perfect, if I wasn't delivering the number, as it were, it would be so boring for the audience and it would not have worked. So I thought, well, I'd better just put that push that part of it to the front. So then I guess it technically went acting, singing, then dancing. because I finally realised that nobody knows if you're doing in the perfect choreography or hitting the note with the vocal tone that you really want to, you've just got to be entertaining, really, in a good way, not in a. Like, oh, they're terrible X Factor audition entertaining way. You know, delivered a number. So that's what I did.

Commented [CD230]: Rehearsal process disjunct

Commented [CD231]: Lack of confidence led to wanting to quit.

Commented [CD232]: Personal adjustments to make number possible.

Commented [CD233]: Entertainment for audience supercedes perfectionism

Christine: What was your... Again, you've touched on this, but talk about if you're okay, talk about your emotional response to that experience.

P7: I'm I had a very, very strong emotional response to that experience. I have always had... a very emotional response to performing. I find it really, It's so important to me and I love it so much, but I pretend that I don't and I've pushed it down and not done it for years and things like that because it's I find it I'm so vulnerable when I do it, because it matters the most to me. So, if I think I'm not good, it impacts my entire sense of self and mental health is really tied into it, and that's been since I was 16. After I left training when I was 16, I didn't sing in front of anyone or about. 14 years. Um.. Well, no, hang on, from 17 to 29 12 years. So, 12 years I didn't in front of anyone. Um. And so... it is really tied to that. So this is why I got so down when I thought that I couldn't do this number, and why I requested. I've never requested to not do something, but it really impacted me. And I was going through a bit of a weird time in my personal life anyway, but and I already have depression, anyway, but it did. I thought I was so bad that there was no point in me being alive at one point, which I have felt before, and not only about singing and dancing, in all sorts of areas. But it took me to that place. Um and really when you think about it, it's because I couldn't do choreography at the same time as singing how I wanted to sound, and it sounds really weird saying it now and putting it into that perspective, but it does have such an emotional attachment to someone, I think. Well for me anyway. But I do think this kind of art is it's often someone's entire passion. So I don't see how it couldn't not like impact them as a person.

Commented [CD234]: Performance elicits personal emotions

Commented [CD235]: Vulnerability

Commented [CD236]: Care for performers

Commented [CD237]: Mental health

Christine: Thank you for sharing that. Can you just say it a little bit, maybe compare the experience of Holding Out with a Hero to something like, for example, Whipped into Shape, where you weren't the lead. but it was super physical and singing and the same process of learning, the vocals and the dancing.

P7: Yeah, that's such an interesting comparison because I feel completely different. I didn't, I wasn't worried at all about Whipped Into Shape. Um. I haven't really thought about that. So, yeah, we learned that was the first choreography we learnt at the beginning of the entire rehearsal process, which was in June compared to the show being in October, and we were skipping for however many minutes it was while singing and acting. I had the alto harmony line and there wasn't very much, there wasn't that. I don't think there was that much vocals for the backing in that number. It was all on the lead. And so, yeah, I wasn't worried at all. I was mostly worried about not getting the skipping wrong because it was gonna be so good if

it was all completely in sync, it would have been such a great number. We did have the opportunity to record backing vocals so that I think I knew there was that to rely on and I didn't care what my voice sounded like as much. I just wanted to hit the notes in the sort of right ballpark area of like tone.

Christine: And so then what was what was that experience of singing like if you, when you cared less about your tone and you weren't lead? How did it feel? How was it different?

P7: It felt easy and fun and light. And it felt easy mentally and it felt easy physically. Obviously, the skipping was hard and it was a challenging number, but the vocals felt easy. Yeah, that's mad. Yeah, to put those to compare those, actually.

Commented [CD238]: Less pressure, more enjoyment when not the lead

Christine: Yeah. Yeah. So then moving on to the next question. Are there any strategies that you use to coordinate the singing, the acting, and the dancing simultaneously? So you've touched on how it's done in rehearsals and what you like and what you don't like. But what do when, you know, what what helps you both in rehearsal and in performance to get the three going at the same time? What do you do to achieve it?

P7: I don't think I have any strategies as such. I can't think of anything specific that I do. I do think if I did another show, I would approach it completely differently. I've learned a lot from the last one I did.

Commented [CD239]: Learning as you go

Christine: Okay, so talk about that. What you would do?

P7: I would want to know my vocals ahead of time. At least the notes and then get direction later on from the musical director as to what they're looking for. And when I'm learning the choreography, I'd be singing at the same time from from the get go and not only singing, but thinking about what I'm saying and therefore performing it. Something I struggled with, which is a number called Turn Back Time and it was mostly dancing. There were some backing vocals, but I really struggled with when we were trying to get the performance right and the faces right, I didn't understand how to perform what I was saying. So I'd want to look at that a lot earlier. and like not just perform what you're saying, but make it engaging. So I would want to do that. I'd also want to spend a lot more time one on one with a vocal coach to work out where to take breaths and then I would just try to make like and then I would put that together with the choreography to make it work. That make sense?

Commented [CD240]: Time to devlop performance

Christine: Total sense.

P7: Yeah.

Christine: There are reams of papers about how performers breathe when they're singing and they're dancing at the same time because it's at odds. Yeah. It's 100% at odds. They're polar opposites. Yeah. And so... It's something that has to be considered carefully.

P7: Yeah. And I think before I just saw, I was winging a lot of things I did. and then I would as I've mentioned, get so emotionally tied up in it that I wasn't good or that it was no good and things like that, but I didn't work that hard or I could have done more and had more things in place from the beginning so that I wouldn't feel like that. And I don't think that's me being too hard on myself, like, oh, you thought you were a rubbish last time because you didn't work hard enough. But I think there's better ways to do it. And working figuring out how I can work best in the way that the show is structured.

Commented [CD241]: Developing strategies

Christine: Quite. So think about the strategies that you want to employ going forward. Because my next question is, do your strategies take your emotional response into consideration? So I will ask you, will your strategies take your emotional responses into consideration?

P7: Yeah, so much that I would be putting these strategies in place for my emotional wellbeing. That's the whole reason. Because if I. You know, I could sound great and look great. If I don't think I do, then there's just no. There's nothing there, is there? And I won't want to do it, and then it just I want to quit again. So yeah, it's it's putting that part of me first. It's like putting just your health first. If you don't look after your physical health, you can't do anything. So it's the same.

Commented [CD242]: Strategies linked to well-being

Christine: Yeah.

P7: Put your mental health first, because otherwise you can't do anything.

Commented [CD243]: Mental health

Christine: Yeah. I mean, I would I would posit that mental health is health.

P7: Oh, yeah, it definitely is, yeah. I just meet a lot of people. I had to do this thing the other day where it was what things do you prioritise most and it was money, romance, good job, work life balance, health, blah, blah, blah, and like my health was number one because if you can't. If mentally or physically, you can't get out of bed in the morning, you're not going to be able to do anything. And I've learnt that the hard way.

Christine: Me too. Yeah. Me too. Um, Okay, so that those are my formal questions for you. But is there anything else that has come up during this discussion that you'd like to add? really about performing.

P7: I did just think of something. Like a strategy to get mode of performing that I would love to be able to do is something that I've heard about via like pop stars doing it is singing while you're on the treadmill. I don't have a the ability to do that like because I can't go to a public gym and try and sing, while I'm on the treadmill because that's not fair to anyone. But I could just run around and do it. But they, you know, there's stories of Beyonce training when she was 15 by jogging and singing at the same time and that's how she's built up that strength and that stamina. And I think that's often, I think that's a method that a lot of performers use now when they're going to embark on like year-long stadium tours because you just need that endurance. This is me doing a one. One night show. I don't need to be running 10 miles whilst singing, but I think that's a really cool idea. And I just thought of something else. Oh, yeah, and something I guess I'm already putting in place. I'm already.. What's the word? Investing in vocal lessons. So instead of just saying, oh, well, I'm rubbish, I can't do anything, let's have some training and let's ahead of time actually try and do what you want to do and look into it and try and find sort of the calm joy in it and also just be more used to cause like I said, right at the beginning is my performing experience has been really sporadic. So I'll just go for years without doing something or even just one year. and then I'll come in and I'll just expect myself to be amazing. And be able to have that work ethic and like sort of craft that I keep reading about, that I do not have never had, really, because I've never given it its time. So I'd like to actually do that and not be so afraid of the acting. Like, learn the notes and the words and what's going on in the number first and get that understand that. Because then I just feel more comfortable, more confident again. It's the emotional care.

Commented [CD244]: Stamina

Commented [CD245]: Investment in training

Christine: Yeah. Anything else?

P7: Not that I can think of. You can ask more questions if you are.

Christine: No, that's it. Okay, that's my. Those are my devised questions. Um. While we're still recording, I'm going to say thank you, because that's brilliant. So... Thank you.

P7: Thank you

P8

Christine: Okay, so, uh, I will just start with my first question. In the world of musical theatre, how would you describe yourself? For example, singer, actor, dancer, dancer, singer, actor, et cetera. So that thing that they ask you and auditions, you know, you know.

P8: That's actually a very hard question and has changed lots over the years.

Commented [CD246]: Ranking changes

Christine: Talk about that.

P8: Okay. When I went to ArtsEd Tring, I went as a dancer actor singer.

Christine: Mm hmm.

P8: having not sung very much and been always terrified of singing. And but only actor before singing, because probably I've done I had done more of it in school and that was quite natural to me.

Commented [CD247]: Singing evoking terror

Commented [CD248]: Acting as natural from experience

Christine: Mm hmm.

P8: But then I went to Bird after that, and when I arrived, they were like, you're a singer dancer. I was like, what? What? Pardon? And it was because it was an extremely strong dance college. And my dancing was good, but not Bird standard. And because I could sing, and they'd seen it in the audition, they decided they'd have me as because I was a strong singer and I was like, oh, okay, I'd never known that. Um And then. I didn't do a lot of musical theatre for quite a number of years after that. So I was doing street theatre, so I wouldn't really come under any of those labels during that time.

Commented [CD249]: Perceived higher standard for dance

Christine: Right.

P8: And then got back into musical theatre now 10 years ago. I got back into it in terms of teaching, but got back into it to perform 10 years ago. And at that stage, I would probably have considered myself a dancer, dancer... Dancer singer, actor, but not because my actor is the weakest, but just because I hadn't done so much. I don't know. I've never I've never, like... It's funny, I put acting last, but it's the thing that I'm most comfortable with, and is the

easiest thing. But I have never really, like, trained as an actress, I would say. So that's maybe why I'd never put it first. But the reality is probably my first thing is being an actor, but just I would never... I don't do like straight plays, I think. So that's why I don't consider myself as an actress first. And although now I'm still probably a stronger dancer than lots of people that I work with, I... hate. I can't retain choreography, and I never have done. I'm not fit and in shape anymore, and I'm not young. So although dance is kind of easy, it's not the thing that I want to do as much anymore. So actually, I would say all three on par at the moment. Probably.

Commented [CD250]: Actor: training, non-musical

Commented [CD251]: Fitness and age for dancers

Christine: Yeah.

P8: But isn't it weird that I never want to put acting up there, because I don't do straight acting and yet the whole premise of all of what you're doing is about all of them working together and.

Christine: Mm.

P8: Yeah.

Christine: I thought you'd say acting first.

P8: I've never put it first. I've never. Which is weird, very weird.

Christine: Yeah, with the with the street theatre, I mean, there's a lot. I mean, that's acting.

P8: Mm hmm.

Christine: isn't it?

P8: Yeah. But I think for me, because I've always thought, oh, acting is being on stage in a play.

Commented [CD252]: Acting as separate pursuit

Christine: Yeah. Yeah.

P8: As a discipline. Um.

Christine: Right.

P8: But perhaps. And and I now teach drama and dance as GCSC's and a much more comfortable teaching drama than I am dance. Like, by far.

Christine: Wow.

P8: Yeah.

Christine: Okay.

P8: And I'm much more interested in learning about the the background of acting and the why's and the why you do things and the directing and things like that, much more interested in it than I am with dance.

Christine: Well, my next question, you've pretty much answered it.

P8: Oh, sorry.

Christine: No, no, don't apologise. This happens all the time. But I'm going to ask you a follow up.

P8: Yeah.

Christine: So my next question was, why would you use that description? You told me, but talk a little bit about the enjoyment and the comfort level of the teaching, acting over dance. And would that also apply to performance?

P8: Um. I think that's because of my time doing street theatre, because, and that's also why I like doing Dramedy CSE is because one of the practitioners that we cover is Emma Rice, who is somebody who I covered, maybe not her specifically, but a lot of her practises and a lot of companies that she worked with or for, or was influenced by or who she influenced in my time doing Street Theatre and all of their principles are about play, play play through acting. So she says that the emotion that humans go to, the most frequently is fear and in acting, fear is the most useless emotion and is the one that you know, blocks us. And so all of her principles about stripping back everything, play, clowning and having fun and so that

you're able to access and open that kind of creative, exciting part in your brain. And I think that's why I love acting is because and I often go for it as you know, like the comedy roles or the big character roles and I think it's because I like playing with an audience, playing with other actors, playing with a role experimenting, having fun with it. So there's, yeah. There's something in the fun side of the acting that I think I like can access or I have never found that in singing. It's just always terrified me. But though I feel like it's, like, got better a lot over the last couple of years, but it's still scary and I think I see it as something quite technical. And maybe the same for dance. It's always like, for me, for of course you have to have technique for acting as well, I know, but it's, I don't know there's something different about it, like the fundamental basics, whereas we dance, you have to be fit to be good, really, and strong and conditioned and all of that kind of stuff. And so and even, and I think I think a lot of dance that like, goes outside the box is actually just a bit pretentious and a bit wanky. If you can use that word, sorry.

Christine: That's okay.

P8: So, like a lot of the studies that we do in dance, I watch them and I'm like, I don't think I'm inspired by them. So how can the kids be inspired, you know? I mean, I like people like Matthew Bourne who experiments and goes outside the box, but there's something I find weird about dance that you never say a single word when you dance. That's something weird.

Christine: Hmm.

P8: I've never thought about it like that, but, you know, I go to watch the Matthew Bourne productions and I think they're absolutely incredible, but I find it weird that we've just sat in silence for two hours, you know?

Christine: Right.

P8: Yeah. And I think maybe just the dance world itself, for me, is quite I find it quite uptight and yeah, yeah. The play element is not there, maybe.

Christine: Yeah. I like. I like that about the play. That's great. So. can you describe your overall experience of performing as a triple threat?

Commented [CD253]: Acting fun, singing terrifying

Commented [CD254]: Singing and dancing are technical

Commented [CD255]: Separating disciplines changes perceptions

P8: Describe my experience.

Christine: Yeah, so what happens? What do you feel.

P8: When I do it now or in like,

Christine: You can talk about both if you want.

P8: I worry that I'm going to forget my words. I worry that I'm going to forget my choreography. That's Yeah, that's it, really. Um Yeah, they're the two things I worry about when I perform. all the time.

Commented [CD256]: Worry about remembering choreo and lyrics

Christine: Okay. Can you go a little bit. Hmm. Well, let me ask next question, cause this will help. It will help you expand on your worry. Yeah. We're so like. Describe a specific situation where your attention was drawn to the act of singing while performing or rehearsing a triple threat role or number. Can you think of a

P8: So I was in a show on Saturday And my solo was If My Friends Could See Me Now.

Christine: Mm hmm.

P8: So, obviously, masses of character singing and a dance break in it. So, like literally all three. And what was it, the moment that I was thought about?

Christine: When your attention was drawn to the singing?

P8: Um, in the end, when I had to do a big, it's not a high note, but a big long note, and I'd just done three numbers in a row, my solo was the third and I'd just done a dance break and having enough breath for the last note.. Yeah, so I'd just done. Exwives, You Could Drive a Person Crazy into If My Friends Could See Me Now. And that was, and I was like, at the end of it, I was literally like gasping and at the end you have to do the big, you, (singing) if my friends, could see me now. You know, it's not a big note, luckily, because there's no chance I would have made the big note, I don't think, but it's long and I literally just finished a dance break with, you know, big cheese and laughing and big face and high kicks and things like that. And, yeah, so it was the having enough breath for the note that caught me out at the end. Generally, when I'm on stage, I forget about the singing technique because I'm so much

Commented [CD257]: Stamina

Commented [CD258]: Breath

in character and in the performance. And sometimes that can be good because then I don't worry about the technique and sometimes it can be bad because I forget about the technique and maybe I don't support enough and things like that. So I don't worry about it. I just wish I could do it better, maybe.

Christine: We could talk about that off the line. I can tell you how to do that.

P8: The more I do, the more I've done, especially recently, having done quite a few shows run after the other, the more confident I feel about it, the more I'm able to go into this weird place on stage of I feel like before when I was always terrified on stage, it would be an almost an out-to- body experience and I'd have no control over myself. And now I feel like I have managed to maintain the adrenaline and the excitement and the nerves, but also got a handle on them. And I know now what I'm I'm in control of what I'm doing on stage now. More. So yeah, I think there's a better balance now for me on stage, but I still still have those moments, you know, and you come off stage and you go, oh, for goodness sake, I didn't support on that note for, you know, been practising it every single rehearsal, but of course, in rehearsals as well, the moment that you let go of, like, the, you know, you need to do this, you need to do that, and you actually go into character, which is what your director wants. You do, you you always lose a bit of that technique. So it's like getting that balance of the muscle memory of having done it over and over again in rehearsal. So you know you're going to do it technically right because you've learned it and you've put the technique in and trusting that that muscle memory will do what you tell it to do while you're able to forget about it and concentrate on the performance.

Christine: Yeah. Yes. So you talked about your worry.

P8: Mm..

Christine: So, thinking about that specific situation that you just described.

P8: Mm hmm.

Christine: What was your emotional response to it?

P8: To the worry?

Commented [CD259]: Muscle memory for technique during perfomance

Commented [CD260]: Confidence through experience

Commented [CD261]: Management of nerves

Commented [CD262]: Muscle memory for technique during performance

Well, you can talk about your emotional response to just performing and the worry as part of that emotional response, or your performance on Saturday, whenever you had that big long note at the end after doing three numbers, Where were you emotionally?

P8: Um. I don't think I was bothered about it. It didn't make me go, oh, my God, oh, that was awful. You know, or in the moment go, oh my God, what's going to happen? I think actually one of the really great things was it was a live band. So I could catch them up, they could catch me up. That was really good because there was also a moment between the first two verses where I had messed up my words in rehearsals the week before and was really, really terrified about forgetting them again. And I'd given myself a little strategy on how to remember those words. but every time, the second verse started, there's like a bit where the band doesn't play where I go, if… they… could…, and basically, I figured it out in the dress rehearsal I was like, if I can't remember my words, because it happens. And I went, I'm starting that, but I can do it as slowly as I want while I'm trying to remember those words. So I literally milked it and I was like, if..... They… …Could…….. like, literally, like, as long as I possibly could just to get that, that word in my head, what's the word? Dusty? It's dusty bums, dusty. So, um, yeah, so that was the nice thing about having a live band. That helped with that bit. But yeah, what I don't know. I think when I'm when I'm on stage and in the number, I don't feel nervous anymore. It's only ever before I go on stage that I feel nervous. Once I'm up there, I think like I'm the kind of person that like having an audience and having the lights on me is like the most magical feeling in the world. So there's not much that will put me off. Yeah. I I think, like, I'm also just like, just. I kind of tell myself, like, just get on with it, just do, you know, you can't. There's an audience in front of you, you can't, you just have to find a way through whatever it is. So.

Commented [CD263]: Live band vs. backing tracks

Commented [CD264]: Synergy

Christine: And has your emotional responses to... performing as a triple that has it changed as you've done more, gotten older.

P8: Yeah.

Christine: How?.

P8: It's possibly also coming at it doing more directing and producing because all I think about now is I'm not here for me. I'm not on this stage for me right now as much as I love it. I'm on this stage for that audience right there and so that everything I do has to be to make it

Commented [CD265]: Experience as a creative informs performance

the best for them. So I have to forget my ego. I have to forget my worries and my panics and my nerves. When I get on stage because they're not interested in that. They don't want to see any of that. And, you know, I still haven't kind of figured out how to get over that in rehearsal and just get on with it in rehearsal. But when I'm up on stage, and I think as I've got older, I've understood that more and there's more value in it for me now as well in being there for the audience. Does that make sense?

Christine: Oh, definitely. Definitely. There's people studying this now. You know, the There's actual papers about, what they call it. Some people call it the X factor, but it's also it's the synergy between the audience and the the performer.

P8: It's also perhaps to do with me doing street theatre. Because it's all about blocking the getting rid of the barrier between the audience and performers. That's literally my whole degree was, like, predominantly focussed on that breaking boundaries between immersing audiences. And so although musical theatre, it's extremely hard to do that because it's literally, you know, musicals are built for proscenium art stages where there is a physical boundary between audiences and performers, still performers have to do that. They have, in musical theatre, you somehow have to still break it while remaining this separate thing.

Christine: Yeah. Yeah, definitely. Okay, so next question. Are there any strategies you use to coordinate singing, acting, and dancing simultaneously?

P8: In rehearsals, always rehearsing together. Yeah. So, um, as soon as you've learned parts, putting it together and practicing as much as possible, I think that's the key for me. If I think about our rehearsal process. I have to admit, I agree with learning them separately. But I think there are some things you can do in rehearsals that are quite nice, like having a rehearsal pianist so that you can jump in and out a little bit. Yeah, I think that's our downfall in our show is quite a lot of the time, is that some of our really heavy movement numbers. I always make sure, even if if we're rehearsing with an original track, I always sing. I always make sure I sing, but I don't think we enforce it enough for everyone and I don't think everyone has that personal practice within themselves, but I always do because I know that it won't come if I don't put the two together. And then to put the third part of it on, to put the performing part of it on, the acting. I... It's never been a bit that I've struggled with. So for me, I just always do it. And if I don't do it in rehearsals, I know I can do it on stage because I know that as soon as the lights are on me and there's an audience, you know, and I think

Commented [CD266]: Performance is for the audience

Commented [CD267]: Ego

Commented [CD268]: Audience synergy by breaking barrier

Commented [CD269]: Simultaneous learner

Commented [CD270]: Performance = acting

that's possibly. I don't know how to say say this without sounding a bit bigheaded, but like that I know that's why some people work with me is because they'll know and maybe it'll be frustrating in rehearsals. I think Matty probably finds that really irritating with me that I don't switch it on enough and rehearsals, but I think he knows that as soon as I'm on stage, he doesn't. I'm not one of the ones who's going to have to worry about performing. So I never think about adding the third element. I never think about it. It just happens. But dance and singing, I make sure that in rehearsals, I'm constantly putting the two together. And if I'm, like, rehearsing a lot of my own time rehearsals are in the car. So I'm obviously not doing the movement, but I'm trying to think about it as much as possible, even when I'm singing through things.

Commented [CD271]: Rehearsing on own in car

Christine: Okay.

P8: So for me, that's what it is. You put them, you merge them together as much as possible as frequently as possible.

Christine: Yeah. And what about in... What about in performance?

P8: How do I make them work together?

Christine: Mm hmm.

P8: I don't know, I think I've just... I've always. I don't know. They've always meant they've always in my head, they've always meant to be together, the three of them. So I don't know. I guess it's. If I if I've worked hard enough in the rehearsal process so that everything's embedded into my muscle memory. That's a really hard question. I don't know what it is in performance. I don't know what it is. I think for me, it's all if you've you put the time into rehearsals, then it should just happen on stage.

Commented [CD272]: Muscle memory

Christine: I think you may have touched on it a little bit before when you were talking about being on stage and how it's.. When you were talking about technique... I think you, you know, how you forget about it, because it's it's in you at that point.

P8: Yeah..

Christine: Good. So. the strategy, strategies that you use to coordinate your singing, acting, and dancing.

P8; Mm hmm.

Christine: Do those take into account any emotional responses?

P8: No, I don't think so. I think I'm quite regimented about it and quite unemotional about all of it. It's a real process. It's the time that I become very process driven. I think.

Commented [CD273]: Stratagies process driven therefore no emotions

Christine: Okay. Let me ask another question. Yeah.

P8: Sorry.

Christine: It's okay. You've been talking about your emotions a lot lately. Can you think of a time... when it did? When say, you were in rehearsal And you had an emotional response to something, and how maybe that affected you.

P8: Um.. Oh, frustration? A lot.

Commented [CD274]: Frustration in rehearsal with others

Christine: There we go. Tell me about that. Tell me about.

P8: A lot of the time other people.

Christine: Tell me about that.

P8: Is that okay?

Christine: Yep.

P8: Um. It's always so hard when you cross the cross when you're performer and director as well, though. So I try and think of it from a different scenario where I wasn't frustration that you because when you work as a performer in general and you work in a group and everyone has different strategies, everyone has different paces, and so there's always a lot of having to be having to manage frustration levels or be understanding, that kind of thing. That comes into play a lot. I think that's the complication, because you can come up with like

Commented [CD275]: MT is group learning

a a theory on the best way to work and everything, but every single person is slightly different and you're nearly always working in a group in musical theatre. So that's yeah, it's managing other people and not managing other people, managing my perception on other people and my frustrations with other people that probably is the most common emotion, I would say, and frustration about not picking up moves quickly enough. Frustration about not getting a harmony right. Panic a little bit at that point as well. Like, oh my gosh, will it come together? They're probably the emotions that I feel. Not anything else. Maybe like elation when it goes right.

Commented [CD276]: Elation

Christine: There we go. Oh, yeah. Yeah, yeah.

P8: Yeah. Pride and that kind of thing. Yeah, those, yeah, when it goes right, sometimes, but possibly more often is just like completed it. Just a little bit emotionless, really. But, um. satisfaction. That's the completed it. satisfaction.

Commented [CD277]: Pride

Commented [CD278]: Satisfaction

Christine: Yeah.

P8: That it's right, that it's come together. Yeah.

Christine: And so then when you're performing.... And it's all come together.. Yeah. Whether you've, you know.... When you feel like you've performed well.

Christine: Is it the same? Is it the same.

P8: High. I'm on a high.

Christine: Okay. Mm.

P8: So, if you get a cheer from the audience or you get laughs, I mean, laughs are the thing that I like the most, but. Yeah, that's it's it's like a an energy that I get fed. It's like it tops me up. People pleaser.

Commented [CD279]: Energy from audience

Christine: No, great description.

P8: Yeah. I mean, that's why most people who are in musical theatre do it, I think. To get the high.

Christine: Yeah.

P8: And if you don't get the high, don't quite understand why you do it, don't be why you do it. You know, there are some people I'm like, well, I don't understand why you're doing this. Like, you're not even smiling on stage. Weirdo.

Commented [CD280]: Do it for the high

Christine: Yeah. Okay. Well, that's the end of my formal questions, but.

P8: That's it!?

Christine: But is there any? Yeah, is there anything else? Is there anything else you'd like You've been great. Is there anything else that you that's come up while we've been talking that you want to add?

P8: Remind me the title again of your whole research just so I.

Christine: Yeah. You're the only person who's asked.

P8: I feel like I'm slightly on a tangent. Well, I was trying to think, like, what else is relevant to you, you know?

Christine: Well, yeah. It's really singing as a triple threat.

P8: Mm, okay. And.

Christine: The performer's experience of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing.

P8: See, I think it's split into two for me because singing on my own and singing in a group is a really different thing for me. I'm much more terrified on my own. In fact, I'm not nervous at all when I'm no, of course I'm nervous a little bit because just for the kind of anticipation and things, but I'm not as nervous as I am when I'm on my own singing. Um. So, yeah, for me, there's a difference between when it's on my own and in groups, there's quite significant

Commented [CD281]: Solo vs. ensemble

difference, I'd say. And I think just something as a performer I wish sometimes and I think it's getting, like I said, the more I do, it's getting it's improving more and more. But I sometimes wish I was able to connect the, um technical elements a little bit better when you lose yourself in the character. But like I said, I think that's down to experience, you know, the people I know that are like that are the people that have been confidently singing for years and years and years, everyone else who's like me, who's always been a bit terrified of their voice or maybe hasn't had enough lessons or whatever is always in the same boat, I would say. So I think there's a lot down to experience. But yeah, that's the divide for me, is the group. And and solos. So I think, yeah.

Commented [CD282]: Lack of voice training in this level MT

P8: And yet you get the solos.

P8: Getting, never used to.

Christine: Yeah. Hmm. Good, I think that's it, yeah. Anything else?

P8; I think I think so.

Christine: Okay. That's lovely. So while I still have the recording going, I will thank you, thank you for your time and your talents and your generosity. Because I know we all we all like to talk about ourselves. But, you know, just being open and, you know, having a think about the things. So I'm going to stop that now.

P9

1
00:00:04.100 --> 00:00:08.360
Christine Descher: Okay, let's start with the 1st question

2
00:00:08.600 --> 00:00:20.929
Christine Descher: in the world of musical theatre. How would you describe yourself, for example, singer, actor, dancer, dancer, singer, actor, etc. So the thing that they ask you on auditions.

3
00:00:21.500 --> 00:00:26.730
P9: I would say, dancer, singer, actor.

4
00:00:26.850 --> 00:00:31.169
P9: Personally, yeah, I would say, yeah,

5
00:00:31.170 --> 00:00:32.140
Christine Descher: okay. And why.

6
00:00:32.720 --> 00:00:50.960
P9: I feel like even just growing up as well like from a young age. It was always dance that drew me to the stage and things like that. And yeah, I was always dancing. It was mainly like, I always done like street dance as a kid, which is bizarre, because when I went into college.

7
00:00:51.150 --> 00:00:56.040
P9: that's when I 1st sort of experienced tap and ballet, and

8
00:00:56.160 --> 00:01:11.559

P9: obviously then getting in from getting my qualifications at college, that then got me into uni to do musical theatre. And that's when I got lots of other experiences with dance as well, but also singing a lot more whilst dancing

9
00:01:12.595 --> 00:01:14.324
P9: and then

10
00:01:15.530 --> 00:01:20.999
P9: And now I teach ballet, and I teach contemporary, and I don't teach street dance.

11
00:01:21.460 --> 00:01:27.120
P9: So it's really it's just taken a yeah, it's just gone the opposite way. But

12
00:01:27.330 --> 00:01:37.939
P9: I absolutely love it. And yeah, I don't think sometimes, especially as like a teacher. And a lot of the training is really beneficial, but

Commented [CD283]: Love of dance

13
00:01:38.490 --> 00:01:49.670
P9: it's the knowledge of how you teach as well. Do you know what I mean? So, even though I was more experienced in street dance. As a child growing up, I've sort of gone into lots of different

14
00:01:49.870 --> 00:01:55.999
P9: styles. And yeah, just experimented on the way. Really, I'd say, Okay, yeah.

15
00:01:56.290 --> 00:01:58.479
Christine Descher: I would like to see you do some street dancing.

16

00:01:58.480 --> 00:02:00.268
P9: I, yeah, I

17
00:02:01.830 --> 00:02:11.313
P9: I really love it. I do love it. And I sort of teach some private classes. Now to a couple of them students on a Sunday like every 3 weeks.

18
00:02:11.820 --> 00:02:19.280
P9: and I sort of incorporate street dance into their routines because I sort of want to get a little feel of it again.

19
00:02:19.752 --> 00:02:26.569
P9: Yeah, it's been a long time since I've done it. But I yeah, absolutely loved it. I've done like shows and compete and all sorts. Yeah.

20
00:02:26.570 --> 00:02:29.269
Christine Descher: Wow! Wow! I had no idea.

21
00:02:29.270 --> 00:02:30.270
P9: Yeah.

22
00:02:31.270 --> 00:02:32.280
Christine Descher: Fantastic.

23
00:02:33.513 --> 00:02:42.679
Christine Descher: Okay, so can you describe your overall experience of performing as a triple threat.

24
00:02:43.580 --> 00:02:44.740

P9: So

25
00:02:44.900 --> 00:03:10.099
P9: I. When I was at school especially, I was mainly I would do a lot of dance, especially with like GCSE's. And stuff, or do a lot of dance, but I always loved singing, and I always took up my lunch, breaks to go to choir and do like rehearsals for shows and things like that. And it wasn't until really that I got into college that I started because I've done musical theatre

26
00:03:10.170 --> 00:03:31.950
P9: as my course, that I started to experience singing, dancing at the same time, and it's not easy. It is not easy. And you I don't. I don't think, unless you're in it. I don't think you realize how hard it can be. But yeah, it's just working. I feel like for me as well.

Commented [CD284]: MT start as teenager

Commented [CD285]: MT is difficult

27
00:03:32.260 --> 00:03:33.399
P9: If I don't.

28
00:03:33.570 --> 00:03:48.130
P9: you should take it seriously. But if I don't take it too seriously when performing, I feel like I do better sometimes. The pressure actually doesn't help, especially with obviously breathing and things like that. I do feel like if you just feel it and get into it.

Commented [CD286]: Pressure

Commented [CD287]: Breathing

29
00:03:48.310 --> 00:03:54.760
P9: you'll be able to perform it better, I think, personally, from experience. Yeah.

30
00:03:55.910 --> 00:04:03.390
Christine Descher: And how does the how does the acting come in for you to that experience?

31
00:04:04.201 --> 00:04:13.840

P9: So I feel like with acting. It's always been a bit of a roller coaster for me personally. Especially even at university. I

32
00:04:14.300 --> 00:04:19.636
P9: in my 1st year. So I've done 3 years. In my 1st year. I was always told

33
00:04:21.060 --> 00:04:29.059
P9: you need to just believe in yourself more. Basically. I was always a bit, maybe worried about

34
00:04:29.250 --> 00:04:42.109
P9: being like making a fool of myself. I know it sounds bizarre, but I always had this thing of people are judging me. People are looking at me weird. And Da da da da, and I'll be honest.

Commented [CD288]: Fear of judgement

35
00:04:42.350 --> 00:04:45.760
P9: In my 1st year of uni my acting. It did

36
00:04:46.398 --> 00:04:51.190
P9: take a hit because of that so that sort of made me

37
00:04:51.790 --> 00:05:07.250
P9: be like, let's just do it. Just do it, do what you can. And I ended up getting the lead role in my final year performance because of that. And I never thought I would. And that wasn't my role in my final year

38
00:05:07.330 --> 00:05:22.000
P9: wasn't dancing. I didn't do any dancing, and I always saw myself as a dancer mainly, and that role was purely singing and acting, and I got the role. So I obviously

39

00:05:22.640 --> 00:05:36.271
P9: turned myself around and said, Come on, you can do it, and it paid off. So yeah, but I've always I have struggled with my acting. I struggle to get down to deeper levels sometimes.

40
00:05:37.160 --> 00:05:41.436
P9: yes, yeah, that's me.

41
00:05:42.960 --> 00:05:43.880
Christine Descher: I know.

42
00:05:44.236 --> 00:05:49.940
P9: Yeah, I do struggle a little bit, and I still struggle now. But I don't.

43
00:05:50.140 --> 00:05:57.649
P9: I feel like with me. If I'm acting and dancing. I feel like I can be a completely, different person. But when it's very

44
00:05:57.760 --> 00:06:01.190
P9: personal, yeah, I do struggle to

45
00:06:02.260 --> 00:06:05.290
P9: to yeah, to get through it sometimes. But.

46
00:06:05.510 --> 00:06:06.020
Christine Descher: Yep.

47
00:06:06.020 --> 00:06:09.089
P9: I'm I feel like I'm improving. But there's still

Commented [CD289]: Training led to becoming a singer

Commented [CD290]: Acting requires tapping into emotions

Commented [CD291]: Blurred lines between personal and charater emotions

48
00:06:09.190 --> 00:06:14.526
P9: I think you just learn in every job you get. You just learn as you go

49
00:06:15.190 --> 00:06:21.529
P9: And yeah, I have noticed a difference. But there's always room to to learn more. So yeah.

50
00:06:22.390 --> 00:06:24.530
Christine Descher: What was the role at uni.

51
00:06:24.530 --> 00:06:41.609
P9: And so it was American Idiot, which was Green Day's musical. And I played the role Heather. And she was. She was a young girl that actually had a dream, but she got pregnant, and her partner was very

52
00:06:42.616 --> 00:06:56.540
P9: lounging around done a lot of drinking. They lived in a little small flat, and it was very that sort of vibe. And then once she'd had the baby, she sort of said, No, I'm done with this, and she went off and became

53
00:06:56.760 --> 00:07:11.763
P9: her rock chick self that she wanted to be without him. And she yeah, she sort of found her way on her own with her friends and the baby, of course. But yeah, she sort of had a journey throughout the throughout the show.

54
00:07:12.290 --> 00:07:14.150
P9: yeah, that was the role.

55

00:07:15.220 --> 00:07:21.370
Christine Descher: What a forward thinking musical to do for your uni.

56
00:07:21.370 --> 00:07:27.015
P9: It was. We had a live band on stage. We had scaffolding everywhere.

57
00:07:27.600 --> 00:07:30.150
P9: It was never, ever a musical. I thought

58
00:07:31.280 --> 00:07:39.209
P9: you would do as your end of, especially for university. I just didn't see it as a thing, because we had a really big year group. So we split into twos.

59
00:07:39.450 --> 00:07:47.850
P9: and we had American Idiot, and we had Big Fish, the musical. So either either side. And I'll be honest. A lot of the

60
00:07:48.700 --> 00:08:00.266
P9: American idiot was very dancey, especially for the ensemble. And then Big Fish was a lot more acting through song and movement more than full out Choreo

61
00:08:01.050 --> 00:08:10.876
P9: but yeah, I wasn't. Not that I wasn't put in the dance section, but I was. Yeah, I was. And I had a few solos and duets.

62
00:08:11.820 --> 00:08:14.179
P9: and yeah, that was sort of my turning point of.

63

00:08:14.520 --> 00:08:17.400
P9: okay, I can. I can sing

Commented [CD292]: Singing development

64
00:08:19.314 --> 00:08:22.969
P9: because, yeah, I just, I always saw myself as a dancer. So

65
00:08:24.005 --> 00:08:30.440
P9: but I adore singing. I absolutely adore it. Yeah, I do love it.

66
00:08:31.460 --> 00:08:32.070
Christine Descher: Good.

67
00:08:32.890 --> 00:08:42.409
Christine Descher: So can you describe a specific situation when

68
00:08:42.610 --> 00:08:59.520
Christine Descher: your attention was drawn to singing while you were also performing or rehearsing a triple threat role or number. So you're performing or rehearsing a number that's singing, dancing, acting, and that you were really aware of the singing.

69
00:09:04.060 --> 00:09:05.720
P9: I would say.

70
00:09:12.340 --> 00:09:17.897
P9: maybe my 1st panto contract, I would say

71
00:09:18.900 --> 00:09:25.649
P9: because I've never. That's another thing. I've never done any pantomimes as a kid. Never. My first, ever pantomime was

72
00:09:26.525 --> 00:09:33.400
P9: in 2018. So it's quite recent and

73
00:09:33.630 --> 00:09:40.490
P9: that was very dancey. But it was. I was a principal girl, and so I was the lead. Romantic. And

74
00:09:41.160 --> 00:09:42.950
P9: in that. And

75
00:09:44.100 --> 00:09:49.280
P9: yeah, I had a lot of dancing. But my, because it was panto. Obviously a lot of the script is.

76
00:09:49.710 --> 00:10:00.160
P9: you have to say the right thing every time. It's very, you know. It's very scripted and otherwise. The other person playing a side You doesn't will get confused and things like that. But

77
00:10:00.543 --> 00:10:22.169
P9: I still had to do a lot of dancing in that, because I was the lead. So I had a lot of the ensemble behind me. But I would. The main point was my vocals. So I was yeah, very concentrating on that, and how I sounded with that, and I think as well. I was more focused on my vocals for that performance, because it was my 1st

78
00:10:22.330 --> 00:10:32.139
P9: sort of professional panto contract. And so it was a lot. I felt a lot of pressure to sort of prove myself, because there was a few people in the show that had

79
00:10:32.240 --> 00:10:51.080
P9: done many pantos with that company, and I was a new face completely. So. Yeah, I sort of had. I wanted to prove myself, and I did get booked again for a few more years. So but yeah, vocally. And also it was I had to concentrate on my vocals, because

Commented [CD293]: Pressure b/c of comparison

80
00:10:51.250 --> 00:10:57.819
P9: when I was studying at Uni and college, and it was very much singing an American accent.

81
00:10:58.665 --> 00:11:03.320
P9: So, going straight to Panto, I actually struggled to sing

82
00:11:03.540 --> 00:11:20.435
P9: British really struggled, actually. And I really struggled with my diction. And I was like, but I'm British. I don't understand. Like what am I? How am I doing this so wrong. And I remember them saying, like this word, you need to. You need to switch it out.

Commented [CD294]: Accents: American MT

83
00:11:21.130 --> 00:11:33.790
P9: yeah, I actually found it a big challenge. So even though it was dancing and acted like vocally, it had to be spot on, because it's pantomime. So yeah.

84
00:11:33.940 --> 00:11:34.480
Christine Descher: Yeah.

85
00:11:34.480 --> 00:11:35.367
P9: Yeah, it was that.

86
00:11:37.040 --> 00:11:45.620

Christine Descher: And and interesting. That you said 2018 was, you know, recently, but as but for you.

87
00:11:47.650 --> 00:12:00.560
Christine Descher: I mean, you've come a long way in those 7 years, you know you've you've you've matured physically and mentally, emotionally. Your life has changed a lot. So

88
00:12:00.670 --> 00:12:05.640
Christine Descher: it it wasn't that long ago, but in the scheme of things.

89
00:12:05.640 --> 00:12:11.400
P9: Feels like I've got the the DVD. Because we got given Dvds of the recording. And

90
00:12:11.580 --> 00:12:16.789
P9: just looking at that, I just look like a I just look so young and very

91
00:12:17.320 --> 00:12:20.650
P9: just, I think very just new to it. To be honest, I look.

92
00:12:20.650 --> 00:12:21.060
Christine Descher: Yeah.

93
00:12:21.060 --> 00:12:22.290
P9: I didn't.

94
00:12:24.220 --> 00:12:30.260
P9: yeah. Whereas now I feel like I I look more present on stage. If you know what I mean, I feel

Commented [CD295]: Stage presence

95
00:12:30.590 --> 00:12:32.570
P9: feel like it is my space.

96
00:12:32.690 --> 00:12:37.580
P9: Whereas then it was sort of like a stepping stone. Almost.

97
00:12:37.580 --> 00:12:39.820
Christine Descher: Yeah, yeah,

P9: yeah.

98
00:12:40.090 --> 00:12:46.470
Christine Descher: I think we we mature into, we mature into our womanliness.

99
00:12:47.010 --> 00:12:53.390
Christine Descher: Well, you know, we can play a kid up to a certain point. And then we're

100
00:12:53.540 --> 00:12:57.100
Christine Descher: well and truly women,

P9: yeah, yeah, for sure.

101
00:12:57.740 --> 00:12:58.220
P9: Because

102
00:12:58.220 --> 00:13:05.169
P9: we've got you know. I know a lot of girls now playing the role that I used to play.

103

00:13:05.280 --> 00:13:14.020
P9: that when I done my 1st panto contract. They were the young ensemble dancers behind me. And now

104
00:13:14.310 --> 00:13:25.220
P9: one of those girls is the lead in Christmas panto which I've been working alongside. And it's it's crazy to see that. So to me it feels like forever ago, because

105
00:13:25.350 --> 00:13:37.210
P9: watching someone that was so little behind me, dancing is now the leading role that I used to play. Yes, really bizarre. How that's happened. But yeah, it's lovely, though.

106
00:13:37.390 --> 00:13:40.370
Christine Descher: It is Lovely. Yeah, lovely. It's part of it.

107
00:13:40.370 --> 00:13:42.280
P9: Yeah, absolutely.

108
00:13:42.780 --> 00:13:43.620
Christine Descher: So

109
00:13:43.790 --> 00:13:53.460
Christine Descher: think about that. Either that situation that you just described in Panto, or another one where you became aware of your singing

110
00:13:53.980 --> 00:14:00.000
Christine Descher: while you were performing or rehearsing, because I'm interested in the rehearsal process as well.

111

00:14:00.000 --> 00:14:00.670
P9: Yeah.

112
00:14:00.670 --> 00:14:06.589
Christine Descher: What was your? Do you ever have emotional responses to the singing.

113
00:14:08.023 --> 00:14:11.380
P9: In what way do you mean just when you.

114
00:14:14.390 --> 00:14:16.370
Christine Descher: I guess I'm talking about feelings.

115
00:14:16.370 --> 00:14:16.780
P9: Yeah.

116
00:14:16.780 --> 00:14:27.619
Christine Descher: Either positive or negative. So you're dancing away. You're singing away. It's all happening at the same time. What's going on emotionally here, I guess.

117
00:14:28.750 --> 00:14:29.639
Christine Descher: If anything.

118
00:14:29.640 --> 00:14:37.989
P9: Yeah. So I think it's, I think it's actually quite. I don't know. I might be speaking wrongly, but I feel like for performers. People

119
00:14:38.230 --> 00:14:48.750

P9: think you are very confident and very out there, and because you perform, and that is, that is what you do perform to lots of different people. But I feel like

Commented [CD296]: Speaking about collective emotions

120
00:14:49.380 --> 00:14:53.950
P9: a lot of performers do have, and

121
00:14:55.370 --> 00:15:00.257
P9: worries constantly with how you look, how you sound.

122
00:15:02.530 --> 00:15:09.269
P9: yeah, I I do struggle with that as well. And I think for me, I

123
00:15:10.330 --> 00:15:15.129
P9: I feel like people where I sort of have done more dancing.

124
00:15:15.260 --> 00:15:31.809
P9: I feel like people also. I feel. Not that they do. I think it's a personal thing. I feel like they expect me to be good at all Dancing wherever that takes place in rehearsals. It's like, well, you have to know it

125
00:15:32.120 --> 00:15:35.179
P9: like you, you will know it, and if you don't, then

Commented [CD297]: Pressure

126
00:15:35.380 --> 00:15:47.030
P9: what's wrong with you? Not what's wrong with you. But it's sort of like, yeah, I feel that pressure. So I do do a lot of time outside of rehearsals as well. But when I'm in rehearsals. I do feel like I.

127
00:15:48.380 --> 00:15:53.829

P9: More recently I do go into more of a professional head, and

128
00:15:54.260 --> 00:15:59.280
P9: I see it more as my feelings are. I want to make sure everyone else is

129
00:15:59.680 --> 00:16:03.480
P9: feeling okay about the rehearsal space. And

Commented [CD298]: Care for other performers during rehearsals

130
00:16:03.720 --> 00:16:09.254
P9: if I if I come across confident, then hopefully, that will pass on to somebody else.

131
00:16:10.380 --> 00:16:15.830
P9: yeah, that's yeah. I do have a lot of. But then also I'm in it, and

132
00:16:16.650 --> 00:16:20.939
P9: I love it with my whole heart. You know I absolutely love it, and

133
00:16:21.540 --> 00:16:32.690
P9: I'll be honest. The rehearsal I love doing the show at the end like the end point. But the rehearsals for me is just. It's you just become this unit and

134
00:16:33.640 --> 00:16:36.349
P9: and just yeah, even if you rehearse once a week.

135
00:16:36.910 --> 00:16:39.399
P9: being able to rehearse and sing and dance

136
00:16:39.620 --> 00:16:42.089
P9: once a week is just like

137
00:16:42.730 --> 00:16:49.409
P9: I love it. I think it's great that you can say that you do that, and you enjoy doing that, and

Commented [CD299]: Love of the rehearsal process

138
00:16:49.780 --> 00:16:56.490
P9: no one's forcing you to do it. This is your your thing, and everyone around you is feeling the same.

139
00:16:57.130 --> 00:16:58.810
P9: Yeah, yeah.

140
00:16:58.810 --> 00:16:59.115
Christine Descher: Yeah.

141
00:17:00.480 --> 00:17:01.730
Christine Descher: Do you?

142
00:17:02.050 --> 00:17:11.960
Christine Descher: Do you think that your care and attention to the other people in rehearsal is born out of

143
00:17:13.250 --> 00:17:17.030
Christine Descher: you taking more of a leadership role. Sometimes.

145
00:17:18.829 --> 00:17:35.109
P9: Yeah, I would say, so. Yeah, I feel like not even in a rehearsal space. But I also people feel comfortable coming to me outside of rehearsals, like by a message or phone call, or voice note, or whatever and I like that people

146
00:17:35.509 --> 00:17:50.899
P9: feel like they can do that. They can just message and be like, can you record this? And I do it, and I want to do it. And I'm I'm sort of always open to that. But I I do put pressure on. I have to get it right. It's got to be.

Commented [CD300]: Perfectionism

147
00:17:51.029 --> 00:17:56.129
P9: It's got to be done. But also it's nice pressure. It's not. It's not always a negative, it's not.

148
00:17:56.259 --> 00:18:00.919
P9: And because again, no one's forcing me to do anything. It's.

149
00:18:01.359 --> 00:18:04.479
P9: you know, I want to do it because it's a passion of mine.

150
00:18:04.689 --> 00:18:07.939
P9: So my arm, you know my arms are open.

151
00:18:08.229 --> 00:18:16.418
P9: Come in, and yeah. And I think also that goes on to. Obviously, I teach as well teach a lot of dancing.

152
00:18:16.869 --> 00:18:22.459
P9: and just yeah, just the joy of it. And the joy of seeing the final pro product for me

153
00:18:22.719 --> 00:18:28.539
P9: makes me very emotional. Yeah, very proud. So.

Commented [CD301]: Pride

154
00:18:29.670 --> 00:18:31.660
Christine Descher: Yeah, that's a nice word, too.

155
00:18:31.660 --> 00:18:32.150
P9: Hmm!

156
00:18:32.150 --> 00:18:33.569
P9: That's a nice word. Proud.

157
00:18:33.570 --> 00:18:40.270
P9: It's yeah. It's only a recent thing I'd say recent recent can be like a week. But I feel like over the years.

158
00:18:40.450 --> 00:18:44.705
P9: Yeah, I'm actually proud of my work, whereas before I was like,

159
00:18:46.800 --> 00:18:51.470
P9: I always just doubt am I the right person for it. But you know.

Commented [CD302]: Doubt

160
00:18:51.850 --> 00:18:59.630
P9: if someone doesn't want you, they won't ask you back. But I get asked back, and you sort of got to take that as a positive. It's not you being.

161
00:19:00.120 --> 00:19:09.850

P9: Oh, I can do this. I can do that. It's never, never about that. And it's also okay to be like, do you know I am good at what I do, and I am good

Commented [CD303]: Learned confidence

162
00:19:10.950 --> 00:19:16.455
P9: like I never thought I'd be really good at choreographing and I've recently just done

163
00:19:17.260 --> 00:19:25.783
P9: choreographed a whole show to myself. I was let loose. I used to do like co-choreography. Like deputy

164
00:19:27.110 --> 00:19:28.797
P9: like associate. Sorry

165
00:19:30.520 --> 00:19:37.120
P9: producer and director and things like that. I was always sort of the Co person. And

166
00:19:37.310 --> 00:19:43.340
P9: yeah, this year I sort of got given the role of. Now you can. I'm going to give it. Hand it over to you.

167
00:19:43.893 --> 00:19:51.439
P9: And the feedback's been incredible from people that I don't know people from that I do know from the producer himself. So

168
00:19:51.560 --> 00:19:56.100
P9: yeah, it's it was a challenge. And I took it. And

169
00:19:56.280 --> 00:20:02.230
P9: I absolutely thrived. I loved it like loved every minute. So yeah.

170
00:20:03.100 --> 00:20:05.049
Christine Descher: Great, great.

171
00:20:07.800 --> 00:20:19.009
Christine Descher: I'm trying not to talk when you talk, but so many things are coming up that I want to talk to you about that. I want to talk to you about offline, because it's it's great.

172
00:20:19.010 --> 00:20:19.620
P9: Yes.

173
00:20:21.610 --> 00:20:31.990
Christine Descher: So do you have any strategies that you use to coordinate singing, acting, and dancing at the same time?

174
00:20:36.970 --> 00:20:38.420
P9: I feel like

1
75
00:20:41.540 --> 00:20:50.700
P9: I feel like I do still struggle. I still I feel like I want to give 110% to every single aspect of that, and

176
00:20:51.220 --> 00:20:53.869
P9: that's not possible. Sometimes you can't

177
00:20:53.970 --> 00:21:15.640
P9: go full full out on the Choreo, but then it's sort of like when I don't do that. I feel like, well, I'm doing. I'm flaking. I'm I'm not giving it my all. But then the vocals can dip because of that,

because I'm trying to boost the dancing or etc. And then I try and boost the singing, and then I'm out of breath and it goes out, of key, and then.

178
00:21:15.810 --> 00:21:24.351
P9: yeah, it's trying to find that that balance of all 3 to be honest. And it can make your mind just go a bit crazy.

Commented [CD304]: Difficulty balancing three disciplines

179
00:21:25.720 --> 00:21:30.629
P9: yeah. And sometimes you get you get feedback from people like, Oh, can you do it this way?

180
00:21:31.101 --> 00:21:39.468
P9: And then sometimes you think, Oh, I thought I was doing it that way, and it's, you know, so it's always a learning thing for sure.

181
00:21:40.190 --> 00:21:48.950
P9: but I have. I used to. When I was at Uni we used to have like a gym. I did used to sing on the treadmill.

Commented [CD305]: Stamina treadmill

182
00:21:49.090 --> 00:22:09.420
P9: That was always a thing that people were saying about and things like that, because I sometimes feel like I could dance for hours and be fine. And then you add the singing in. And it's sort of like, Whoa, like, okay, it's yeah. It's just totally different. So it's sort of

183
00:22:09.990 --> 00:22:12.250
P9: yeah. Breathing is obviously a big thing.

Commented [CD306]: Breathing

184
00:22:12.810 --> 00:22:17.229
P9: But it's knowing how to do it, and how to do it effectively. And

185
00:22:17.960 --> 00:22:23.669
P9: breathing is not just breathing. You have to. You have to know which parts of your body you're using. So

186
00:22:24.130 --> 00:22:38.469
P9: again. Rehearsal process again is is where we sort of learn to do that. But then again, you get to the final product, and you're on a stage. You've got lights, you've got an audience. You've got so much that's different to a

187
00:22:38.720 --> 00:22:45.890
P9: rehearsal I feel like in a rehearsal space. You're in a safe space almost, and then you sort of let loose to

188
00:22:46.160 --> 00:22:54.050
P9: an outside audience coming in. And that can be that can throw you off, or sometimes it can make you

189
00:22:54.470 --> 00:22:57.120
P9: go the other way. It can actually make you go up

190
00:22:57.580 --> 00:23:00.429
P9: because some people feel that they

191
00:23:01.020 --> 00:23:04.569
P9: when they when they get on stage, they just do it, and it happens

192
00:23:05.210 --> 00:23:09.582

Commented [CD307]: Awareness of physicality and function

Commented [CD308]: Rehearsal vs. performance

Commented [CD309]: Synergy

P9: which is great, but it's not always the case.

193
00:23:10.130 --> 00:23:15.147
P9: but I think as well you have to remember. It's it's live theatre

194
00:23:16.020 --> 00:23:20.280
P9: You know, I know a lot of people in like the film industry like I've done filming myself.

195
00:23:20.390 --> 00:23:23.880
P9: and it is long, long days, and

196
00:23:24.950 --> 00:23:27.079
P9: there's so much editing that goes into it.

197
00:23:27.410 --> 00:23:31.220
P9: whereas live theatre. That's why I love live theatre. Because

198
00:23:32.100 --> 00:23:33.999
P9: and you I just don't think you should

199
00:23:34.200 --> 00:23:43.540
P9: you. You're you should be entitled to judge your your, I don't know. I yeah, I think, yeah, just

200
00:23:43.950 --> 00:23:48.379
P9: practice practice practice makes perfect, I guess. But

Commented [CD310]: Muscle memory

201
00:23:48.570 --> 00:23:53.700

P9: yeah, it's a. It is a big challenge. It is a big challenge, sure.

202
00:23:53.930 --> 00:23:57.080
Christine Descher: Because This has come up in other interviews. I'm going to ask you.

203
00:23:57.080 --> 00:23:57.660
P9: Yes.

204
00:23:57.660 --> 00:24:00.260
Christine Descher: What is your preference? Is it

205
00:24:00.380 --> 00:24:05.989
Christine Descher: getting solid on the dance and solid on the music, and then putting smashing them together, or.

206
00:24:05.990 --> 00:24:06.580
P9: Sure.

207
00:24:06.820 --> 00:24:11.490
Christine Descher: Putting them together almost as soon as you can. What is your preference.

208
00:24:12.260 --> 00:24:17.300
P9: I think as soon as you can.

Commented [CD311]: Simultaneous learner

209
00:24:18.246 --> 00:24:43.860
P9: Because I feel like sometimes you can focus on something like one of one of them may be too much. Things come up all the time, you know, going over things. And and also you're in a room with not just you. You've got lots of other people. That are doing the same thing as

you, because they love it. But not everyone can be or is, at the same level, and that's fine, but it's also you have to.

Commented [CD312]: MT is a group activity

210
00:24:44.190 --> 00:24:46.469
P9: You have to make time for everyone.

211
00:24:46.994 --> 00:24:58.975
P9: So that can take quite long. So sometimes just I think bashing it all out altogether, and then you have that long process to perfect that as a whole I would say

212
00:24:59.800 --> 00:25:04.870
P9: but I do like I do like fast paced stuff. I feel like I work better in a

Commented [CD313]: Fast paced

213
00:25:06.040 --> 00:25:08.147
P9: fast paced environment.

214
00:25:09.170 --> 00:25:23.439
P9: like I've done a few workshops and stuff, and you you sort of learn a song very quickly. Learn the Choreo, and it's sort of band together. And I like that. I get like the thrill from that. I would say, Yeah.

215
00:25:23.970 --> 00:25:25.350
Christine Descher: yeah, I like that.

216
00:25:25.920 --> 00:25:30.020
P9: Yeah, I love the whole. Put on a show in a week sort of thing. I think it's

217
00:25:30.130 --> 00:25:40.149

P9: I think it's great. I love stuff like that. But yeah, sometimes a long rehearsal process can be great, but also have its negatives as well.

218
00:25:40.810 --> 00:25:41.390
Christine Descher: Yeah.

219
00:25:41.850 --> 00:25:42.500
P9: Yeah.

220
00:25:43.920 --> 00:25:45.220
Christine Descher: And so.

221
00:25:45.910 --> 00:25:49.879
P9: Those strategies that you use to.

222
00:25:50.250 --> 00:25:53.190
Christine Descher: To put the 3 things together.

223
00:25:53.190 --> 00:25:53.625
P9: Yeah.

224
00:25:54.650 --> 00:26:04.530
Christine Descher: And let me preface this with saying, I'm I'm kind of putting you down a lane right now. Yeah, and I've done this with everybody

225
00:26:05.070 --> 00:26:12.270
Christine Descher: when you use those strategies. Do you ever take your emotional responses into consideration?

226
00:26:12.680 --> 00:26:13.560
P9: No.

227
00:26:13.740 --> 00:26:14.660
Christine Descher: Okay.

228
00:26:15.380 --> 00:26:15.890
P9: No.

229
00:26:17.020 --> 00:26:18.010
P9: Yeah.

230
00:26:18.950 --> 00:26:24.189
Christine Descher: Is that because you've never thought about it, or because it's just not it. You don't have room for it.

231
00:26:24.370 --> 00:26:26.919
P9: Yeah, don't have room. I feel like

232
00:26:27.720 --> 00:26:30.459
P9: there's just that's too much. I just yeah.

Commented [CD314]: No room for emotions in strategies

233
00:26:33.690 --> 00:26:38.740
Christine Descher: No, no, I just one more question. I'm not gonna make you talk about this because you've answered my question.

234
00:26:38.740 --> 00:26:39.220
P9: Yeah.

235
00:26:39.220 --> 00:26:40.560
Christine Descher: But where did they go?

236
00:26:42.850 --> 00:26:43.920
P9: no idea, cause I don't. I don't give it enough time to even come through.

238
00:26:52.400 --> 00:26:53.840
P9: Yeah, yes.

239
00:26:54.180 --> 00:26:55.810
Christine Descher: Yeah, interesting.

240
00:26:55.810 --> 00:26:56.590
P9: Yeah.

241
00:26:58.720 --> 00:27:00.450
Christine Descher: Yeah. Yeah.

242
00:27:02.360 --> 00:27:11.190
P9: Just little little lock away, you know, and I because I feel like it. I feel like

243
00:27:11.920 --> 00:27:16.829
P9: as a personal thing. It would affect my performance more than benefit.

Commented [CD315]: Personal emotions negatively affect performance

244
00:27:18.450 --> 00:27:19.310
Christine Descher: Yep.

Student Number: 2335206

245
00:27:19.310 --> 00:27:27.480
P9: Personally, and I do, okay without letting it in. So yeah.

246
00:27:29.740 --> 00:27:35.060
Christine Descher: Well, that's the end of my formal questions.

247
00:27:35.760 --> 00:27:48.510
Christine Descher: But is there anything else that came up during our conversation that I don't know anything you'd like to add at all, either what we talked about, or just anything about musical theatre.

248
00:27:52.360 --> 00:27:57.040
P9: I don't know like from from experience. When I

249
00:27:58.148 --> 00:28:08.260
P9: was younger and started doing choir and things, I was always sort of. Put down a lane like you say as you are an alto.

Commented [CD316]: Part pigeonholing

250
00:28:09.110 --> 00:28:10.880
P9: and that is

251
00:28:11.080 --> 00:28:27.770
P9: what you do, and that is what you will be put in for everything, and I always obviously didn't know any different. So you just you accept that, especially at school and at college and then at Uni. Choir was part of our.

252
00:28:28.390 --> 00:28:33.159
P9: it was a class we had to do choir every single week.

253
00:28:33.633 --> 00:28:44.240
P9: And I absolutely loved it, and I never thought I would, because I don't know it was never really. I done choir, and I done after school, but it was more for the rehearsal process.

Commented [CD317]: Group singing for growth

254
00:28:44.350 --> 00:29:00.290
P9: Style but when we had to do it as a yeah, I thought I saw it on the sheet. And I thought, Oh, yeah, you do it because it's part of the course, but absolutely loved it, absolutely loved it. And then I was put into different harmonies. And

255
00:29:00.390 --> 00:29:06.989
P9: it was sort of like, okay. And then I was put into this trio once, and I was given the top.

256
00:29:07.560 --> 00:29:15.730
P9: and even I looked at myself, and people like my friends were like Oh! And then I did it. And it was sort of like, Oh, okay.

257
00:29:16.040 --> 00:29:18.690
P9: So I don't just have to sing one line.

258
00:29:18.880 --> 00:29:25.580
P9: And and then, yeah, I think I've just sort of discovered

259
00:29:25.700 --> 00:29:28.850
P9: different sound, my different sound. I think

260
00:29:29.250 --> 00:29:32.935
P9: so. I feel like I can do a bit of both.

Commented [CD318]: Discovering range of voice

261
00:29:34.800 --> 00:29:42.459
P9: yeah, I think with harmonies there might always be a preference for most people. Like where to sit, and things like that. But

262
00:29:43.400 --> 00:29:46.889
P9: yeah, I always thought, I can only sing these low songs I can.

263
00:29:47.350 --> 00:29:54.289
P9: Yeah. And I never, never sung High, because I was never put there. And so I didn't know any different.

264
00:29:54.540 --> 00:29:58.850
P9: But I have. Yeah, I have sort of experienced

265
00:29:59.110 --> 00:30:02.989
P9: singing different style. Sing a different note. Sorry, high and low.

266
00:30:05.140 --> 00:30:23.549
P9: and yeah, I've really loved it really loved it. So there's a lot more variety that I can try. And things now where I was always especially like that was another thing like doing audition songs and things like that. I always picked these songs, and I sort of look back and think maybe I've done.

Commented [CD319]: Vocal variety

267
00:30:23.930 --> 00:30:28.010
P9: I could have chosen so many different songs.

268
00:30:28.150 --> 00:30:49.070

P9: but I never thought I could. So I didn't. You know. And my, I had friends at uni that sung these beautiful high songs and stuff. But I just never. It never even crossed my mind that I can do that. It was I am. I sing this way, and that's that's that's that. So?

269
00:30:49.580 --> 00:30:54.998
P9: Yeah, that's another thing, I think for me. Choir choir saved me.

270
00:30:57.280 --> 00:31:07.839
P9: I did. I loved it. I absolutely loved choir so much.

Christine Descher: Me, too.

P9: Yeah, loved it, and I never thought I would. I don't know why. But yeah, I really really loved it.

271
00:31:08.010 --> 00:31:08.640
Christine Descher: Yeah.

272
00:31:08.640 --> 00:31:09.370
P9: Yes.

273
00:31:09.530 --> 00:31:10.140
Christine Descher: Good.

275
00:31:10.890 --> 00:31:11.860
Christine Descher: Anything else.

276
00:31:17.810 --> 00:31:18.949
P9: Hmm!

277
00:31:20.320 --> 00:31:28.220
P9: I feel like doing more. Not just dancing, more singing,

278
00:31:28.330 --> 00:31:30.309
P9: has made me enjoy it more.

279
00:31:31.056 --> 00:31:32.600
P9: In the sense of.

280
00:31:35.030 --> 00:31:43.865
P9: I used to just always see myself like I said as a dancer that was always me. I just thought I'm a dancer. I can. I can sing a few notes.

281
00:31:44.340 --> 00:31:55.999
P9: but it's nice to yeah. Be given opportunities to be just a singer and act through that song instead of prancing around the stage, being doing something else.

Commented [CD320]: Acting through song

282
00:31:56.550 --> 00:32:02.390
P9: Yeah. And it's nice given being given that role and knowing that it is doable.

283
00:32:02.770 --> 00:32:05.990
P9: And yeah.

284
00:32:07.500 --> 00:32:08.300
Christine Descher: Good.

285
00:32:09.160 --> 00:32:09.940

Christine Descher: Good.

286
00:32:10.400 --> 00:32:14.139
Christine Descher: Well, while we're still recording, I'm going to say, Thank you.

287
00:32:14.140 --> 00:32:15.580
P9: No worries. Thank you for having me.

288
00:32:15.580 --> 00:32:24.010
Christine Descher: Gosh! I really appreciate your time and your talents and your openness. It's amazing. Let me turn off the recording now.

Familiarisation Notes

- Some people have an economy of words and some people are verbose.
- Emotions can be difficult. Some people are very open, some are closed, some talk about their emotions through an example of a student or colleague.
- There are one of two ways to amalgamate the three disciplines – separate or together.
- I really wanted to steer the interviews toward the way I thought they should go i.e. the kind of answers I would give to the questions. I kept quiet unless they asked for help.
- Individuals on creative teams rarely work together.
- Creative teams can be toxic especially to young performers.
- Singing is, by far, the scariest discipline though a lot of people choose it b/c the proficiency level for dance is so high.
- I don't think that anything in these interviews surprised me, however, sometimes, who said things surprised me and I probably underestimated some people and overestimated others.

Pass 2

P5

9
00:01:20.530 --> 00:01:23.370
Christine Descher: I will just start with the 1st question, okay, okay.

10
00:01:24.020 --> 00:01:26.170
Christine Descher: In the world of musical theatre.

11
00:01:26.440 --> 00:01:38.639
Christine Descher: How would you describe yourself, for example, singer, actor, dancer, dancer, singer, actor, etc. So that thing that they ask you in auditions to rank yourself.

12
00:01:39.125 --> 00:01:43.009
P5: I would say I'm definitely an actor first.

13
00:01:47.300 --> 00:01:53.459
P5: Oh, I would probably say actor, dancer, singer.

14
00:01:53.850 --> 00:01:57.649
P5: But actually, as I've got a little older.

15
00:01:59.530 --> 00:02:06.119
P5: I have kept up with the dance training less, and but have kept up with the singing training.

Commented [CD321]: Age as factor for dance

16
00:02:09.000 --> 00:02:16.099

P5: Yeah, I know. I probably would still, say, actor, singer, dance actor, dancer, singer. Okay? Yeah.

17
00:02:16.290 --> 00:02:18.829
Christine Descher: And why do you use that description.

18
00:02:22.320 --> 00:02:31.570
P5: So I started in the world of performing. I started with dance lessons. That's that's what I did. That's what I

19
00:02:32.302 --> 00:02:34.960
P5: that was where my interest lay.

20
00:02:36.057 --> 00:02:47.490
P5: But I didn't start until I was about 11 or 12 and so I'd kind of

21
00:02:48.360 --> 00:02:53.980
P5: not necessarily missed out on getting a proper technical base

22
00:02:56.080 --> 00:03:04.432
P5: but because I came to it late, I didn't have necessary flexibility or

23
00:03:07.670 --> 00:03:28.310
P5: yeah, I guess that kind of technical understanding. And also when I 1st started, I wasn't bothered. I you know I was happy doing my modern class once a week. My teacher kept trying to get me to go to ballet classes, you know. It'd be really good for your technique and stuff like that. But I just did it for fun, really, and that's that's what it was.

Commented [CD322]: Dancing for fun as adolescent

24
00:03:29.725 --> 00:03:34.650

P5: Then I started studying drama at school.

25
00:03:36.770 --> 00:03:37.860
P5: And

26
00:03:39.190 --> 00:03:47.249
P5: it sort of it became clear to me quite quickly. Once I started thinking it might be something that I wanted to do.

27
00:03:47.997 --> 00:03:54.200
P5: That I was very much able to dance, but I was never gonna be

28
00:03:54.410 --> 00:04:03.550
P5: in the dance bracket, the way that I have always explained it to other people, and the way I explain it to students as well is.

Commented [CD323]: Being able to dance does not a dancer make.

29
00:04:04.020 --> 00:04:05.900
P5: If I were in a room.

30
00:04:06.140 --> 00:04:08.000
P5: Full of other dancers.

31
00:04:09.030 --> 00:04:11.910
P5: Most of that room would be better than I am.

32
00:04:12.210 --> 00:04:19.719
P5: If I was in a room full of other actors, I would feel more confident that I'm in the higher end

33
00:04:20.480 --> 00:04:22.660
P5: of the room. Basically.

34
00:04:25.470 --> 00:04:30.169
P5: oh, is it still record? Yeah. Yeah. Sorry I I got a noise. I was just making sure that it had.

35
00:04:30.170 --> 00:04:33.180
Christine Descher: Yeah, I didn't know if that was me or.

36
00:04:33.710 --> 00:04:40.282
P5: Singing wise. I didn't come to singing until really late.

Commented [CD324]: Singing in secondary is perceived as 'starting late'

37
00:04:41.360 --> 00:04:44.550
P5: I kind of went through school, and

38
00:04:45.530 --> 00:04:50.560
P5: I have realized in hindsight that the teacher that I had was

40
00:04:55.050 --> 00:04:59.016
P5: She never said it in so many words, but she basically told me that I couldn't sing

41
00:04:59.510 --> 00:05:05.519
P5: There was an expectation on all of the performing arts students that they would go. They would be part of the choir

42
00:05:05.974 --> 00:05:10.380
P5: and she used to say to me, Oh, don't worry you. You don't need to join the choir

43
00:05:10.898 --> 00:05:15.841
P5: and so for a long time I just thought it was something that I couldn't do

44
00:05:16.830 --> 00:05:21.200
P5: And then I did a I went to an audition.

45
00:05:21.480 --> 00:05:25.850
P5: and they said to me in the audition, Do you sing? And I said no.

46
00:05:26.270 --> 00:05:31.060
P5: and they said, Could you just sing happy birthday for us, and I said, no

47
00:05:31.855 --> 00:05:36.030
P5: like I wasn't. I had no

48
00:05:36.410 --> 00:05:39.960
P5: no confidence in my voice or anything like that.

49
00:05:40.900 --> 00:05:48.210
P5: And so it wasn't until I was about how old was I? I think I was 20. I was 20 when I 1st sang in a show

Commented [CD325]: There is a trajectory for older performers

50
00:05:49.423 --> 00:05:50.830
P5: and then.

51
00:05:51.210 --> 00:05:58.059
P5: even then I was kind of I was just learning how to get through from beginning to end.

52
00:05:59.930 --> 00:06:09.540
P5: It was still in my head. Was I in my head. I had been cast because I could act my way through a song rather than sing my way through a song.

53
00:06:10.270 --> 00:06:17.019
P5: and then, when I was, I think I was about 25. I met a man

54
00:06:17.200 --> 00:06:23.960
P5: that came on to a show as a vocal coach, and I spent 1, 45 min session with him.

55
00:06:24.210 --> 00:06:29.289
P5: and just the way that he spoke and the way that he taught I was like.

56
00:06:29.600 --> 00:06:33.820
P5: oh, actually, I can do this. It it kind of.

57
00:06:34.320 --> 00:06:42.929
P5: I just found the right person, and it all clicked into place. But again I put that one last because I kind of I came to it later. And it

58
00:06:43.580 --> 00:06:49.479
P5: I think there's a lot of residual under confidence.

Commented [CD326]: Lack of confidence for singing

59
00:06:50.361 --> 00:06:54.137
P5: From experiences that I've had in the past.

60
00:06:54.770 --> 00:06:58.209
P5: but it's the I think it's the one I have to work hardest at.

Commented [CD327]: Work hard at singing b/c it is hard or b/c of lack of confidence?

61
00:07:00.650 --> 00:07:05.819
P5: And yeah, it's just the one I came to latest. So that's yeah.

62
00:07:06.060 --> 00:07:08.519
P5: It's probably a bit of a long-winded answer. But there we go.

64
00:07:09.770 --> 00:07:11.929
Christine Descher: I love that answer. It's a great answer.

65
00:07:12.640 --> 00:07:21.339
Christine Descher: 1st of all, just as an aside, I'm sorry that happened to you with your school teacher and singing. That's just it happens a lot, and it's.

66
00:07:21.340 --> 00:07:22.100
P5: Yeah.

67
00:07:22.100 --> 00:07:23.090
Christine Descher: Shocking!

68
00:07:23.090 --> 00:07:23.710
P5: Yeah.

69
00:07:23.710 --> 00:07:28.519
Christine Descher: I mean being, you know, in teaching children.

70
00:07:28.520 --> 00:07:29.170
P5: Yes.

71
00:07:30.000 --> 00:07:35.869
Christine Descher: Can you imagine? I can't imagine. I can imagine saying you have to work harder.

72
00:07:35.870 --> 00:07:37.400
P5: Yeah, yeah, absolutely.

73
00:07:37.400 --> 00:07:47.349
Christine Descher: Or you. You don't know how to sing, but the you know, here's how to do it. Let me help you learn, but not like. Don't worry. You can't sing.

74
00:07:47.350 --> 00:07:50.330
P5: Don't worry, don't come to the choir. We don't need you in the choir.

75
00:07:50.690 --> 00:07:54.059
Christine Descher: Yeah. Well, I'm glad that I'm glad you found that other guy. That's great.

76
00:07:54.060 --> 00:07:55.270
P5: Yeah, yeah.

77
00:07:55.640 --> 00:08:05.749
Christine Descher: Okay, so can you describe your overall experience of performing as a triple threat.

78
00:08:07.734 --> 00:08:11.240
P5: My goodness, what a big question!

79

00:08:19.270 --> 00:08:24.500
P5: So I think, although I'm a triple threat.

80
00:08:26.240 --> 00:08:34.199
P5: it sounds very arrogant when you say it out loud, although I'm a triple threat. I would say that kind of acting is

81
00:08:35.400 --> 00:08:42.229
P5: the overriding thing that I use to approach any of the disciplines.

Commented [CD328]: Acting as baseline

82
00:08:43.695 --> 00:08:47.930
P5: So you know, with dance, there's

83
00:08:48.710 --> 00:08:54.950
P5: there are skills that you need, such as picking up Choreo, remembering Choreo

84
00:08:55.610 --> 00:09:02.850
P5: knowing where your placement is, etc. Etc. But actually, to make it come to life, you need to be

85
00:09:03.310 --> 00:09:06.640
P5: acting your way through it, and

86
00:09:07.990 --> 00:09:14.590
P5: where I, where I have sort of technical drawbacks.

87
00:09:15.100 --> 00:09:21.589
P5: As long as this is working up here, you can kind of cover a multitude of sins, basically (gestures to face).

Commented [CD329]: Acting ameliorates lack of technique

88
00:09:22.960 --> 00:09:28.206
P5: and I would say the same with singing. It's

89
00:09:32.850 --> 00:09:38.999
P5: often the way that I kind of employ technique comes from

90
00:09:39.780 --> 00:09:44.619
P5: well, actually, how is this character feeling? And why are they singing this? And

91
00:09:44.750 --> 00:09:49.570
P5: I find when I concentrate too much on technique.

92
00:09:50.550 --> 00:09:53.220
P5: Everything seizes up. And I just

Commented [CD330]: Conciousness of technique can cause tension

93
00:09:53.370 --> 00:10:00.604
P5: you know, I go. Oh, okay. Whereas actually, I need to be free and thinking about it.

94
00:10:01.520 --> 00:10:06.393
P5: so I think that's kind of the way that I approach things.

95
00:10:08.010 --> 00:10:13.139
P5: singing and dancing at the same time is a whole different ball game.

96
00:10:15.630 --> 00:10:27.130
P5: And I've only there has only been one job that I've kind of had to do it really intensively on, because I think most directors slash choreographers realize

97
00:10:27.380 --> 00:10:29.150
P5: that it's just

98
00:10:29.670 --> 00:10:37.550
P5: yeah. Someone said to me once, dancing and singing at the same time is trying to get the body to do 2 completely different things at once.

99
00:10:37.660 --> 00:10:41.610
P5: because singing is all on the out breath, and dancing is all about the in breath.

100
00:10:43.710 --> 00:10:45.709
P5: And unless you've

101
00:10:47.690 --> 00:10:53.389
P5: I mean, not that I've had experience with this, but I think if you had a choreographer that really sort of knew and understood.

102
00:10:53.560 --> 00:11:00.190
P5: they could probably time those in breath moments to match up with the in breath, in singing and such like. But, as I say.

103
00:11:00.637 --> 00:11:07.949
P5: I've not really had a lot of experience, and that might just be me living in a fantasy world. But there was a

104
00:11:08.140 --> 00:11:14.299
P5: there was a Theatre in Education tour that I did and I arrived on the 1st day, and we learned this

Commented [CD331]: Creative have awareness of divergent disciplines

Commented [CD332]: Wise sayings

105
00:11:14.420 --> 00:11:15.930
P5: very

106
00:11:16.560 --> 00:11:22.410
P5: labour, intensive dance routine. And then they sort of went, oh, yeah, and you're singing it at the same time.

107
00:11:23.210 --> 00:11:30.940
P5: And it was. To begin with, it was almost impossible, and I went to a friend who is also a vocal coach, and I said.

108
00:11:31.130 --> 00:11:37.140
P5: How, what's the what's you know. What do I need to look at here?

109
00:11:38.740 --> 00:11:43.809
P5: And she said, I'm going to be honest with you. It's it's stamina. You've just got to

110
00:11:43.970 --> 00:11:46.659
P5: do it and get used to it. Basically.

111
00:11:49.500 --> 00:11:55.540
P5: But yeah, in terms of the experience of doing it, I think I approach it from.

112
00:11:58.620 --> 00:12:03.099
P5: I think my knowledge of one discipline informs all the disciplines.

Commented [CD333]: Knowledge of one applies to all

113
00:12:04.370 --> 00:12:04.980

Christine Descher: Yeah.

114
00:12:05.180 --> 00:12:06.150
Christine Descher: Great.

115
00:12:06.790 --> 00:12:12.820
Christine Descher: Well, the next question you've touched on, but maybe we can go a little bit deeper.

116
00:12:13.102 --> 00:12:13.950
P5: Yeah. No worries.

117
00:12:13.950 --> 00:12:17.869
Christine Descher: So can you describe a specific situation

118
00:12:18.060 --> 00:12:21.760
Christine Descher: where your attention was drawn to the act of singing

119
00:12:22.130 --> 00:12:27.169
Christine Descher: while performing or rehearsing a triple threat role or number?

120
00:12:27.740 --> 00:12:34.020
P5: Yes, I can actually. So I don't know if you know this, actually. But I'm about to play Edna in Hairspray.

121
00:12:34.220 --> 00:12:34.990
Christine Descher: No.

122

00:12:34.990 --> 00:12:36.189
P5: Yeah, yeah. Yeah.

123
00:12:37.540 --> 00:12:38.619
P5: I

124
00:12:39.262 --> 00:12:47.730
P5: with at the other place I teach PPA in Canterbury. So I'm co-directing it with the kids. And then I'm also Edna. And

125
00:12:48.200 --> 00:12:53.710
P5: we were talking in one of the rehearsals about You Can't Stop The Beat, because.

126
00:12:53.870 --> 00:13:03.009
P5: as a number that is just singing it alone is insane because there's no space to breathe.

127
00:13:03.120 --> 00:13:04.650
P5: And I

128
00:13:06.790 --> 00:13:15.060
P5: I had been thinking about it, might like, I've been trying to, even before any vocal coaching on it, just trying to do it, seeing what my breath capacity is.

Commented [CD334]: "Breath capacity" for upbeat number

129
00:13:15.210 --> 00:13:21.659
P5: seeing how on earth I'm gonna approach it.

130
00:13:23.410 --> 00:13:28.009
P5: And we got the Tracy's in the recalls to do part of You Can't Stop the Beat.

131
00:13:29.097 --> 00:13:34.829
P5: And I was talking with them and said, and they were saying, I just don't. I can't

132
00:13:34.990 --> 00:13:40.030
P5: get my breath to do that. And I said, But okay, why are you singing it?

133
00:13:41.420 --> 00:13:51.569
P5: And they said, Well, it's a musical, and I was like? No, no, no, but in terms of the way the show is written, why does the song happen at that point? And why is the song written

134
00:13:52.080 --> 00:13:53.390
P5: that way.

Commented [CD335]: The script (who, what, why, where) nassists with difficult singing (uptempo etc)

135
00:13:54.540 --> 00:14:01.219
P5: and they sort of stared at me blankly, as they often do, and I said, Well, you're on a live TV broadcast.

136
00:14:01.770 --> 00:14:03.120
P5: At any moment

137
00:14:03.380 --> 00:14:10.989
P5: you could get switched off at any moment they could cut the broadcast. And so you need to say all of the things that you've got to say

138
00:14:11.280 --> 00:14:15.099
P5: as quickly as possible to make sure that that doesn't happen.

139
00:14:15.680 --> 00:14:20.319

P5: And it was only when I said it to them that in my brain I went.

140
00:14:20.880 --> 00:14:27.030
P5: Oh, yeah, that's why I'm singing it as well. And as soon as I stopped thinking about

141
00:14:27.850 --> 00:14:31.990
P5: oh, you need to take this much breath in in order to do this and started going.

142
00:14:32.350 --> 00:14:33.969
P5: But why are you singing it?

Commented [CD336]: Why are you singing informs technique - breathing in this case

143
00:14:34.330 --> 00:14:37.279
P5: It started to fall into place a little bit more for me.

144
00:14:37.460 --> 00:14:38.140
Christine Descher: Yeah.

145
00:14:38.370 --> 00:14:38.970
P5: Yeah.

146
00:14:39.470 --> 00:14:44.800
Christine Descher: That's that's a great example, because that song is mad.

147
00:14:44.800 --> 00:14:46.379
P5: Yeah, yeah, absolutely.

148
00:14:46.940 --> 00:14:50.730
Christine Descher: We did that the 1st year that I was in curtain up.

149
00:14:50.730 --> 00:14:51.540
P5: Oh, yeah.

150
00:14:52.020 --> 00:14:57.569
Christine Descher: And it almost killed me. It was our finale. And it it just about killed me.

151
00:14:58.600 --> 00:15:06.370
Christine Descher: Yeah. So I feel that. That. Yeah, that's that's a terrific example.

152
00:15:07.570 --> 00:15:14.879
Christine Descher: So now I want to ask you about your emotional response to that experience.

153
00:15:15.160 --> 00:15:16.370
P5: Okay.

154
00:15:16.370 --> 00:15:20.240
Christine Descher: I'm I'm I'm I'm putting you in a lane right now, specifically.

155
00:15:20.240 --> 00:15:20.640
P5: Yeah.

156
00:15:20.640 --> 00:15:32.750
Christine Descher: Yeah, I am talking not about your character's emotional response, but I'm talking about P5's emotional response to that experience of

157
00:15:33.520 --> 00:15:44.009

Christine Descher: singing. You know the the becoming aware aware of the singing, or it doesn't have to be that one any any you know any example is fine.

158
00:15:50.730 --> 00:15:54.979
P5: I. The thing, I think when I initially

159
00:15:55.800 --> 00:16:07.450
P5: start to sing, my body's response is to it is to tense.

Commented [CD337]: Singing = tension

160
00:16:08.345 --> 00:16:13.170
P5: It's I have got much better. It doesn't.

161
00:16:14.080 --> 00:16:21.580
P5: I think. I reached a point where I kind of realized that it was okay to not be perfect at it all the time.

Commented [CD338]: Anti-perfectionism, experienced performer

162
00:16:23.070 --> 00:16:28.150
P5: But I think for a long time I was like, Oh, God, right! I've got to sing now. I've got to get

163
00:16:28.390 --> 00:16:33.030
P5: got to get the pitch right. I've got to get the breathing right. I've got to. There are so many different things

164
00:16:34.070 --> 00:16:35.939
P5: that need to align.

165
00:16:36.190 --> 00:16:37.230
P5: And

166
00:16:38.620 --> 00:16:45.320
P5: I think over time. What I've learned is that even for the people at the top of their game sometimes that isn't going to happen.

167
00:16:45.963 --> 00:16:54.210
P5: I went to see Titanique a couple of weeks ago, and there was an understudy on, and she cracked in one of the numbers.

168
00:16:54.430 --> 00:16:59.880
P5: and she did it, and she carried on, and it was fine. It just it just happens.

169
00:17:03.240 --> 00:17:13.420
P5: I think. Going back a few years I played Uznavi in In The Heights. And the 1st time you hear some of those raps? You kind of go?

170
00:17:14.170 --> 00:17:17.329
P5: Well, it's never gonna happen. It's you know.

171
00:17:20.599 --> 00:17:27.290
P5: And so yeah, my kind of emotional response to it was anxiety and just

Commented [CD339]: Anxiety

172
00:17:28.240 --> 00:17:31.130
P5: oh, God! How am I? Gonna you know? How am I gonna do this?

173
00:17:34.030 --> 00:17:36.599
P5: And then so I kind of

174
00:17:36.830 --> 00:17:42.200

P5: took it to my acting brain and went, well. The 1st thing you have to do is learn the text like you're not. Gonna

175
00:17:42.390 --> 00:17:47.170
P5: you're not going to be able to do it until you actually know what you're saying and why you're saying it.

176
00:17:49.820 --> 00:17:57.739
P5: And then for me, it's it's just practice. It's just practice over and over and over and over again, until

Commented [CD340]: Practice

177
00:18:00.080 --> 00:18:05.129
P5: even at the point, even if something does go wrong.

178
00:18:05.520 --> 00:18:07.279
P5: you can get back from it.

179
00:18:07.710 --> 00:18:09.220
P5: I like

180
00:18:10.860 --> 00:18:20.279
P5: I would love to be able to say that I strive for perfection. I think we all strive for perfection, but I think a more realistic view of it is to

181
00:18:20.620 --> 00:18:27.420
P5: know that you can get yourself out of a hole if it does go wrong rather than go, it has to be perfect every single time.

182
00:18:29.910 --> 00:18:31.740

P5: And I kind of use.

183
00:18:33.170 --> 00:18:43.069
P5: Well, this is really weird. I've never said this out loud before I use jump on points, so I make sure that if something goes wrong. I I've identified the places where I can jump back on the train.

184
00:18:43.400 --> 00:18:48.764
P5: so if I miss a couple of lines I can go, and we jump back on here.

185
00:18:50.220 --> 00:18:55.119
P5: which, yeah, I find helps and is often quite

186
00:18:55.680 --> 00:19:00.320
P5: ultimately often ends up being linked to the technique because it's at the moment that you take your breaths

Commented [CD341]: strategy linked to technique

187
00:19:00.710 --> 00:19:11.769
P5: that you can go. I can jump back on here with a breath. So yeah, I would say, the emotional response to singing is anxiety. But

188
00:19:12.340 --> 00:19:18.779
P5: yeah, I've kind of found ways to almost retrained my brain

189
00:19:19.000 --> 00:19:23.119
P5: into kind of having a more healthy relationship with it. I think.

Commented [CD342]: mindfulness for healthier relationship with singing

190
00:19:23.680 --> 00:19:26.940
Christine Descher: Yeah. And would you say that those jump on points.

191
00:19:27.080 --> 00:19:27.670
P5: Yeah.

192
00:19:28.040 --> 00:19:36.700
Christine Descher: Are alleviate the anxiety at all, or are a kind of a stop gap, you know, will help.

193
00:19:36.900 --> 00:19:39.810
P5: Yeah, I think it's just knowing that.

194
00:19:40.580 --> 00:19:52.279
P5: I mean, I'm very much someone that likes to be prepared and likes to know what is coming, and have done all my prep work, and I think just having in my head the knowledge

Commented [CD343]: Preparation

195
00:19:52.820 --> 00:19:56.250
P5: that I have a way back in

196
00:19:56.910 --> 00:20:05.940
P5: helps me hugely. Whether or not I ever use them. It's just, mentally speaking, it's good to know that I can

197
00:20:07.470 --> 00:20:08.760
P5: just jump back on.

198
00:20:09.500 --> 00:20:15.859
Christine Descher: Yeah, well, what you just said. They're mentally speaking, you know, it's that it's that brain thing. And.

199
00:20:15.860 --> 00:20:17.120
P5: Yeah.

200
00:20:17.120 --> 00:20:20.119
Christine Descher: And there's a lot of

201
00:20:21.470 --> 00:20:27.889
Christine Descher: in the very small amount of research that has been done in musical theatre. And it's growing all the time, because

202
00:20:27.890 --> 00:20:32.509
Christine Descher: that's right, be seen as something more more legitimate art form.

203
00:20:33.610 --> 00:20:41.400
Christine Descher: But there's a lot about the physicality, and there's a lot. There's some mental stuff.

204
00:20:41.690 --> 00:20:53.869
Christine Descher: There's papers about perfectionism. There's papers about the X factor, but there's very little about our experiences and our emotional lives.

205
00:20:55.020 --> 00:20:59.160
Christine Descher: It, has I I it's what I'm trying to get to.

206
00:20:59.450 --> 00:21:00.000
P5: Yeah.

207
00:21:00.000 --> 00:21:06.219

Christine Descher: And this is teeny tiny. This is a little tiny paper. It's only 6,000 words, but it's a start.

208
00:21:06.220 --> 00:21:08.019
P5: It's a start. Yeah, absolutely.

209
00:21:08.020 --> 00:21:08.806
Christine Descher: Alright. Yeah.

210
00:21:09.450 --> 00:21:18.100
Christine Descher: So the next question and I would say that your jumping on points are

211
00:21:18.310 --> 00:21:30.169
Christine Descher: one thing. But what strategies do you use to coordinate the singing and the acting and the dancing at the same time. How do you do it?

212
00:21:38.040 --> 00:21:38.745
P5: hmm!

213
00:21:41.800 --> 00:21:48.310
P5: I think it's I mean, I think it's sort of things that I've already kind of touched on. So with the singing

214
00:21:49.120 --> 00:21:54.529
P5: for me. A lot comes from the emotion behind the song, and so

215
00:22:00.740 --> 00:22:05.104
P5: I think in performing there is a lot of

216
00:22:07.320 --> 00:22:18.789
P5: tricking our own brains. So if you look at that from an acting point of view, you are tricking your brain into believing that you are playing the role of another person.

Commented [CD344]: Tricking your brain to perform

217
00:22:19.040 --> 00:22:29.160
P5: Ultimately, it's always just you stood on the stage. But you kind of have these little tricks to go. No, you you need to show this feeling now, and you need to show that feeling now.

218
00:22:31.830 --> 00:22:39.110
P5: And like again with dance. There are little tricks that you kind of. Tell yourself.

219
00:22:39.440 --> 00:22:40.530
P5: You know

220
00:22:41.360 --> 00:22:49.729
P5: you can't get your leg as high as everybody else's, so you just have to bend your knee a little bit, so it looks like your leg goes a little bit higher and

Commented [CD345]: Cheats for technical deficiencies

221
00:22:54.080 --> 00:22:56.610
P5: Similarly with singing, I think

222
00:22:57.600 --> 00:23:07.749
P5: for me, certainly there is so much psychology to singing, and it's it stems from the fact that I was told that I couldn't, I think. And so

Commented [CD346]: Psychology for singing

223
00:23:08.160 --> 00:23:10.320
P5: not only am I

224

00:23:11.490 --> 00:23:18.440
P5: kind of employing little tricks to get myself to notes, and holding my breath a little bit longer, but I'm also having to

225
00:23:19.270 --> 00:23:20.920
P5: constantly.

226
00:23:21.540 --> 00:23:26.409
P5: I don't know if trick is the the right word, but I'm having to constantly

227
00:23:27.132 --> 00:23:30.210
P5: remind my own brain that I can do it

228
00:23:33.120 --> 00:23:36.319
P5: And I think, probably in terms of

229
00:23:37.960 --> 00:23:45.640
P5: everything happening together. It's about identifying places where the kind of tricks can overlap.

230
00:23:46.090 --> 00:23:52.470
P5: or whether the kind of psychology of it has things in common.

Commented [CD347]: Psychology of triple threat

231
00:23:52.780 --> 00:23:56.050
P5: So if you're doing like

232
00:23:59.720 --> 00:24:06.819
P5: it's not something I've sung personally, but the end of as long As Long as He Needs Me where she does. Those big, long notes.

Commented [CD348]: Examples of others' songs

233
00:24:11.340 --> 00:24:16.870
P5: I know for me it would sound very different if I just did the note

234
00:24:17.070 --> 00:24:22.890
P5: than if I went. Well, what's she feeling? And what's she letting out here, and kind of the anguish

235
00:24:23.330 --> 00:24:25.369
P5: and the emotion of it

236
00:24:25.970 --> 00:24:34.232
P5: It helps me to approach the note, I guess, is what I'm trying to say

237
00:24:35.410 --> 00:24:44.529
P5: and so kind of what's going on mentally is, I'm kind of going well.

238
00:24:44.690 --> 00:25:00.690
P5: she's feeling all of these emotions, and it's just it's just. It's a shout. Obviously you don't want it to sound like a shout. But this is just a it's not a big note. It's not a big note, it's just a big emotional outburst.

Commented [CD349]: Acting through song

239
00:25:03.400 --> 00:25:11.239
P5: And I think that way of making big thing things seem smaller

240
00:25:12.140 --> 00:25:15.140
P5: and being able to relate them

241

00:25:16.150 --> 00:25:20.375
P5: to life and lived experiences is

242
00:25:21.870 --> 00:25:25.679
P5: is probably one of the things that yeah, I do to kind of help

243
00:25:26.600 --> 00:25:34.619
P5: combine them all. It's as I'm talking about it. I'm kind of going. Oh, yeah, it's really interesting, actually, isn't it? Because

244
00:25:34.880 --> 00:25:42.500
P5: because I I like, I do do all of these things. And there's I think that

245
00:25:43.560 --> 00:25:46.080
P5: it's very important to

246
00:25:47.760 --> 00:25:54.930
P5: know your technique in order to make sure that you're doing things correctly like you're not damaging yourself on the inside.

247
00:25:55.350 --> 00:25:58.960
P5: But there's also, there's just so much psychology

248
00:25:59.170 --> 00:26:05.739
P5: behind how you're using the technique and even sometimes

249
00:26:07.380 --> 00:26:12.416
P5: tricking yourself into forgetting the technique. So everything's just relaxed.

Commented [CD350]: Technique

250
00:26:15.400 --> 00:26:19.050
P5: and like, as I've said, like singing has been a bit of a journey for me.

251
00:26:19.522 --> 00:26:24.029
P5: But over the last few years I have managed to just kind of go

252
00:26:24.410 --> 00:26:28.250
P5: just sing it like just just do it.

253
00:26:28.360 --> 00:26:39.229
P5: And that kind of that comes through a lot of pantomime work where it's not necessarily doesn't have to be the nicest, prettiest, most legitimate singing it's ever going to be.

254
00:26:39.910 --> 00:26:48.500
P5: but I used to get so in my own head about it, and as soon as I just kind of went. Just just go out there and sing it, and it'll sound like what it sounds like.

255
00:26:49.580 --> 00:26:51.930
P5: And actually it tends to sound better.

256
00:26:52.090 --> 00:26:58.139
P5: Then, if I go, this has got to sound perfect. You've got to do XYZ blah, blah.

257
00:26:58.940 --> 00:27:01.598
P5: yeah, there's a lot to be said for just doing it.

Commented [CD351]: In performance, just do it for singing

258
00:27:03.280 --> 00:27:03.950
Christine Descher: Yeah.

259
00:27:03.950 --> 00:27:04.490
P5: Yeah.

260
00:27:04.860 --> 00:27:06.780
Christine Descher: And the acting helps, too, which you've.

261
00:27:06.780 --> 00:27:08.910
P5: Yes. Yeah, yeah, definitely.

262
00:27:09.800 --> 00:27:16.190
Christine Descher: Are there any strategies that you use? When then you throw the dancing and the singing together in the mix.

263
00:27:22.810 --> 00:27:26.270
P5: I suppose it goes back to what I was saying earlier about it's

264
00:27:27.880 --> 00:27:31.769
P5: it's a question of stamina, I think sometimes.

265
00:27:32.250 --> 00:27:39.780
P5: even if you're not necessarily doing them at the same time to do a dance break, and then go straight back into singing something.

266
00:27:40.685 --> 00:27:45.800
P5: I think it's finding those moments where you can.

267
00:27:51.872 --> 00:28:00.830

P5: Finding the moments where you can take breath, and I don't necessarily mean the moments where you

268
00:28:01.000 --> 00:28:02.900
P5: stop dancing.

269
00:28:04.400 --> 00:28:15.030
P5: but possibly there are parts of the dance that are going to be slightly less labor intensive. And you can go. Okay. I can just relax my brain here and just have a think about what's coming up.

270
00:28:17.470 --> 00:28:21.030
P5: I think it's once you have rehearsed and rehearsed something

271
00:28:21.150 --> 00:28:23.400
P5: to the point that you're comfortable with it.

272
00:28:24.420 --> 00:28:32.369
P5: I think it. I mean, it goes without saying it all comes a little bit more naturally than anyway. But

273
00:28:33.340 --> 00:28:35.620
P5: yeah, I think being able to.

274
00:28:37.290 --> 00:28:41.690
P5: I think mentally being able to look ahead and go. Oh, yeah, this is coming up.

275
00:28:43.720 --> 00:28:48.860

P5: you might want to pull back on that turn a little bit because you're gonna have to, you know.

Commented [CD352]: Make adjustments to accomodate singing or dancing

276
00:28:51.600 --> 00:28:55.570
P5: and I think I think with all dance.

277
00:28:56.290 --> 00:29:01.719
P5: you're never going to dance it perfect every time it's the same with singing. It's the same as acting.

278
00:29:02.370 --> 00:29:05.199
P5: and it is kind of about being able to go.

279
00:29:07.230 --> 00:29:14.250
P5: Well, pull back here so that you can do this. And also, I think sometimes if you're singing and dancing at the same time.

280
00:29:14.570 --> 00:29:21.440
P5: it's about being able to identify which one is more important at that moment in time.

Commented [CD353]: Performer must identify which discipline is most important at any given time.

281
00:29:21.570 --> 00:29:25.280
P5: So is it more important that the audience hears this line of

282
00:29:25.460 --> 00:29:30.040
P5: lyric? Or is it more important that they get to see me do my massive kick?

283
00:29:30.768 --> 00:29:36.590
P5: And that doesn't mean you stop doing one or the other, but it's about

284
00:29:37.480 --> 00:29:44.649
P5: navigating your brain to the place that needs the most energy and attention.

285
00:29:45.430 --> 00:29:54.123
Christine Descher: Yeah, yeah, okay, that's great. And now here I am again with with, you know, going down that

286
00:29:56.330 --> 00:29:59.390
Christine Descher: The emotional response mode.

287
00:30:00.080 --> 00:30:09.940
Christine Descher: So do you do these strategies that you use that you've just described to me ever take your emotional responses into consideration

288
00:30:10.650 --> 00:30:15.120
Christine Descher: and your not this character, but your personal responses.

289
00:30:19.890 --> 00:30:30.059
P5: I think so. I would say that the techniques that I use exist because of emotional response.

290
00:30:31.228 --> 00:30:42.750
P5: Because I need to find a way to solve things and and need to make things happen. So I would say they consider my emotional response in as much as they are a solution.

Commented [CD354]: Strategies = consider emotions as a solution to a problem

291
00:30:43.080 --> 00:30:46.039
P5: but not necessarily a solution. But they are

292

00:30:48.750 --> 00:30:55.189
P5: they are a response. They're a response to an emotional response.

Commented [CD355]: Response to a response

293
00:30:55.190 --> 00:30:56.060
Christine Descher: Hmm.

294
00:30:56.060 --> 00:31:02.660
P5: Rather than them getting their own emotional response. I think I think

295
00:31:03.570 --> 00:31:06.700
P5: my emotional response to the technique

296
00:31:07.070 --> 00:31:14.010
P5: happens whilst I'm working out what the technique is because.

297
00:31:15.010 --> 00:31:31.339
P5: you know, I might go down a path of when you need to take a massive breath here, and then I'll take the massive breath there and go. Oh, oh, no, I feel a bit disorientated now. So we need to adapt that. So I think that yeah, the techniques for me develop as a result of emotion

Commented [CD356]: Reliance on Technique resulting from emotion

298
00:31:31.490 --> 00:31:35.630
P5: rather than necessarily pulling in other responses.

299
00:31:35.630 --> 00:31:38.847
Christine Descher: Yeah, yeah, that makes complete sense to me.

300
00:31:40.367 --> 00:31:43.779
Christine Descher: That is my last formal question. But.

301
00:31:43.780 --> 00:31:44.240
P5: Okay.

302
00:31:44.240 --> 00:31:50.180
Christine Descher: Is there anything else at all that you would like to add, or that you didn't think of before, or.

303
00:31:52.815 --> 00:31:54.170
P5: Oh.

304
00:31:56.060 --> 00:31:58.780
Christine Descher: Yeah. Free. Free. Time.

305
00:31:59.210 --> 00:32:00.850
P5: Free time.

306
00:32:05.120 --> 00:32:07.809
P5: There is nothing that springs to mind.

307
00:32:07.970 --> 00:32:08.530
Christine Descher: Okay.

308
00:32:14.230 --> 00:32:16.269
P5: Yeah, no, I don't think there is.

309
00:32:16.270 --> 00:32:17.222
Christine Descher: No, that's fine.

310
00:32:17.540 --> 00:32:21.490
P5: Everything I say make makes sense. Yes.

311
00:32:22.010 --> 00:32:22.660
P5: Co.

312
00:32:22.660 --> 00:32:27.719
Christine Descher: And while I'm still recording, because I like recording, thank you for.

313
00:32:27.720 --> 00:32:28.370
P5: That's okay.

314
00:32:28.370 --> 00:32:31.520
Christine Descher: Your time and your talents, and and all of that.

315
00:32:31.520 --> 00:32:32.219
Christine Descher: No problem.

316
00:32:32.470 --> 00:32:35.614
Christine Descher: Turn the recording off, and we can talk for a second.

P6

5
00:00:28.510 --> 00:00:34.480
Christine Descher: okay, so I'm going to just jump in with the 1st question

6
00:00:34.640 --> 00:00:37.350
Christine Descher: in the world of musical theatre.

7
00:00:37.570 --> 00:00:50.060
Christine Descher: How would you describe yourself, for example, singer, actor, dancer, dancer, singer, actor, etc. So that thing that they ask you in interviews, or whatever what would you call yourself?

8
00:00:50.060 --> 00:00:52.480
P6: I would say I'm a singer, actor, dancer.

9
00:00:52.980 --> 00:00:57.649
Christine Descher: Okay? Everybody's answer surprises me.

10
00:00:58.600 --> 00:01:00.389
Christine Descher: Singer, actor, dancer.

11
00:01:00.390 --> 00:01:01.080
P6: Yeah.

12
00:01:01.080 --> 00:01:04.120
Christine Descher: Okay, great. And why would you use that description?

13
00:01:05.122 --> 00:01:16.427
P6: I feel like I have more control of my singing, and I I feel like I've more. I'm able to be better at singing than dancing. I think dancing can be such a high

Commented [CD357]: Control of singing

14
00:01:17.140 --> 00:01:29.440
P6: So you have to dance a certain way and that technique and and be able to chuck your leg up and stuff, and I don't. I don't class myself as a technical dancer. Whereas singing, I feel like I'm able to

Commented [CD358]: *Classification is based on hierachy of technique. *

15
00:01:29.630 --> 00:01:31.559
P6: do that more like better.

16
00:01:31.740 --> 00:01:34.999
Christine Descher: Okay, talk about, talk about your training.

17
00:01:36.024 --> 00:01:55.980
P6: So I I actually did start dance school when I was younger, doing ballet and ballet and tap, and then growing up. I think after, when I started secondary school. I then went into doing one of their secondary school shows, and we did like Hairspray, and I got like Tracy. So then I was like kind of

18
00:01:56.200 --> 00:02:01.569
P6: started experiencing musical theatre. So then I went from dance school to go to a stage school

19
00:02:02.059 --> 00:02:13.499
P6: and then through secondary school. I did pick up singing lessons, I think, in year 10 or something, and I carried on doing the the shows, and I was doing my stage school as well alongside that.

20
00:02:13.630 --> 00:02:32.760
P6: and then and then I went to Miskin Theatre in Dartford, and did 2 years of acting and a year of dance, which was, I feel like for my dance training. It kind of set me up of how I want to dance, because there's a lot about attacking the moves, and that's I feel like that's what I do in everything I do now for dancing. And then

21
00:02:32.980 --> 00:02:39.539
P6: and then I went into my 3 year training at the Brighton Academy, and did did the singer actor course.

22
00:02:41.320 --> 00:02:52.904
P6: but I did like a lot of singing lessons before that as well, and like my little gap year. I went off and did singing lessons with another girl who she did some musical theatre shows, but she was classically trained as well.

Commented [CD359]: MT vs western classical training

23
00:02:53.410 --> 00:02:58.820
P6: and I think that's where I started to learn how to use my voice and use my singing voice.

24
00:03:00.330 --> 00:03:04.280
P6: Yeah. And under 3 years of the training. And

25
00:03:04.780 --> 00:03:19.549
P6: we did technical. We did rap, and we worked from legit into contemporary musical theatre. So I'd say, my voice, my singing voice, is more musical theatre than anything else. But then, coming out of training, I feel like I've

26
00:03:19.780 --> 00:03:22.760
P6: been able to sort of help develop more of a pop

27

00:03:22.950 --> 00:03:31.389
P6: voice. Just. I've been able to try and manipulate and see what is needed. But I always I always thought my singing voices. I'm quite good at

28
00:03:32.080 --> 00:03:42.689
P6: given what it needs like if I want it to be legit singing. I'm able to put my voice there. If it needs to be more contemporary I put it there needs to be. I feel like I'm able to adapt to the the different styles.

29
00:03:43.080 --> 00:03:43.790
Christine Descher: Hmm.

30
00:03:43.790 --> 00:03:44.420
P6: Yeah.

31
00:03:44.700 --> 00:03:52.340
Christine Descher: Okay, good. So can you. This is very broad. This one, can you.

32
00:03:52.340 --> 00:03:52.810
P6: Okay.

33
00:03:52.810 --> 00:03:59.900
Christine Descher: Can you describe your overall experience of performing as a triple threat.

34
00:04:01.330 --> 00:04:02.250
P6: Okay,

35
00:04:04.220 --> 00:04:07.820
P6: So I did. All the school shows in

36
00:04:08.080 --> 00:04:19.140
P6: in uni and training. I did. The musicals Bring It On, Legally Blonde. Addam's Family. I got to play the grandma.

Christine Descher: Great part!

37
00:04:19.140 --> 00:04:21.927
P6: Yeah, it is great

38
00:04:22.760 --> 00:04:29.280
P6: And then, coming out of training, I did like a panto, or like a mini touring panto around like care homes.

39
00:04:29.380 --> 00:04:34.290
P6: And I went off and did a contract in France for 6 months, doing singing

40
00:04:34.852 --> 00:04:38.830
P6: and then I've done the little cabaret shows with

41
00:04:39.190 --> 00:04:42.061
P6: you guys and all the other little shows.

42
00:04:42.630 --> 00:04:50.930
P6: but that's it for performing. I mean, I've done little odd jobs like the elf job at Christmas once and stuff. Yeah.

43
00:04:51.130 --> 00:04:53.280
Christine Descher: Okay? And can you talk about

44
00:04:55.020 --> 00:05:00.460
Christine Descher: when you're singing and acting and dancing at the same time?

45
00:05:01.170 --> 00:05:03.919
Christine Descher: What is that experience for you?

46
00:05:04.060 --> 00:05:05.830
Christine Descher: How does that feel for you?

47
00:05:09.457 --> 00:05:11.342
P6: Trying to think about it.

48
00:05:11.830 --> 00:05:13.470
P6: It feels

49
00:05:14.380 --> 00:05:28.652
P6: it sounds a bit I don't know how to word it, but like it feels. Sometimes it feels natural, but then I know it's coming from my trainings, from years of experience and training that I know I can dance and perform at the same time.

Commented [CD360]: Natural as a result of experience

50
00:05:29.370 --> 00:05:31.270
P6: so in some ways it feels

51
00:05:31.370 --> 00:05:33.960
P6: natural, and it feels like the

52
00:05:34.090 --> 00:05:38.780

P6: like a version of me that is trained and molded, and

53
00:05:38.990 --> 00:05:42.819
P6: become this like a like, a, not a facade.

54
00:05:43.090 --> 00:05:49.840
P6: just like a different mask, like a different way of I express myself. But

Commented [CD361]: Performer self is a facade or mask ie. other

55
00:05:50.620 --> 00:05:57.410
P6: yeah. But then also the training and rehearsals that go into it, mold into that performance.

56
00:05:57.410 --> 00:06:05.410
Christine Descher: Yeah, yeah, that's great. So then, can you think of a specific situation

57
00:06:07.370 --> 00:06:17.409
Christine Descher: where your attention was drawn to the act of singing while you were performing or rehearsing a triple threat role or number. So I'm interested in

58
00:06:17.820 --> 00:06:25.649
Christine Descher: what you were experiencing, singing, acting, dancing at the same time. But you were aware of the singing.

59
00:06:31.650 --> 00:06:34.259
P6: I would say that when I did

60
00:06:34.410 --> 00:06:40.766
P6: my contract in France, because I was kind of left to my own devices, I didn't really have

61
00:06:41.640 --> 00:07:08.065
P6: not if you did a show. If you did a, a musical theater show over here, you'd have, like the musical director, to help guide you through it. And then in France I didn't have that. It was like I had to decide for myself how to sing things, so I was very conscious of how I'd sing things if I knew things weren't placed right. I would then spend time trying to manipulate it, or trying to try different vowels and try different placements.

Commented [CD362]: Self-conciousness without direction

62
00:07:08.490 --> 00:07:10.859
P6: And I knew for certain songs I'd

63
00:07:11.040 --> 00:07:16.444
P6: try and like, plant myself and just get prepared for that for a note.

64
00:07:17.550 --> 00:07:27.290
P6: and yeah, I'd often I know, I know. A few times I reached out to some people I knew and been like, Look, how would you sing this song? And there's a certain note that I'm not getting, and in the end it was.

65
00:07:27.470 --> 00:07:46.890
P6: It was fine. But there's some moments like, Why can't I hit? And I was always because I've just done like 5 numbers. And like they're not from the person who's creating the show. It's not from their point of view. They're not thinking about how I'm singing and how it's going to affect my voice. They're just saying, Oh, dance, dance! And then could you just do this at the end. It's like that wasn't considered.

Commented [CD363]: Creative disconnect between singing and dancing

66
00:07:46.890 --> 00:08:00.869
P6: which is fine. It's like that's their show. That's how they want it to be placed, but that I then was like, why am I struggling a lot? It's because I'm out of breath because I've just done 5 quick changes, and I'm back on stage, and I'm meant to be singing this number now. So I'd say, Yeah, France. It was very much

67
00:08:01.150 --> 00:08:19.289
P6: taking my time to to get used to it for myself, and having to have that conversation because we would do like the kids shows, and it'll be high energy. And I know naturally, from like teaching and stuff, I use my voice, and I'm quite loud in my voice, but over time it just gets a bit tired.

Commented [CD364]: TTs must advocate for themselves to stay healthy

68
00:08:19.752 --> 00:08:29.739
P6: And so I'd go up to him. Go look if I'm singing this night. I'm not. I don't want to be doing a kid's show, because I need to save it for that, and not the kids show.

69
00:08:30.160 --> 00:08:37.620
Christine Descher: Hmm, yeah, absolutely. And how is it different

70
00:08:39.250 --> 00:08:49.030
Christine Descher: if you're working with the musical director, and then you have to perform that triple threat number, with the singing and dancing, and everything, all the stuff.

71
00:08:50.180 --> 00:08:51.250
P6: I think

72
00:08:52.660 --> 00:09:04.579
P6: it's just reassurance and kind of guidance of how, if I'm like concerned of how to play something, just getting someone else's opinion on how they hit, like, how they know the voice and how they know the song to help

73
00:09:05.250 --> 00:09:20.719
P6: kind of place it. But then, also, seeing if it is possible, like, am I trying to do the impossible? Or is it possible like, am I being dramatic, or they do they know? Do they know the key to what I need to do. So I think it's good if you do it in more of a professional environment.

Commented [CD365]: Who has to key to being a successful performer?

74
00:09:21.470 --> 00:09:23.250
P6: it's just having that reassurance.

75
00:09:24.120 --> 00:09:27.590
Christine Descher: Do you think musical directors know what to do?

76
00:09:30.120 --> 00:09:43.539
P6: Pinch of salt like it's their opinion, and it's not always gospel, they think, because obviously some of them may not sing, or they might not know it thoroughly, so they can. Just they know they know the notes, but they might not know how to place it. So

77
00:09:44.140 --> 00:09:48.940
P6: it's like, take what you think or and just see if you, if you agree.

Commented [CD366]: Singers need a team. Teacher, coach, MD.

78
00:09:49.230 --> 00:09:52.469
Christine Descher: Hmm, yeah, yeah, I'm really interested

79
00:09:53.070 --> 00:09:57.965
Christine Descher: in things from a musical director point of view.

80
00:09:58.650 --> 00:10:02.180
Christine Descher: which might be my next project, because

81
00:10:03.470 --> 00:10:08.249
Christine Descher: I don't consider myself a musical director. I know I do it sometimes. But I that's not

82

00:10:08.710 --> 00:10:10.440
Christine Descher: what I call myself.

83
00:10:11.730 --> 00:10:20.019
Christine Descher: because I'm not a pianist, and most professional music directors are terrific pianists, but a lot of them don't know about the voice.

84
00:10:20.190 --> 00:10:20.990
P6: Hmm.

85
00:10:20.990 --> 00:10:28.695
Christine Descher: At all. Some of them do, and it's getting better. But I'm interested in that, because it can make a real difference. During performance

86
00:10:29.030 --> 00:10:29.760
P6: Yeah, definitely.

87
00:10:29.760 --> 00:10:30.899
Christine Descher: Most definitely.

88
00:10:31.030 --> 00:10:40.440
Christine Descher: Okay. So think about a specific situation

89
00:10:40.880 --> 00:10:45.289
Christine Descher: where you're singing and dancing and acting. And you're the singing is

90
00:10:45.570 --> 00:10:48.570
Christine Descher: on your mind positively or negatively.

91
00:10:49.490 --> 00:10:53.890
Christine Descher: do you ever have an emotional response to that?

92
00:10:54.900 --> 00:10:58.070
Christine Descher: This is me putting you down a lane.

93
00:10:58.620 --> 00:11:03.810
P6: Okay, is it emotionally, as a character, emotionally, as a person.

94
00:11:03.810 --> 00:11:04.710
Christine Descher: No, as you.

95
00:11:05.020 --> 00:11:05.700
P6: All right.

96
00:11:13.920 --> 00:11:16.519
P6: I don’t know if this is right? But

97
00:11:16.670 --> 00:11:25.461
P6: I know. And now this is where I get interested intrigued by the voice and stuff. How so much affects the vocal cords like, I think,

98
00:11:26.160 --> 00:11:33.850
P6: it's kind of like the 1st response to how your body is and how you're feeling like. If you're tired if you're

99
00:11:34.810 --> 00:12:04.010

P6: anxious, if you're nervous, and I know I put when I perform it's like I do feel a sense of pressure to to get it right. So I know the more I stress the more I'm most likely not gonna do it as well. So I have to kind of learn to relax and I know there's been a few times where I've performed, and I've and I cracked or like it's slightly strained and like it's because I hadn't relaxed on it, and I hadn't found that like P was gonna say, Peace Point. But the relaxed point, like the soft part of the voice.

Commented [CD367]: Perceived relaxation while singing

100
00:12:04.440 --> 00:12:30.059
P6: And I know for myself that when I'm stressed like it, that's where it goes, and I can feel it when I sing and how I'm moving. I try and sort of shake off in some way, even doing them. I in uni, if I was stressed or if I was like no, I knew I was getting a bit anxious, or anything. I would plank because of the tension, and so I'd hold the plank. And then, by the time

101
00:12:30.140 --> 00:12:45.431
P6: I was like de-stressed. I did like a 3 min playing, and I was like, Well, I'm better now. But also, during planking would either do that, or I'd sing a song. And I was like, this isn't either good or bad. It's it's kind of I I still as like anchoring

Commented [CD368]: Anchors for emotions and singing

102
00:12:46.000 --> 00:12:53.510
P6: Sometimes it worked for songs and other times. I'm like, no like that's too much on that note. But it was just interesting to see how

103
00:12:53.660 --> 00:12:55.829
P6: I can sing a song in plank. But yeah.

104
00:12:56.310 --> 00:13:01.000
Christine Descher: Yeah, you're not the only person I've talked to who's talked about planking and singing.

105
00:13:01.000 --> 00:13:01.640
P6: Yeah.

106
00:13:01.810 --> 00:13:09.350
Christine Descher: Which is fascinating. That that tension that you hold from the from the nerves, or from the anxiety.

107
00:13:09.350 --> 00:13:09.850
P6: Okay.

108
00:13:09.850 --> 00:13:12.940
Christine Descher: Do you hold it anywhere else besides your larynx.

109
00:13:14.010 --> 00:13:19.399
P6: Well, obviously the chest feels tighter, so it it seems harder to take a deeper breath.

110
00:13:19.400 --> 00:13:20.060
Christine Descher: Hmm.

111
00:13:23.020 --> 00:13:33.298
P6: I would say. It's mostly like it's the throat, the chest, and like the hands get, I have to remember to like. Release my hands and stuff but I don't think it affects anything else.

Commented [CD369]: Most singers hold tension in their hands.

112
00:13:33.900 --> 00:13:35.810
P6: Yeah, well, this is all connected.

113
00:13:35.810 --> 00:13:36.670
P6: Yeah, yeah.

114
00:13:36.670 --> 00:13:38.070

Christine Descher: It's all the neck.

115
00:13:38.260 --> 00:13:56.360
Christine Descher: the shoulders, all that, and then the shoulders go down, the arms to the hands. So yeah, fascinating. Good. Okay, are there any strategies that you use to coordinate singing, acting, and dancing simultaneously.

116
00:14:02.560 --> 00:14:11.049
P6: Well, obviously rehearsal, because it's muscle memory, like time after time, like sometimes it does need a few weeks to kind of

117
00:14:11.080 --> 00:14:27.979
P6: function at all is that when you 1st learn a dance, or like a big number, you learn the movement, and then you forget to connect the voice to it, and then you forget to perform it. So I don't think there's any certain strategy. I just know I need to do it like muscle memory. It needs to be

Commented [CD370]: performing is acting

118
00:14:28.218 --> 00:14:42.079
P6: I need to be aware I need to be conscious of what I'm doing and how I'm doing it. And they'd be like this time. We need to make sure we connect it and kind of layer it on top. So you do the dancing. Then you do. You do the singing, and then you do the acting.

Commented [CD371]: To learn, layer dancing then singing then acting

119
00:14:42.230 --> 00:14:45.469
P6: Just so. It all kind of piles up into one.

120
00:14:45.910 --> 00:14:51.799
Christine Descher: Okay? And so you you do them separately and then put them together.

121
00:14:52.050 --> 00:15:07.760

P6: Yeah, I would say, because unless it's like a easier dance, where, like, I'm not having to mentally think about it. But if it is a bit quick, and it just needs some time. Then. Yeah, I think I have to do it step by step, and then eventually make the step or Put them together.

122
00:15:08.310 --> 00:15:11.750
Christine Descher: Yeah, yeah. And how does that go for you?

123
00:15:12.360 --> 00:15:15.879
P6: It literally depends the number.

124
00:15:18.750 --> 00:15:22.330
P6: I feel like I have to know my my singing part

125
00:15:22.630 --> 00:15:30.000
P6: like, especially when it comes to harmonies. I need to know my singing part more than my dance part, because I feel like I'm less likely to forget the dance.

Commented [CD372]: Learning harmonies takes more time and discipline

126
00:15:30.720 --> 00:15:36.510
P6: and I don't know where. I don't know why, but I just think I'm more likely to just go the flow and just sing any note.

127
00:15:36.820 --> 00:15:43.100
P6: whereas I know the harmony more. I'm more like to be strong on both, so I think I need to take more time. Doing singing

128
00:15:43.200 --> 00:15:44.309
P6: to then put it on.

129
00:15:45.740 --> 00:15:54.420

Christine Descher: Yeah, that's that's interesting. Because you consider yourself singer actor dancer. So you know.

130
00:15:54.660 --> 00:15:59.339
Christine Descher: And it, there could be something in that if we consider ourselves singers. Perhaps

131
00:16:00.450 --> 00:16:04.500
Christine Descher: perhaps we put more weight on it.

132
00:16:04.500 --> 00:16:05.260
P6: Yeah.

133
00:16:05.470 --> 00:16:08.090
Christine Descher: Something like that I don't know.

134
00:16:08.890 --> 00:16:16.640
Christine Descher: So the strat. So that strategy that you use of layering. I like that a lot.

135
00:16:18.820 --> 00:16:33.950
Christine Descher: do those strategies. Take your your Courtney's emotional responses into consideration at all. Do you think about how you might react? You know emotionally, when when rehearsing, when performing.

136
00:16:37.430 --> 00:16:42.419
P6: No, because I think.

137
00:16:42.840 --> 00:16:56.709

P6: and I think it's maybe naive. I don't know if that's the word. But like, I don't think about being stressed in the moment. I hope that the rehearsal I put in the practice I put in will then let me be a bit less stressed doing the performance.

138
00:16:56.710 --> 00:16:57.300
Christine Descher: mm hm

139
00:16:57.300 --> 00:17:03.310
P6: I believe that if I put in the hours, and I will just enjoy it, and I will just be in that moment.

140
00:17:03.510 --> 00:17:06.879
P6: But I never! I don't really singing. I do

141
00:17:08.060 --> 00:17:20.130
P6: like. Now I'm more aware of. I could be anxious. I could not be feeling it. Where are we? Gonna place the voice, if you know I am not feeling it. Do we have a plan? B. But

Commented [CD373]: No emotion but actually emotion

142
00:17:22.400 --> 00:17:24.700
P6: yeah, I don’t know if that answers your question.

143
00:17:25.020 --> 00:17:29.899
Christine Descher: Yeah, it does talk. Talk about your plan, B, when you're singing. That's fascinating.

144
00:17:30.343 --> 00:17:34.290
P6: Plan B, I would say, I always.

145
00:17:34.490 --> 00:17:43.419

P6: I don't know if it's through training and through what I did at Uni, but I always go try and go bigger and see where else it can. I can fling my voice in like a

146
00:17:43.640 --> 00:17:45.530
P6: What's what kind of state is it?

147
00:17:46.800 --> 00:18:05.139
P6: Who knows, but I know my plan. B. Should be in more of a mixy, twangy place. I know that that's where my voice sits quite. It's like someone said to me, if it's my sweet spot in my voice, that's where it sits. So my plan B is to go there, and I'm like it doesn't for me. I'm like. It doesn't make me sound

Commented [CD374]: Mix healthy, but belt preferred

148
00:18:05.570 --> 00:18:12.460
P6: as good. It makes me sound safe, and it makes me sound in control and like I'm going to hit the notes.

Commented [CD375]: Mix is control and success

149
00:18:13.054 --> 00:18:22.950
P6: So I intend to like if I know the plan. B. Is to go to my sweet spot and to stay there, whereas if I'm more comfortable. I'd rather belt it properly and be able to

150
00:18:23.100 --> 00:18:28.080
P6: do bigger notes with a higher. I don't know sound and stuff like that.

151
00:18:28.080 --> 00:18:29.729
Christine Descher: Yeah, yeah, yeah, yeah.

152
00:18:29.940 --> 00:18:32.090
Christine Descher: The yeah.

153

00:18:32.230 --> 00:18:37.140
Christine Descher: It's that place. That place is is easy.

154
00:18:37.460 --> 00:18:38.170
P6: Yeah.

155
00:18:38.390 --> 00:18:43.710
Christine Descher: You know that that's a that's a lovely place to be, but it's not always where we want to be.

156
00:18:43.710 --> 00:18:54.000
P6: No. Another thing is, I know I kind of feel like I know why my sweet spots there is, because when I 1st started singing started singing Young.

157
00:18:54.180 --> 00:19:19.300
P6: I sang in an American accent, and I didn't know for years. I sang in an American accent till someone picked up, and I was at Miskin. It was like I was there 3 years. I did the MT Dance course, and someone's like you're singing in American like voice, and I was like what? And I was like oh, and then now when it was like Oh, you naturally singing like a twangy, mixy place, and yes, because all them years singing an American accent. It wasn't. That's the sweet spot.

158
00:19:19.530 --> 00:19:20.945
Christine Descher: Oh,

159
00:19:22.840 --> 00:19:27.640
Christine Descher: and why were you singing in an American accent? Any idea? Was it because of what you listened to, or.

160
00:19:27.640 --> 00:19:36.960

P6: I didn't really start singing properly till I did my secondary school, which was Hairspray, which is America, so maybe through that.

161
00:19:38.000 --> 00:19:50.229
P6: but maybe as well just through musical theatres, because I know obviously a lot of stuff is, and we're not saying we don't obviously have British musicals. But a lot of the popular stuff as well are American. So maybe it came from that as well.

162
00:19:51.590 --> 00:19:55.359
Christine Descher: Yeah. It's about, how old are you now? 26.

163
00:19:55.360 --> 00:19:56.359
P6: 27, yeah.

164
00:19:56.360 --> 00:19:59.830
Christine Descher: 27. Yeah. So I'm thinking about.

165
00:20:00.820 --> 00:20:08.170
Christine Descher: you know, through your teens, you know, everything was was already the the more pop style.

166
00:20:09.980 --> 00:20:14.730
Christine Descher: A lot of it was the more pop style. You weren't listening to My Fair Lady on a.

167
00:20:15.270 --> 00:20:16.049
Christine Descher: On a.

168
00:20:16.050 --> 00:20:27.059

Christine Descher: On a record album like I was, although that see, I was listening to Sound of Music and My Fair Lady. And so I was listening to British accents on.

169
00:20:27.060 --> 00:20:27.670
P6: Oh, yeah.

170
00:20:27.670 --> 00:20:34.129
Christine Descher: On my recordings. Not all of them. A lot of them were American. But yeah, but totally different style of singing.

171
00:20:34.130 --> 00:20:34.510
P6: Hmm.

172
00:20:34.510 --> 00:20:42.520
Christine Descher: So you're you know, you're listening to those ones that are that are more modern.

173
00:20:42.700 --> 00:20:43.940
P6: Yeah, modern.

174
00:20:44.667 --> 00:20:46.219
Christine Descher: Yeah, that's great.

175
00:20:48.700 --> 00:20:52.339
Christine Descher: That is the end of my formal questions.

176
00:20:52.670 --> 00:21:06.940
Christine Descher: But is there anything else at all that you would like to add that you would like to talk about your process, or about anything to do with your triple threatedness.

177
00:21:09.680 --> 00:21:11.589
P6: Oh, I think

178
00:21:20.080 --> 00:21:35.789
P6: The only thing I was thinking when you gave me a question I was like, All right. Let me just start thinking of ideas like what what's related and all that. And the only thing I started to think about was obviously at Uni. I had voice class and singing technique.

179
00:21:36.456 --> 00:21:39.439
P6: And it's always interesting to see how

180
00:21:39.930 --> 00:21:52.004
P6: closely connected. Obviously, it's all voice. But like how much they can relate and like the techniques you use in one place to then relate interacting as well. So using the same techniques,

Commented [CD376]: cross-over techniques for disciplines

181
00:21:52.500 --> 00:22:11.859
P6: to like help, you get something across the I know for my acting teacher. She had these exercises to go through your monologues or dualogues and stuff, and there was one where you'd have to go through like syllable by syllable, and you literally go through a sentence really slowly, really big mouth, to get all the consonants and the vowels out.

182
00:22:12.060 --> 00:22:18.789
P6: And in one week in that 3rd year, my singing teacher said, I'll actually do that for the song, because

183
00:22:19.130 --> 00:22:28.380

P6: I believe that's how you help place it in your voice. So okay. And it did. And I was like, you know what? I don't know why we do stuff differently, and they're all kind of doing the same thing.

Commented [CD377]: Thinking about the whys

184
00:22:29.590 --> 00:22:42.010
Christine Descher: Yeah, yeah, absolutely, absolutely, especially well, all of them, really. But singing and acting are just linked.

185
00:22:42.290 --> 00:22:42.760
P6: Yeah.

186
00:22:42.760 --> 00:22:50.829
Christine Descher: No matter what you're singing, whether you're singing a classical art song or aria, or you're singing MT. Or even pop

187
00:22:52.480 --> 00:22:54.530
Christine Descher: you have to tell the story.

188
00:22:54.530 --> 00:22:55.420
P6: Yeah.

189
00:22:55.420 --> 00:22:56.659
Christine Descher: You know I mean.

190
00:22:56.660 --> 00:23:14.489
P6: I think it's in. It's it's important to know for me like I I we learned the Estill technique and like it did help me recognize where the different parts of the voice is, which then relates to sort of the accent side of the voice. So.

191

00:23:14.550 --> 00:23:27.558
P6: and then understanding, because then I I got really interested with the accents, and like how we place different stuff in different places. And learning like. Add the twang here and open it up here?

Commented [CD378]: Estill technique

192
00:23:28.440 --> 00:23:30.640
P6: yeah, I find it really interesting.

193
00:23:31.390 --> 00:23:38.179
Christine Descher: Yeah, and that Estill, I don't know a lot about it still, but I do know that, you know it's the speech quality

194
00:23:39.040 --> 00:23:42.140
Christine Descher: which which feeds into the acting.

195
00:23:42.400 --> 00:23:42.930
P6: Yeah.

196
00:23:42.930 --> 00:23:46.080
Christine Descher: As well, and then we add the dancing on top.

197
00:23:48.620 --> 00:23:51.580
Christine Descher: then it becomes impossible, then it becomes totally impossible.

198
00:23:51.580 --> 00:24:07.890
P6: I mean, there's always the argument of like dancing and dancing dancer's breath is different to a singer actor's breath, because obviously singing, acting. You're told to go to your diaphragm, expand there, but obviously dancing quickly. You have to take sort of short breaths in your chest.

Commented [CD379]: Diaphramatic vs clavicular breathing

199
00:24:09.790 --> 00:24:14.339
P6: Which is always fun to play with, I know in in the in our 3rd year

200
00:24:14.440 --> 00:24:34.520
P6: we do all the stuff of like diaphragm breathing and all the chest breathing, and eventually she's like, right. Let's do your corner work like what would I do or like tap, and it's just trying to keep the breath steady and still with support. But it's still hard. I do think it's a it's a different school in itself to do

201
00:24:34.700 --> 00:24:36.429
P6: all 3 together.

Commented [CD380]: Three disciplines its own 'school'

202
00:24:37.100 --> 00:24:44.450
Christine Descher: Yeah, yeah, I just read a a paper that said, when you're singing.

203
00:24:46.330 --> 00:24:48.860
Christine Descher: when you're singing, you breathe with the phrase

204
00:24:49.030 --> 00:24:53.949
Christine Descher: when it when the music tells you to breathe. That's when you breathe, and when you're dancing you breathe when you need breath.

205
00:24:54.620 --> 00:25:05.329
Christine Descher: so they're very much at odds with one another and a lot of. And there's a lot of studies about it, a whole lot of studies. But it's all about the physical. And

206
00:25:05.510 --> 00:25:13.840
Christine Descher: I think you can tell from the questions that I've been asking today that I'm trying to get to something else. I'm trying to get more to an experience.

207
00:25:14.760 --> 00:25:19.250
Christine Descher: The the questions about emotions is because I don't have.

208
00:25:19.940 --> 00:25:26.609
Christine Descher: I don't have. It's a small paper that I'm writing. It's a small study, so I don't have a lot of room for

209
00:25:26.820 --> 00:25:32.499
Christine Descher: a whole lot of stuff, you know. Body, mind, spirit. I don't have the whole. I don't have enough words for all of it.

210
00:25:32.500 --> 00:25:32.920
Christine Descher: yeah.

211
00:25:33.340 --> 00:25:37.740
Christine Descher: So I'm kind of trying to find a hook and

212
00:25:38.400 --> 00:25:51.519
Christine Descher: I don't know if I'm finding it or not, and it doesn't matter. I mean, I you know what comes out in the interviews comes out, and it it's all useful. And yeah, so that was great. Was there anything else you wanted to add?

213
00:25:51.520 --> 00:25:52.950
P6: No all good.

214
00:25:52.950 --> 00:25:58.909
Christine Descher: Yeah, that was really fantastic. I'm gonna turn off the recording. Then.

P7

Christine: And here we go. Right. So I will just dive in with my first question. In the world of musical theatre. How would you describe yourself? For example, singer actor dancer. Dancer, singer, actor, etc. That thing that they ask you on auditions all the time.

P7: I'd probably go a singer, singer, dancer, actor. Okay. Um. When I was younger, I was dancer only, I was so shy about singing, but I think I feel most confident with singing.

Christine: Okay. Yeah. And then you pretty much answered my second question, which is why would you use that description? Is that it? Do you have more to say about that?

P7: Yeah, I just feel like I. If I was in a audition setting. I feel like the professional dancers would be able to do all these things that I couldn't do. Whereas, depending on what kind of.. Not subject, but what type of show it was I would feel like I could give any of the singing a go.

Commented [CD381]: Sing perceived as easier than dancing

Christine: Yeah, yeah,

P7: so I'd feel more confident in that, yeah. Yeah.

Christine: Does the acting come in there at all?

P7: No. No.

Christine: It's completely fine.

P7: Yeah, if I had I would much rather do a vocal audition and than a dance audition. If I had to do like a straight monologue, I would absolutely freak out. So, yeah, that doesn't even come in. But all three at the same time. Yeah. I definitely struggle with acting the most. Okay. So, yeah, it would come last.

Christine: Okay. Great. All right. So, can you describe your overall experience of performing as a triple threat? Your experience.

P7: So like my enjoyment of it or my in my I don't.

Christine: What have you done? Okay. And.

P7: Oh my experience right.

Christine: How does it feel to you, maybe?

P7: Um Okay, I've done what, as an adult.

Christine: Anytime.

P7: Um. Can you ask the question again?

Christine: Yes, of course. Of course I can. Describe your overall experience of performing as a triple threat.

P7: Okay, so starting when I was about 16, I was performing with the musical theatre three triple threat thing and. I did one full length musical in the chorus, as it were. And then I've done a few review performances and then much later as an adult, I performed in One Night at the Playhouse, and I also did Little Shop of Horrors, which was a full length show.. Which was probably what I would call, well known. I don't know. and then. two other performances, similar to One Night at the Playhouse, but with different names.

Christine: Right.

P7: So I think my experience is quite small in terms of how regularly I've done things. It's not, it's quite sporadic with me. And. I do feel like doing all three at the same time is difficult. And one impacts the other. And it's hard to get all three to a brilliant standard at the same time for me. Because if I concentrate too much on one, the other one seems to suffer, as it were. I might need more question, like.

Commented [CD382]: Disciplines impact each other

Christine: Yeah, can can you dive into what you were just talking about?

P7: Mm hmm.

Christine: The the two, the singing and the dancing, and we'll throw the acting in there, but that's on record. How you feel about the acting. Can you dive deeper into that difficulty?

P7: Yeah. Do you want, like, real specifics?

Christine: I'm gonna ask you about a specific in a second, but yeah, sure.

(Franklin panting, panting, panting)

P7: Um.. So I think what I've found. Okay. I find it harder when I learn when I'm taught or when I learn the three things separately and then have to bring them together. So if we have a vocal rehearsal or you learn the vocals and then you just stand there and do that, and then separately you'll have a dance rehearsal where you in the choreography and there's absolutely no singing involved whatsoever. Bringing those together, then at the same time, I find it really difficult because they're not related. They haven't been related from the beginning in my head, whereas I've done other rehearsals where we've. either quickly run through the notes for vocals and then gone straight on to choreography and we do it at the same time, or we're just expected to show up having learnt the notes ourselves and then we learn the choreography and we practice the scene at the same time. that I find much easier to bring it all together. And then I think my performance is then better because I've found it easier to learn the two things at the same time.. And then I think the acting comes through that, because then once you've got the steps down and the notes down, it's right, can we perform it now? And then you're able to do the steps and the vocals a bit more on autopilot, so you can focus on performing that, because you've really learned those two things together.

Commented [CD383]: Simultaneous singing and dancing need to be related.

Commented [CD384]: performing = acting

Christine: Yeah.

P7: If I learned it separately, I found that I'm trying to remember which step and the you think, oh, what's the word here? or what's the harmony here and you can't bring it together? And then so the thought of performing it, because I haven't learned it as easily feels even more difficult.

Christine: Right. And you're often singing harmony.

P7: Yeah. Yeah, so.. I find it quite easy to just pick up the tune. I could just sing the tune, especially if it's a song I've known before. But when you've got to do a harmony as well, yeah, it's difficult. And then that's not even talking about the physical side of it.. So I've done some, I've did, well, if you want to ask specifics later, I can go into this one thing that I've

Commented [CD385]: Harmony is added complication

thought of this one number, that I found so difficult to do the dancing and the singing at the same time.
Christine: Yeah go ahead.

P7: So it was.. holding out Holding Out for a Hero? Right?

Christine: I think so. Holding out for a

P7: Holding out, right? Holding Out for a Hero till the end of the night. I struggle with the vocals anyway, my confidence in that, and then I feel part of the choreography was it wasn't considered. The vocals weren't considered when the members was choreographed, so it was very energetic. The whole number's energetic, and I get it, you always want an energetic number, but I found it physically difficult to hit a belt note while bending over, forward, sort of basically touching the floor. It was physically really difficult. Then you've just got things like breath control and being out of breath and your cardio.. abilities. Um. So that was a real struggle.

Christine: Hmm.

P7: And then all I'm trying to do in performance wise, bringing in acting was just get through it without dancing poorly or not getting the notes right and I was mainly acting, trying to act like I wasn't out of breath or struggling, not remotely being a character or anything. So that was very difficult for me.. I was the lead in that number. It was worth saying. I've done others where. I was in the chorus and so it was mostly about the dancing and and acting, and then some harmonising, but not as the lead vocal. So that was easier and I found that one more. Easy to do all three.. To a good level.

Commented [CD386]: Masking challenges replaces acting

Christine: Yeah. Yeah. Good. Well, that's my, I mean, you pretty much answered the next question, which was the specific situation where you' attention was drawn to the act of singing while performing or rehearsing a triple threat role or number. Maybe you could go into the rehearsal process for that number a little bit if you're okay with that.

P7: Yeah. I believe we started with the vocal learning the vocals while standing and singing. I was the lead with three others in the number who had each had one harmony line. So it was easier in that sense for me being the tune. Learnt the vocals and then I believe a few weeks later, or maybe longer, or maybe shorter I can't remember exactly we learnt the

choreography when we did the choreography rehearsal, I don't recall singing at all at the same time. Then we would continue to rehearse just the dance and then run through the vocals and the harmonies still separately I believe there wasn't any sort of coaching on acting or direction. There was no direction, for acting. I don't actually know who directed that number. P8 choreographed it. I don't know if we had a director for numbers.

Commented [CD387]: Disconnected creative teams

Christine: Agree.

P7: So there's no guidance there, and as it's my weakest or my least confident area, I do benefit from a lot more guidance in that area. As the rehearsal process went on, we started to bring everything together, and then suddenly I realised that I couldn't do both at the same time, and I think that's when my confidence completely... fell apart because I couldn't. I couldn't perform the dance with as much energy as I wanted to while maintaining the vocal performance that I wanted to perform. And vice versa.. I did in the end, ask to be removed from that number a few times, and that wasn't provided to me and I've since found out post show that the director of the show wanted to just thought they'd take a risk and thought, well, I'll just throw her in the deep end and see if hopefully it works. and just pretend that I don't know anything about her confidence issues and she'll be fine. And it did actually work out. So that was lucky. For everyone involved. What I had to do in the end was I I just made the choices that I made to minimise the dancing or the singing in either area at certain points in the number that I felt was right. Nobody told me what to do. I just thought, right, I can't do the whole thing, so I'm just gonna figure it out myself. And I thought, well, as I'm the lead, I can do slightly different movement to the other members of the cast. So I just did sort of smaller moves or I just cut bits out and stood there because the performance of the number had to come first, there was no point in me. Even if I sounded great and I had the choreography perfect, if I wasn't delivering the number, as it were, it would be so boring for the audience and it would not have worked. So I thought, well, I'd better just put that push that part of it to the front. So then I guess it technically went acting, singing, then dancing. because I finally realised that nobody knows if you're doing in the perfect choreography or hitting the note with the vocal tone that you really want to, you've just got to be entertaining, really, in a good way, not in a. Like, oh, they're terrible X Factor audition entertaining way. You know, delivered a number. So that's what I did.

Commented [CD388]: Confidence suffers when adding all elements

Commented [CD389]: TT's make own choices for success

Christine: What was your... Again, you've touched on this, but talk about if you're okay, talk about your emotional response to that experience.

P7: I'm I had a very, very strong emotional response to that experience. I have always had... a very emotional response to performing. I find it really.. It's so important to me and I love it so much, but I pretend that I don't and I've pushed it down and not done it for years and things like that because it's I find it I'm so vulnerable when I do it, because it matters the most to me. So, if I think I'm not good, it impacts my entire sense of self and mental health is really tied into it, and that's been since I was 16. After I left training when I was 16, I didn't sing in front of anyone or about. 14 years. Um.. Well, no, hang on, from 17 to 29 12 years. So 12 years I didn't in front of anyone. Um. And so... it is really tied to that. So this is why I got so down when I thought that I couldn't do this number, and why I requested. I've never requested to not do something, but it really impacted me. And I was going through a bit of a weird time in my personal life anyway, but and I already have depression, anyway, but it did. I thought I was so bad that there was no point in me being alive at one point, which I have felt before, and not only about singing and dancing, in all sorts of areas. But it took me to that place. Um and really when you think about it, it's because I couldn't do choreography at the same time as singing how I wanted to sound, and it sounds really weird saying it now and putting it into that perspective, but it does have such an emotional attachment to someone, I think. Well for me anyway.. But I do think this kind of art is it's often someone's entire passion. So I don't see how it couldn't not like impact them as a person.

Commented [CD390]: Performing evokes vulnerability despite love of it.

Commented [CD391]: Passion

Christine: Thank you for sharing that. Can you just say it a little bit, maybe compare the experience of Holding Out with a Hero to something like, for example, Whipped into Shape, where you weren't the lead. but it was super physical and singing and the same process of learning, the vocals and the dancing.

P7: Yeah, that's such an interesting comparison because I feel completely different. I didn't, I wasn't worried at all about whipped into shape. Um.. I haven't really thought about that. So, yeah, we learned that was the first choreography we learnt at the beginning of the entire rehearsal process, which was in June compared to the show being in October, and we were skipping for however many minutes it was. while singing and acting.. I had the alto harmony line. and there wasn't very much, there wasn't that. I don't think there was that much vocals for the backing in that number. It was all on the lead. And so, yeah, I wasn't worried at all. I was mostly worried about not getting the skipping wrong because it was gonna be so good if it was all completely in sync, it would have been such a great number. We did have the opportunities to record backing vocals so that I think I knew there was that

Commented [CD392]: Backing vocals remove pressure of performance.

to rely on and I didn't care what my voice sounded like as much. I just wanted to hit the notes in the sort of right ballpark area of like tone.

Christine: And so then what was what was that experience of singing like if you, when you cared less about your tone and you weren't lead? How did it feel? How was it different?

P7: It felt easy and fun and light. And it felt easy mentally and it felt easy physically. Obviously, the skipping was hard and it was a challenging number, but the vocals felt easy. Yeah, that's mad. Yeah, to put those to compare those, actually.

Christine: Yeah. Yeah. So then moving on to the next question. Are there any strategies that you use to coordinate the singing, the acting, and the dancing simultaneously? So you've touched on how it's done in rehearsals and what you like and what you don't like. But what do when, you know, what what helps you both in rehearsal and in performance to get the three going at the same time? What do you do to achieve it?

P7: I don't think I have any strategies as such. I can't think of anything specific that I do. I do think if I did another show, I would approach it completely differently. I've learned a lot from the last one I did.

Christine: Okay, so talk about that. What you would do?

P7: I would want to know my vocals ahead of time. At least the notes and then get direction later on from the musical director as to what they're looking for. And when I'm learning the choreography,. I'd be singing at the same time from from the get go and not only singing, but thinking about what I'm saying and therefore performing it. Something I struggled with, which is a number called Turn Back Time and it was mostly dancing. There were some backing vocals, but I really struggled with when we were trying to get the performance right and the faces right, I didn't understand how to perform what I was saying. So I'd want to look at that a lot earlier. and like not just perform what you're saying, but make it engaging. So I would want to do that. I'd also want to spend a lot more time one on one with a vocal coach to work out where to take breaths and then I would just try to make like and then I would put that together with the choreography to make it work. That make sense.
Christine: Total sense.

Commented [CD393]: Storytelling as next step

P7: Yeah.

Christine: There are reams of papers about how performers breathe when they're singing and they're dancing at the same time because it's at odds. Yeah. It's 100% at odds. They're polar opposites. Yeah. And so... It's something that has to be considered carefully.

P7: Yeah. And I think before I just saw, I was winging a lot of things I did. and then I would as I've mentioned, get so emotionally tied up in it that I wasn't good or that it was no good and things like that, but I didn't work that hard or I could have done more and had more things in place from the beginning so that I wouldn't feel like that. And I don't think that's me being too hard on myself, like, oh, you thought you were a rubbish last time because you didn't work hard enough.. But I think there's better ways to do it. And working figuring out how I can work best in the way that the show is structured.

Christine: Quite. So think about the strategies that you want to employ going forward. Because my next question is, do your strategies take your emotional response into consideration? So I will ask you, will your strategies take your emotional responses into consideration?

P7: Yeah, so much that I would be putting these strategies in place for my emotional wellbeing. That's the whole reason. Because if I. You know, I could sound great and look great. If I don't think I do, then there's just no. There's nothing there, is there? And I won't want to do it, and then it just I want to quit again. So yeah, it's it's putting that part of me first. It's like putting just your health first. If you don't look after your physical health, you can't do anything. So it's the same.

Commented [CD394]: Strategies for emotional well-being.

Christine: Yeah.

P7: Put your mental health first, because otherwise you can't do anything.

Christine: Yeah. I mean, I would I would posit that mental health is health.

P7: Oh, yeah, it definitely is, yeah. I just meet a lot of people. I had to do this thing the other day where it was what things do you prioritise most and it was money, romance, good job, work life balance, health, blah, blah, blah, and like my health was number one because

if you can't. If mentally or physically, you can't get out of bed in the morning, you're not going to be able to do anything. And I've learnt that the hard way.

Christine: Me too. Yeah. Me too. Um, Okay, so that those are my formal questions for you. But is there anything else that has come up during this discussion that you'd like to add? really about performing.

P7: I did just think of something. Like a strategy to get mode of performing that I would love to be able to do is something that I've heard about via like pop stars doing it is singing while you're on the treadmill. I don't have the ability to do that like because I can't go to a public gym and try and sing, while I'm on the treadmill because that's not fair to anyone. But I could just run around and do it. But they, you know, there's stories of Beyonce training when she was 15 by jogging and singing at the same time and that's how she's built up that strength and that stamina. And I think that's often, I think that's a method that a lot of performers use now when they're going to embark on like year-long stadium tours because you just need that endurance. This is me doing a one. One night show. I don't need to be running 10 miles whilst singing, but I think that's a really cool idea. And I just thought of something else. Oh, yeah, and something I guess I'm already putting in place. I'm already.. What's the word? Investing in vocal lessons. So instead of just saying, oh, well, I'm rubbish, I can't do anything, let's have some training and let's ahead of time actually try and do what you want to do and look into it and try and find sort of the calm joy in it. and also just be more used to.cause like I said, right at the beginning is my performing experience has been really sporadic. So I'll just go for years without doing something or even just one year. and then I'll come in and I'll just expect myself to be amazing. And be able to have that work ethic and like sort of craft that I keep reading about, that I do not have never had, really, because I've never given it its time. So I'd like to actually do that and not be so afraid of the acting. Like, learn the notes and the words and what's going on in the number first and get that understand that. Because then I just feel more comfortable, more confident again. It's the emotional. care.

Commented [CD395]: Stamina

Commented [CD396]: Investment in singing lessons.

Christine: Yeah. Anything else?

P7: Not that I can think of. You can ask more questions if you are.

Christine: No, that's it. Okay, that's my. Those are my devised questions. Um. While we're still recording, I'm going to say thank you, because that's brilliant. So... Thank you.

P7: Thank you

P8

Christine: Okay, so, uh, I will just start with my first question. In the world of musical theatre, how would you describe yourself? For example, singer, actor, dancer, dancer, singer, actor, et cetera. So that thing that they ask you and auditions, you know, you know.

P8: That's actually a very hard question and has changed lots over the years.

Christine: Talk about that.

P8: Okay. When I went to ArtsEd Tring, I went as a dancer actor singer.

Christine: Mm hmm.

P8: having not sung very much and been always terrified of singing. And but only actor before singing, because probably I've done I had done more of it in school and that was quite natural to me.

Christine: Mm hmm.

P8: But then I went to Bird after that, and when I arrived, they were like, you're a singer dancer. I was like, what? What? Pardon? And it was because it was an extremely strong dance college. And my dancing was good, but not Bird standard. And because I could sing, and they'd seen it in the audition, they decided they'd have me as because I was a strong singer and I was like, oh, okay, I'd never known that. Um And then. I didn't do a lot of musical theatre for quite a number of years after that. So I was doing street theatre, so I wouldn't really come under any of those labels during that time.

Commented [CD397]: Elite education institutions pigeon-hole performers.

Christine: Right.

P8: And then got back into musical theatre now 10 years ago. I got back into it in terms of teaching, but got back into it to perform 10 years ago. And at that stage, I would probably have considered myself a dancer, dancer... Dancer singer, actor, but not because my actor is the weakest, but just because I hadn't done so much. I don't know. I've never I've never, like... It's funny, I put acting last, but it's the thing that I'm most comfortable with, and is the easiest thing. But I have never really, like, trained as an actress, I would say. So that's

Commented [CD398]: Training is spotty for singing and acting

maybe why I'd never put it first. But the reality is probably my first thing is being an actor, but just I would never... I don't do like straight plays, I think. So that's why I don't consider myself as an actress first. And although now I'm still probably a stronger dancer than lots of people that I work with, I... hate. I can't retain choreography, and I never have done. I'm not fit and in shape anymore, and I'm not young. So although dance is kind of easy, it's not the thing that I want to do as much anymore. So actually, I would say all three on par at the moment. Probably.

Commented [CD399]: Three disciplines 'on par'

Christine: Yeah.

P8: But isn't it weird that I never want to put acting up there, because I don't do straight acting and yet the whole premise of all of what you're doing is about all of them working together and.

Christine: Mm.

P8: Yeah.

Christine: I thought you'd say acting first.

P8: I've never put it first. I've never. Which is weird, very weird.

Christine: Yeah, with the.. with the street theatre, I mean, there's a lot. I mean, that's acting.

P8: Mm hmm.

Christine: isn't it?

P8: Yeah. But I think for me, because I've always thought, oh, acting is being on stage in a play.

Christine: Yeah. Yeah.

P8: As a discipline. Um.

Christine: Right.

P8: But perhaps.. And and I now teach. drama and dance as GCSC's and a much more comfortable teaching drama than I am dance. Like, by far.

Christine: Wow.

P8: Yeah.

Christine: Okay.

P8: And I'm much more interested in learning about the the background of acting and the why's and the why you do things and the directing and things like that, much more interested in it than I am with dance.

Christine: Well, my next question, you've pretty much answered it.

P8: Oh, sorry.

Christine: No, no, don't apologise. This happens all the time. But I'm going to ask you a follow up.

P8: Yeah.

Christine: So my next question was, why would you use that description? You told me, but talk a little bit about the enjoyment and the comfort level of the teaching, acting over dance. And would that also apply to performance?

P8: Um. I think that's because of my time doing street theatre, because, and that's also why I like doing Dramedy CSE is because one of the practitioners that we cover is Emma Rice, who is somebody who I covered, maybe not her specifically, but a lot of her practises and a lot of companies that she worked with or for, or was influenced by or who she influenced in my time doing Street Theatre and all of their principles are about play, play play through acting. So she says that the emotion that humans go to, the most frequently is fear and in acting, fear is the most useless emotion and is the one that you know, blocks us. And so all of her principles about stripping back everything, play, clowning and having fun and so that you're able to access and open that kind of creative, exciting part in your brain. And I think that's why I love acting is because and I often go for it as you know, like the comedy roles or

the big character roles and I think it's because I like playing with an audience, playing with other actors, playing with a role experimenting, having fun with it. So there's, yeah. There's something in the fun side of the acting that I think I like can access. or I have never found that in singing. It's just always terrified me. But though I feel like it's, like, got better a lot over the last couple of years, but it still scary and I think I see it as something quite technical. And maybe the same for dance. It's always like, for me, for of course you have to have technique for acting as well, I know, but it's, I don't know there's something different about it, like the fundamental basics, whereas we dance, you have to be fit to be good, really, and strong and conditioned and all of that kind of stuff. And so and even, and I think I think a lot of dance that like, goes outside the box is actually just a bit pretentious and a bit wanky. If you can use that word, sorry.

Christine: That's okay.

P8: So, like a lot of the studies that we do in dance, I watch them and I'm like, I don't think I'm inspired by them. So how can the kids be inspired, you know? I mean, I like people like Matthew Bourne who experiments and goes outside the box, but there's something I find weird about dance that you never say a single word when you dance. That's something weird.

Christine: Hmm.

P8: I've never thought about it like that, but, you know, I go to watch the Matty Bourne productions and I think they're absolutely incredible, but I find it weird that we've just sat in silence for two hours, you know?

Christine: Right.

P8: Yeah. And I think maybe just the dance world itself, for me, is quite I find it quite uptight and yeah, yeah. The play element is not there, maybe.

Christine: Yeah. I like. I like that about the play. That's great. So. can you describe your overall experience of performing as a triple threat?

P8: Describe my experience.

Commented [CD400]: Separation of singing and acting.

Commented [CD401]: Dance and voice are technical so not as fun.

Commented [CD402]: 'play' as important element of performing

Christine: Yeah, so what happens? What do you feel.

P8: When I do it now or in like,

Christine: You can talk about both if you want.

P8: I worry that I'm going to forget my words. I worry that I'm going to forget my choreography. That's Yeah, that's it, really. Um Yeah, they're the two things I worry about when I perform. all the time.

Commented [CD403]: memorisation worries (choreo and lyrics)

Christine: Okay. Can you go a little bit. Hmm. Well, let me ask next question, cause this will help. It will help you expand on your worry. Yeah. We're so alike. Describe a specific situation where your attention was drawn to the act of singing while performing or rehearsing a triple threat role or number. Can you think of a

P8: So I was in a show on Saturday.. And my solo was If My Friends Could See Me Now.

Christine: Mm hmm.

P8: So, obviously, masses of character singing and a dance break in it. So, like literally all three. And what was it, the moment that I was thought about?

Christine: When your attention was drawn to the singing?

P8: Um, in the end, when I had to do a big, it's not a high note, but a big long note, and I'd just done three numbers in a row, my solo was the third and I'd just done a dance break and having enough breath for the last note.. Yeah, so I'd just done. Exwives, You Could Drive a Person Crazy into If My Friends Could See Me Now. And that was, and I was like, at the end of it, I was literally like gasping and at the end you have to do the big, you, (singing) if my friends, could see me now. You know, it's not a big note, luckily, because there's no chance I would have made the big note, I don't think, but it's long and I literally just finished a dance break with, you know, big cheese and laughing and big face and high kicks and things like that. And, yeah, so it was the having enough breath for the note that caught me out at the end. Generally, when I'm on stage, I forget about the singing technique because I'm so much in character and in the performance. And sometimes that can be good because then I don't worry about the technique and sometimes it can be bad because I forget about the

technique and maybe I don't support enough and things like that. So I don't worry about it. I just wish I could do it better, maybe.

Commented [CD404]: Technique should be embedded

Christine: We could talk about that off the line. I can tell you how to do that.

P8: The more I do, the more I've done, especially recently, having done quite a few shows run after the other, the more confident I feel about it, the more I'm able to go into this weird place on stage of I feel like before when I was always terrified on stage, it would be on almost an out-to- body experience and I'd have no control over myself. And now I feel like I have managed to maintain the adrenaline and the excitement and the nerves, but also got a handle on them. And I know now what I'm I'm in control of what I'm doing on stage now. More. So yeah, I think there's a better balance now for me on stage, but I still still have those moments, you know, and you come off stage and you go, oh, for goodness sake, I didn't support on that note for, you know, been practising it every single rehearsal, but of course, in rehearsals as well, the moment that you let go of, like, the, you know, you need to do this, you need to do that, and you actually go into character, which is what your director wants. You do, you you always lose a bit of that technique. So it's like getting that balance of the muscle memory of having done it over and over again in rehearsal. So you know you're going to do it technically right because you've learned it and you've put the technique in and trusting that that muscle memory will do what you tell it to do while you're able to forget about it and concentrate on the performance.

Christine: Yeah.. Yes. So you talked about your worry.

P8: Mm..

Christine: So, thinking about that specific situation that you just described.

P8: Mm hmm.

Christine: What was your emotional response to it?

P8: To the worry?

Well, you can talk about your emotional response to just performing and the worry as part of that emotional response, or your performance on Saturday, whenever you had that big long note at the end after doing three numbers, Where were you emotionally?

P8: Um. I don't think I was bothered about it. It didn't make me go, oh, my God, oh, that was awful. You know, or in the moment go, oh my God, what's going to happen? I think actually one of the really great things was it was a live band. So I could catch them up, they could catch me up. That was really good because there was also a moment between the first two verses where I had messed up my words in rehearsals the week before and was really, really terrified about forgetting them again. And I'd given myself a little strategy on how to remember those words. but every time, the second verse started, there's like a bit where the band doesn't play where I go, if they could, and basically, I figured it out in the dress rehearsal I was like, if I can't remember my words, because it happens. And I went, I'm starting that, but I can do it as slowly as I want while I'm trying to remember those words. So I literally milked it and I was like, if... They Could like, literally, like, as long as I possibly could just to get that, that word in my head, what's the word? Dusty? It's dusty bums, dusty. So, um, yeah, so that was the nice thing about having live band. That helped with that bit. But yeah, what I don't know. I think when I'm when I'm on stage and in the number, I don't feel nervous anymore. It's only ever before I go on stage that I feel nervous. Once I'm up there, I think like I'm the kind of person that like having an audience and having the lights on me is like the most magical feeling in the world. So there's not much that will put me off. Yeah. I I think, like, I'm also just like, just. I kind of tell myself, like, just get on with it, just do, you know, you can't. There's an audience in front of you, you can't, you just have to find a way through whatever it is. So.

Commented [CD405]: Timeline of nerves

Commented [CD406]: Performance in service of the audience

Christine: And has your emotional responses to... performing as a triple that has it changed as you've done more, gotten older.

P8: Yeah.

Christine: How?.

P8: It's possibly also coming at it doing more directing and producing because all I think about now is I'm not here for me. I'm not on this stage for me right now as much as I love it. I'm on this stage for that audience right there and so that everything I do has to be to make it

the best for them. So I have to forget my ego. I have to forget my worries and my panics and my nerves. When I get on stage because they're not interested in that. They don't want to see any of that. And, you know, I still haven't kind of figured out how to get over that in rehearsal and just get on with it in rehearsal. But when I'm up on stage, and I think as I've got older, I've understood that more and there's more value in it for me now as well in being there for the audience. Does that make sense?

Commented [CD407]: Audience synergy

Christine: Oh, definitely. Definitely. There's people studying this now. You know, the There's actual papers about, what they call it. Some people call it the X factor, but it's also it's the synergy between the audience and the the performer.

P8: It's also perhaps to do with me doing street theatre. Because it's all about blocking the getting rid of the barrier between the audience and performers. That's literally my whole degree was, like, predominantly focussed on that. breaking boundaries between immersing audiences. And so although musical theatre, it's extremely hard to do that because it's literally, you know, musicals are built for proscenium art stages where there is a physical boundary between audiences and performers, still performers have to do that. They have, in musical theatre, you somehow have to still break it while remaining this separate thing.

Christine: Yeah. Yeah, definitely. Okay, so next question. Are there any strategies you use to coordinate singing, acting, and dancing simultaneously?

P8: In rehearsals, always rehearsing together. Yeah. So, um, as soon as you've learned parts, putting it together and practicing as much as possible, I think that's the key for me. If I think about our rehearsal process. I have to admit, I agree with learning them separately. But I think there are some things you can do in rehearsals that are quite nice, like having a rehearsal pianist so that you can jump in and out a little bit. Yeah, I think that's our downfall in our show is quite a lot of the time, is that some of our really heavy movement numbers. I always make sure, even if if we're rehearsing with an original track, I always sing. I always make sure I sing, but I don't think we enforce it enough for everyone and I don't think everyone has that personal practice within themselves, but I always do because I know that it won't come if I don't put the two together.. And then to put the third part of it on, to put the performing part of it on, the acting,. I... It's never been a bit that I've struggled with. So for me, I just always do it. And if I don't do it in rehearsals, I know I can do it on stage because I know that as soon as the lights are on me and there's an audience, you know, and I think

that's possibly. I don't know how to say say this without sounding a bit bigheaded, but like that I know that's why some people work with me is because they'll know and maybe it'll be frustrating in rehearsals. I think Matty probably finds that really irritating with me that I don't switch it on enough and rehearsals, but I think he knows that as soon as I'm on stage, he doesn't. I'm not one of the ones who's going to have to worry about performing. So I never think about adding the third element. I never think about it. It just happens. But dance and singing, I make sure that in rehearsals, I'm constantly putting the two together. And if I'm, like, rehearsing a lot of my own time rehearsals are in the car. So I'm obviously not doing the movement, but I'm trying to think about it as much as possible, even when I'm singing through things.

Commented [CD408]: Acting natural so not rehearsed

Christine: Okay.

P8: So for me, that's what it is. You put them, you merge them together as much as possible as frequently as possible.

Christine: Yeah. And what about in... What about in performance?

P8: How do I make them work together?

Christine: Mm hmm.

P8: I don't know, I think I've just... I've always. I don't know. They've always meant they've always in my head, they've always meant to be together, the three of them. So I don't know. I guess it's. If I if I've worked hard enough in the rehearsal process so that everything's embedded into my muscle memory. That's a really hard question. I don't know what it is in performance. I don't know what it is. I think for me, it's all if you've you put the time into rehearsals, then it should just happen on stage.

Christine: I think you may have touched on it a little bit before when you were talking about being on stage and how it's.. When you were talking about technique... I think you, you know, how you forget about it, because it's it's in you. at that point.

P8: Yeah..

Christine: Good. So. the strategy, strategies that you use to coordinate your singing, acting, and dancing.

P8; Mm hmm.

Christine: Do those take into account any emotional responses?

P8: No, I don't think so. I think I'm quite regimented about it and quite unemotional about all of it. It's a real process. It's the time that I become very process driven. I think.

Commented [CD409]: Rehearsal as regimented, unemotional process

Christine: Okay. Let me ask another question. Yeah.

P8: Sorry.

Christine: It's okay. You've been talking about your emotions a lot lately. Can you think of a time... when it did? When say, you were in rehearsal.. And you had an emotional response to something, and how maybe that affected you.

P8: Um.. Oh, frustration? A lot.

Christine: There we go. Tell me about that. Tell me about.

P8: A lot of the time other people.

Christine: Tell me about that.

P8: Is that okay?

Christine: Yep.

P8: Um. It's always so hard when you cross the cross your performer and director as well, though. So I try and think of it from a different scenario where I wasn't. frustration that you because when you work as a performer general and you work in a group and everyone has different strategies, everyone has different paces, and so there's always a lot of having to be having to manage frustration levels or be understanding, that kind of thing. That comes into play a lot. I think that's the complication, because you can come up with like a a theory on

the best way to work and everything, but every single person is slightly different and you're nearly always working in a group and musical theatre. So that's yeah, it's managing other people and not managing other people, managing my perception on other people and my frustrations with other people that probably is the most common emotion, I would say, and frustration about not picking up moves quickly enough. Frustration about not getting a harmony right. Panic a little bit at that point as well. Like, oh my gosh, will it come together? They're probably the emotions that I feel. Not anything else. Maybe like elation when it goes right.

Christine: There we go. Oh, yeah. Yeah, yeah.

P8: Yeah. Pride and that kind of thing. Yeah, those, yeah, when it goes right, sometimes, but. possibly more often is just like. completed it. Just a little bit emotionless, really. But, um. satisfaction. That's the completed it. satisfaction.

Christine: Yeah.

P8: That it's right, that it's come together. Yeah.

Christine: And so then when you're performing.... And it's all come together.. Yeah. Whether you've, you know.... When you feel like you've performed well.

P8: Mm hmm.

Christine: Is it the same? Is it the same.

P8: High. I'm on a high.

Christine: Okay. Mm.

P8: So, if you get a cheer from the audience or you get laughs, I mean, laughs at the thing that I like the most, but. Yeah, that's it's it's like a an energy that I get fed. It's like it tops me up. People pleaser.

Christine: No, great description.

Commented [CD410]: Individual processes and levels in a group dynamic

Commented [CD411]: Audience synergy provides energy

P8: Yeah. I mean, that's why most people who are in musical theatre do it, I think. To get the high.

Christine: Yeah.

P8: And if you don't get the high, don't quite understand why you do it, don't be why you do it. You know, there are some people I'm like, well, I don't understand why you're doing this. Like, you're not even smiling on stage. Weirdo.

Christine: Yeah. Okay. Well, that's the end of my formal questions, but.

P8: That's it!?

Christine: But is there any? Yeah, is there anything else? Is there anything else you'd like You've been great. Is there anything else that you that's come up while we've been talking that you want to add?

P8: Remind me the title again of your hope research just so I.

Christine: Yeah. You're the only person who's asked.

P8: I feel like I' slightly on a tangent. Well, I was trying to think, like, what else is relevant to you, you know?

Christine: Well, yeah. It's really singing as a triple threat.

P8: Mm, okay. And.

Christine: The performer's experience of singing while simultaneously performing the three musical theatre disciplines of singing, acting, and dancing.

P8: See, I think it's split into two for me because. singing on my own and singing in a group is a really different thing for me. I'm much more terrified on my own. In fact, I'm not nervous at all when I'm no, of course I'm nervous a little bit because just for the kind of anticipation and things, but I'm not.. as nervous as I am when I'm on my own singing. Um. So, yeah, for me, there's a difference between when it's on my own and in groups, there's quite significant

Commented [CD412]: Solo vs group singing - more nerves for solo

difference, I'd say. And I think just something as a performer I wish sometimes and I think it's getting, like I said, the more I do, it's getting it's improving more and more. But I sometimes wish I was able to connect the, um technical elements a little bit better when you lose yourself in the character. But like I said, I think that's down to experience, you know, the people I know that are like that are the people that have been confidently singing for years and years and years, everyone else who's like me, who's always been a bit terrified of their voice or maybe hasn't had enough lessons or whatever is always in the same boat, I would say. So I think there's a lot down to experience.. But yeah, that's the divide for me, is the group. And and solos. So I think, yeah.

P8: And yet you get the solos.

P8: Getting, never used to.

Christine: Yeah. Hmm. Good, I think that's it, yeah. Anything else?

P8; I think I think so. Okay.

Christine: That's lovely. So while I still have the recording going, I will thank you, thank you for your time and your talents and your generosity. Because I know we all we all like to talk about ourselves. But, you know, just being open and, you know, having a think about the things. So I'm going to stop that now.

P9

1
00:00:04.100 --> 00:00:08.360
Christine Descher: Okay, let's start with the 1st question

2
00:00:08.600 --> 00:00:20.929
Christine Descher: in the world of musical theatre. How would you describe yourself, for example, singer, actor, dancer, dancer, singer, actor, etc. So the thing that they ask you on auditions.

3
00:00:21.500 --> 00:00:26.730
P9: I would say, dancer, singer, actor.

4
00:00:26.850 --> 00:00:31.169
P9: Personally, yeah, I would say, yeah,

5
00:00:31.170 --> 00:00:32.140
Christine Descher: okay. And why.

6
00:00:32.720 --> 00:00:50.960
P9: I feel like even just growing up as well like from a young age. It was always dance that drew me to the stage and things like that. And yeah, I was always dancing. It was mainly like, I always done like street dance as a kid, which is bizarre, because when I went into college.

7
00:00:51.150 --> 00:00:56.040
P9: that's when I 1st sort of experienced tap and ballet, and

8
00:00:56.160 --> 00:01:11.559

P9: obviously then getting in from getting my qualifications at college, that then got me into uni to do musical theatre. And that's when I got lots of other experiences with dance as well, but also singing a lot more whilst dancing

Commented [CD413]: TT first at University

9
00:01:12.595 --> 00:01:14.324
P9: and then

10
00:01:15.530 --> 00:01:20.999
P9: And now I teach ballet, and I teach contemporary, and I don't teach street dance.

11
00:01:21.460 --> 00:01:27.120
P9: So it's really it's just taken a yeah, it's just gone the opposite way. But

12
00:01:27.330 --> 00:01:37.939
P9: I absolutely love it. And yeah, I don't think sometimes, especially as like a teacher. And a lot of the training is really beneficial, but

13
00:01:38.490 --> 00:01:49.670
P9: it's the knowledge of how you teach as well. Do you know what I mean? So, even though I was more experienced in street dance. As a child growing up, I've sort of gone into lots of different

Commented [CD414]: Training as a performer informs teaching

14
00:01:49.870 --> 00:01:55.999
P9: styles. And yeah, just experimented on the way. Really, I'd say, Okay, yeah.

15
00:01:56.290 --> 00:01:58.479
Christine Descher: I would like to see you do some street dancing.

16
00:01:58.480 --> 00:02:00.268

P9: I, yeah, I

17
00:02:01.830 --> 00:02:11.313
P9: I really love it. I do love it. And I sort of teach some private classes. Now to a couple of them students on a Sunday like every 3 weeks.

Commented [CD415]: Love of performance

18
00:02:11.820 --> 00:02:19.280
P9: and I sort of incorporate street dance into their routines because I sort of want to get a little feel of it again.

19
00:02:19.752 --> 00:02:26.569
P9: Yeah, it's been a long time since I've done it. But I yeah, absolutely loved it. I've done like shows and compete and all sorts. Yeah.

20
00:02:26.570 --> 00:02:29.269
Christine Descher: Wow! Wow! I had no idea.

21
00:02:29.270 --> 00:02:30.270
P9: Yeah.

22
00:02:31.270 --> 00:02:32.280
Christine Descher: Fantastic.

23
00:02:33.513 --> 00:02:42.679
Christine Descher: Okay, so can you describe your overall experience of performing as a triple threat.

24
00:02:43.580 --> 00:02:44.740
P9: So

25
00:02:44.900 --> 00:03:10.099
P9: I. When I was at school especially, I was mainly I would do a lot of dance, especially with like GCSE's. And stuff, or do a lot of dance, but I always loved singing, and I always took up my lunch, breaks to go to choir and do like rehearsals for shows and things like that. And it wasn't until really that I got into college that I started because I've done musical theatre

26
00:03:10.170 --> 00:03:31.950
P9: as my course, that I started to experience singing, dancing at the same time, and it's not easy. It is not easy. And you I don't. I don't think, unless you're in it. I don't think you realize how hard it can be. But yeah, it's just working. I feel like for me as well.

Commented [CD416]: Realisation of the difficulty of TT

27
00:03:32.260 --> 00:03:33.399
P9: If I don't.

28
00:03:33.570 --> 00:03:48.130
P9: you should take it seriously. But if I don't take it too seriously when performing, I feel like I do better sometimes. The pressure actually doesn't help, especially with obviously breathing and things like that. I do feel like if you just feel it and get into it.

29
00:03:48.310 --> 00:03:54.760
P9: you'll be able to perform it better, I think, personally, from experience. Yeah.

Commented [CD417]: Perform on feeling

30
00:03:55.910 --> 00:04:03.390
Christine Descher: And how does the how does the acting come in for you to that experience?

31
00:04:04.201 --> 00:04:13.840

P9: So I feel like with acting. It's always been a bit of a roller coaster for me personally. Especially even at university. I

32
00:04:14.300 --> 00:04:19.636
P9: in my 1st year. So I've done 3 years. In my 1st year. I was always told

33
00:04:21.060 --> 00:04:29.059
P9: you need to just believe in yourself more. Basically. I was always a bit, maybe worried about

Commented [CD418]: Lack of self-confidence as young performer

34
00:04:29.250 --> 00:04:42.109
P9: being like making a fool of myself. I know it sounds bizarre, but I always had this thing of people are judging me. People are looking at me weird. And Da da da da, and I'll be honest.

35
00:04:42.350 --> 00:04:45.760
P9: In my 1st year of uni my acting. It did

36
00:04:46.398 --> 00:04:51.190
P9: take a hit because of that so that sort of made me

37
00:04:51.790 --> 00:05:07.250
P9: be like, let's just do it. Just do it, do what you can. And I ended up getting the lead role in my final year performance because of that. And I never thought I would. And that wasn't my role in my final year

38
00:05:07.330 --> 00:05:22.000
P9: wasn't dancing. I didn't do any dancing, and I always saw myself as a dancer mainly, and that role was purely singing and acting, and I got the role. So I obviously

39

00:05:22.640 --> 00:05:36.271
P9: turned myself around and said, Come on, you can do it, and it paid off. So yeah, but I've always I have struggled with my acting. I struggle to get down to deeper levels sometimes.

Commented [CD419]: Acting requires unavailable deeper levels

40
00:05:37.160 --> 00:05:41.436
P9: yes, yeah, that's me.

41
00:05:42.960 --> 00:05:43.880
Christine Descher: I know.

42
00:05:44.236 --> 00:05:49.940
P9: Yeah, I do struggle a little bit, and I still struggle now. But I don't.

43
00:05:50.140 --> 00:05:57.649
P9: I feel like with me. If I'm acting and dancing. I feel like I can be a completely, different person. But when it's very

44
00:05:57.760 --> 00:06:01.190
P9: personal, yeah, I do struggle to

45
00:06:02.260 --> 00:06:05.290
P9: to yeah, to get through it sometimes. But.

Commented [CD420]: Blurry line between acting emotions and real life emotions

46
00:06:05.510 --> 00:06:06.020
Christine Descher: Yep.

47
00:06:06.020 --> 00:06:09.089
P9: I'm I feel like I'm improving. But there's still

48
00:06:09.190 --> 00:06:14.526
P9: I think you just learn in every job you get. You just learn as you go

49
00:06:15.190 --> 00:06:21.529
P9: And yeah, I have noticed a difference. But there's always room to to learn more. So yeah.

50
00:06:22.390 --> 00:06:24.530
Christine Descher: What was the role at uni.

51
00:06:24.530 --> 00:06:41.609
P9: And so it was American Idiot, which was Green Day's musical. And I played the role Heather. And she was. She was a young girl that actually had a dream, but she got pregnant, and her partner was very

52
00:06:42.616 --> 00:06:56.540
P9: lounging around done a lot of drinking. They lived in a little small flat, and it was very that sort of vibe. And then once she'd had the baby, she sort of said, No, I'm done with this, and she went off and became

53
00:06:56.760 --> 00:07:11.763
P9: her rock chick self that she wanted to be without him. And she yeah, she sort of found her way on her own with her friends and the baby, of course. But yeah, she sort of had a journey throughout the throughout the show.

54
00:07:12.290 --> 00:07:14.150
P9: yeah, that was the role.

55
00:07:15.220 --> 00:07:21.370

Christine Descher: What a forward thinking musical to do for your uni.

56
00:07:21.370 --> 00:07:27.015
P9: It was. We had a live band on stage. We had scaffolding everywhere.

57
00:07:27.600 --> 00:07:30.150
P9: It was never, ever a musical. I thought

58
00:07:31.280 --> 00:07:39.209
P9: you would do as your end of, especially for university. I just didn't see it as a thing, because we had a really big year group. So we split into twos.

59
00:07:39.450 --> 00:07:47.850
P9: and we had American Idiot, and we had Big Fish, the musical. So either either side. And I'll be honest. A lot of the

60
00:07:48.700 --> 00:08:00.266
P9: American idiot was very dancey, especially for the ensemble. And then big fish was a lot more acting through song and movement more than full out Choreo

61
00:08:01.050 --> 00:08:10.876
P9: but yeah, I wasn't. Not that I wasn't put in the dance section, but I was. Yeah, I was. And I had a few solos and duets.

62
00:08:11.820 --> 00:08:14.179
P9: and yeah, that was sort of my turning point of.

63
00:08:14.520 --> 00:08:17.400
P9: okay, I can. I can sing

Commented [CD421]: Singer b/c of casting

64
00:08:19.314 --> 00:08:22.969
P9: because, yeah, I just, I always saw myself as a dancer. So

65
00:08:24.005 --> 00:08:30.440
P9: but I adore singing. I absolutely adore it. Yeah, I do love it.

66
00:08:31.460 --> 00:08:32.070
Christine Descher: Good.

67
00:08:32.890 --> 00:08:42.409
Christine Descher: So can you describe a specific situation when

68
00:08:42.610 --> 00:08:59.520
Christine Descher: your attention was drawn to singing while you were also performing or rehearsing a triple threat role or number. So you're performing or rehearsing a number that's singing, dancing, acting, and that you were really aware of the singing.

69
00:09:04.060 --> 00:09:05.720
P9: I would say.

70
00:09:12.340 --> 00:09:17.897
P9: maybe my 1st panto contract, I would say

71
00:09:18.900 --> 00:09:25.649
P9: because I've never. That's another thing. I've never done any pantomimes as a kid. Never. My first, ever pantomime was

72

00:09:26.525 --> 00:09:33.400
P9: in 2018. So it's quite recent and

73
00:09:33.630 --> 00:09:40.490
P9: that was very dancey. But it was. I was a principal girl, and so I was the lead. Romantic. And

74
00:09:41.160 --> 00:09:42.950
P9: in that. And

75
00:09:44.100 --> 00:09:49.280
P9: yeah, I had a lot of dancing. But my, because it was panto. Obviously a lot of the script is.

76
00:09:49.710 --> 00:10:00.160
P9: you have to say the right thing every time. It's very, you know. It's very scripted and otherwise. The other person playing aside You doesn't will get confused and things like that. But

77
00:10:00.543 --> 00:10:22.169
P9: I still had to do a lot of dancing in that, because I was the lead. So I had a lot of the ensemble behind me. But I would. The main point was my vocals. So I was yeah, very concentrating on that, and how I sounded with that, and I think as well. I was more focused on my vocals for that performance, because it was my 1st

78
00:10:22.330 --> 00:10:32.139
P9: sort of professional panto contract. And so it was a lot. I felt a lot of pressure to sort of prove myself, because there was a few people in the show that had

79
00:10:32.240 --> 00:10:51.080

P9: done many pantos with that company, and I was a new face completely. So. Yeah, I sort of had. I wanted to prove myself, and I did get booked again for a few more years. So but yeah, vocally. And also it was I had to concentrate on my vocals, because

80
00:10:51.250 --> 00:10:57.819
P9: when I was studying at Uni and college, and it was very much singing an American accent.

81
00:10:58.665 --> 00:11:03.320
P9: So, going straight to Panto, I actually struggled to sing

82
00:11:03.540 --> 00:11:20.435
P9: British really struggled, actually. And I really struggled with my diction. And I was like, but I'm British. I don't understand. Like what am I? How am I doing this so wrong. And I remember them saying, like this word, you need to. You need to switch it out.

Commented [CD422]: American vs English accent in singing

83
00:11:21.130 --> 00:11:33.790
P9: yeah, I actually found it a big challenge. So even though it was dancing and acted like vocally, it had to be spot on, because it's pantomime. So yeah.

84
00:11:33.940 --> 00:11:34.480
Christine Descher: Yeah.

85
00:11:34.480 --> 00:11:35.367
P9: Yeah, it was that.

86
00:11:37.040 --> 00:11:45.620
Christine Descher: And and interesting. That you said 2018 was, you know, recently, but as but for you.

87
00:11:47.650 --> 00:12:00.560
Christine Descher: I mean, you've come a long way in those 7 years, you know you've you've you've matured physically and mentally, emotionally. Your life has changed a lot. So

88
00:12:00.670 --> 00:12:05.640
Christine Descher: it it wasn't that long ago, but in the scheme of things.

89
00:12:05.640 --> 00:12:11.400
P9: Feels like I've got the the DVD. Because we got given Dvds of the recording. And

90
00:12:11.580 --> 00:12:16.789
P9: just looking at that, I just look like a I just look so young and very

91
00:12:17.320 --> 00:12:20.650
P9: just, I think very just new to it. To be honest, I look.

92
00:12:20.650 --> 00:12:21.060
Christine Descher: Yeah.

93
00:12:21.060 --> 00:12:22.290
P9: I didn't.

94
00:12:24.220 --> 00:12:30.260
P9: yeah. Whereas now I feel like I I look more present on stage. If you know what I mean, I feel

95
00:12:30.590 --> 00:12:32.570
P9: feel like it is my space.

Commented [CD423]: Stage as comfort zone

Student Number: 2335206

96
00:12:32.690 --> 00:12:37.580
P9: Whereas then it was sort of like a stepping stone. Almost.

97
00:12:37.580 --> 00:12:39.820
Christine Descher: Yeah, yeah,

P9: yeah.

98
00:12:40.090 --> 00:12:46.470
Christine Descher: I think we we mature into, we mature into our womanliness.

99
00:12:47.010 --> 00:12:53.390
Christine Descher: Well, you know, we can play a kid up to a certain point. And then we're

100
00:12:53.540 --> 00:12:57.100
Christine Descher: well and truly women,

P9: yeah, yeah, for sure.

101
00:12:57.740 --> 00:12:58.220
P9: Because

102
00:12:58.220 --> 00:13:05.169
P9: we've got you know. I know a lot of girls now playing the role that I used to play.

103
00:13:05.280 --> 00:13:14.020
P9: that when I done my 1st panto contract. They were the young ensemble dancers behind me. And now

104
00:13:14.310 --> 00:13:25.220
P9: one of those girls is the lead in Christmas panto which I've been working alongside. And it's it's crazy to see that. So to me it feels like forever ago, because

105
00:13:25.350 --> 00:13:37.210
P9: watching someone that was so little behind me, dancing is now the leading role that I used to play. Yes, really bizarre. How that's happened. But yeah, it's lovely, though.

106
00:13:37.390 --> 00:13:40.370
Christine Descher: It is Lovely. Yeah, lovely. It's part of it.

107
00:13:40.370 --> 00:13:42.280
P9: Yeah, absolutely.

108
00:13:42.780 --> 00:13:43.620
Christine Descher: So

109
00:13:43.790 --> 00:13:53.460
Christine Descher: think about that. Either that situation that you just described in Panto, or another one where you became aware of your singing

110
00:13:53.980 --> 00:14:00.000
Christine Descher: while you were performing or rehearsing, because I'm interested in the rehearsal process as well.

111
00:14:00.000 --> 00:14:00.670
P9: Yeah.

112
00:14:00.670 --> 00:14:06.589
Christine Descher: What was you? Do you ever have emotional responses to the singing.

113
00:14:08.023 --> 00:14:11.380
P9: In what way do you mean just when you.

114
00:14:14.390 --> 00:14:16.370
Christine Descher: I guess I'm talking about feelings.

115
00:14:16.370 --> 00:14:16.780
P9: Yeah.

116
00:14:16.780 --> 00:14:27.619
Christine Descher: Either positive or negative. So you're dancing away. You're singing away. It's all happening at the same time. What's going on emotionally here, I guess.

117
00:14:28.750 --> 00:14:29.639
Christine Descher: If anything.

118
00:14:29.640 --> 00:14:37.989
P9: Yeah. So I think it's, I think it's actually quite. I don't know. I might be speaking wrongly, but I feel like for performers. People

119
00:14:38.230 --> 00:14:48.750
P9: think you are very confident and very out there, and because you perform, and that is, that is what you do perform to lots of different people. But I feel like

120
00:14:49.380 --> 00:14:53.950

P9: a lot of performers do have, and

121
00:14:55.370 --> 00:15:00.257
P9: worries constantly with how you look, how you sound.

122
00:15:02.530 --> 00:15:09.269
P9: yeah, I I do struggle with that as well. And I think for me, I

Commented [CD424]: Worry

123
00:15:10.330 --> 00:15:15.129
P9: I feel like people where I sort of have done more dancing.

124
00:15:15.260 --> 00:15:31.809
P9: I feel like people also. I feel. Not that they do. I think it's a personal thing. I feel like they expect me to be good at all Dancing wherever that takes place in rehearsals. It's like, well, you have to know it

125
00:15:32.120 --> 00:15:35.179
P9: like you, you will know it, and if you don't, then

126
00:15:35.380 --> 00:15:47.030
P9: what's wrong with you? Not what's wrong with you. But it's sort of like, yeah, I feel that pressure. So I do do a lot of time outside of rehearsals as well. But when I'm in rehearsals. I do feel like I.

Commented [CD425]: pressure to not let others down

127
00:15:48.380 --> 00:15:53.829
P9: More recently I do go into more of a professional head, and

128
00:15:54.260 --> 00:15:59.280
P9: I see it more as my feelings are. I want to make sure everyone else is

129
00:15:59.680 --> 00:16:03.480
P9: feeling okay about the rehearsal space. And

130
00:16:03.720 --> 00:16:09.254
P9: if I if I come across confident, then hopefully, that will pass on to somebody else.

131
00:16:10.380 --> 00:16:15.830
P9: yeah, that's yeah. I do have a lot of. But then also I'm in it, and

132
00:16:16.650 --> 00:16:20.939
P9: I love it with my whole heart. You know I absolutely love it, and

133
00:16:21.540 --> 00:16:32.690
P9: I'll be honest. The rehearsal I love doing the show at the end like the end point. But the rehearsals for me is just. It's you just become this unit and

134
00:16:33.640 --> 00:16:36.349
P9: and just yeah, even if you rehearse once a week.

135
00:16:36.910 --> 00:16:39.399
P9: being able to rehearse and sing and dance

136
00:16:39.620 --> 00:16:42.089
P9: once a week is just like

137
00:16:42.730 --> 00:16:49.409
P9: I love it. I think it's great that you can say that you do that, and you enjoy doing that, and

138
00:16:49.780 --> 00:16:56.490
P9: no one's forcing you to do it. This is your your thing, and everyone around you is feeling the same.

139
00:16:57.130 --> 00:16:58.810
P9: Yeah, yeah.

140
00:16:58.810 --> 00:16:59.115
Christine Descher: Yeah.

141
00:17:00.480 --> 00:17:01.730
Christine Descher: Do you?

142
00:17:02.050 --> 00:17:11.960
Christine Descher: Do you think that your care and attention to the other people in rehearsal is born out of

143
00:17:13.250 --> 00:17:17.030
Christine Descher: you taking more of a leadership role. Sometimes.

145
00:17:18.829 --> 00:17:35.109
P9: Yeah, I would say, so. Yeah, I feel like not even in a rehearsal space. But I also people feel comfortable coming to me outside of rehearsals, like by a message or phone call, or voice note, or whatever and I like that people

146
00:17:35.509 --> 00:17:50.899

P9: feel like they can do that. They can just message and be like, can you record this? And I do it, and I want to do it. And I'm I'm sort of always open to that. But I I do put pressure on. I have to get it right. It's got to be.

147
00:17:51.029 --> 00:17:56.129
P9: It's got to be done. But also it's nice pressure. It's not. It's not always a negative, it's not.

148
00:17:56.259 --> 00:18:00.919
P9: And because again, no one's forcing me to do anything. It's.

149
00:18:01.359 --> 00:18:04.479
P9: you know, I want to do it because it's a passion of mine.

150
00:18:04.689 --> 00:18:07.939
P9: So my arm, you know my arms are open.

151
00:18:08.229 --> 00:18:16.418
P9: Come in, and yeah. And I think also that goes on to. Obviously, I teach as well teach a lot of dancing.

Commented [CD426]: Caretaking of others in cast

152
00:18:16.869 --> 00:18:22.459
P9: and just yeah, just the joy of it. And the joy of seeing the final pro product for me

153
00:18:22.719 --> 00:18:28.539
P9: makes me very emotional. Yeah, very proud. So.

154
00:18:29.670 --> 00:18:31.660
Christine Descher: Yeah, that's a nice word, too.

155
00:18:31.660 --> 00:18:32.150
P9: Hmm!

156
00:18:32.150 --> 00:18:33.569
P9: That's a nice word. Proud.

157
00:18:33.570 --> 00:18:40.270
P9: It's yeah. It's only a recent thing I'd say recent recent can be like a week. But I feel like over the years.

158
00:18:40.450 --> 00:18:44.705
P9: Yeah, I'm actually proud of my work, whereas before I was like,

159
00:18:46.800 --> 00:18:51.470
P9: I always just doubt am I the right person for it. But you know.

160
00:18:51.850 --> 00:18:59.630
P9: if someone doesn't want you, they won't ask you back. But I get asked back, and you sort of got to take that as a positive. It's not you being.

161
00:19:00.120 --> 00:19:09.850
P9: Oh, I can do this. I can do that. It's never, never about that. And it's also okay to be like, do you know I am good at what I do, and I am good

162
00:19:10.950 --> 00:19:16.455
P9: like I never thought I'd be really good at choreographing and I've recently just done

163
00:19:17.260 --> 00:19:25.783

P9: choreographed a whole show to myself. I was let loose. I used to do like co-choreography. Like deputy

164
00:19:27.110 --> 00:19:28.797
P9: like associate. Sorry

165
00:19:30.520 --> 00:19:37.120
P9: producer and director and things like that. I was always sort of the Co person. And

166
00:19:37.310 --> 00:19:43.340
P9: yeah, this year I sort of got given the role of. Now you can. I'm going to give it. Hand it over to you.

167
00:19:43.893 --> 00:19:51.439
P9: And the feedback's been incredible from people that I don't know people from that I do know from the producer himself. So

168
00:19:51.560 --> 00:19:56.100
P9: yeah, it's it was a challenge. And I took it. And

169
00:19:56.280 --> 00:20:02.230
P9: I absolutely thrived. I loved it like loved every minute. So yeah.

170
00:20:03.100 --> 00:20:05.049
Christine Descher: Great, great.

171
00:20:07.800 --> 00:20:19.009
Christine Descher: I'm trying not to talk when you talk, but so many things are coming up that I want to talk to you about that. I want to talk to you about offline, because it's it's great.

172
00:20:19.010 --> 00:20:19.620
P9: Yes.

173
00:20:21.610 --> 00:20:31.990
Christine Descher: So do you have any strategies that you use to coordinate singing, acting, and dancing at the same time?

174
00:20:36.970 --> 00:20:38.420
P9: I feel like

175
00:20:41.540 --> 00:20:50.700
P9: I feel like I do still struggle. I still I feel like I want to give 110% to every single aspect of that, and

176
00:20:51.220 --> 00:20:53.869
P9: that's not possible. Sometimes you can't

Commented [CD427]: One of the disciplines has to give

177
00:20:53.970 --> 00:21:15.640
P9: go full full out on the Choreo, but then it's sort of like when I don't do that. I feel like, well, I'm doing. I'm flaking. I'm I'm not giving it my all. But then the vocals can dip because of that, because I'm trying to boost the dancing or etc. And then I try and boost the singing, and then I'm out of breath and it goes out, of key, and then.

178
00:21:15.810 --> 00:21:24.351
P9: yeah, it's trying to find that that balance of all 3 to be honest. And it can make your mind just go a bit crazy.

179
00:21:25.720 --> 00:21:30.629

P9: yeah. And sometimes you get you get feedback from people like, Oh, can you do it this way?

180
00:21:31.101 --> 00:21:39.468
P9: And then sometimes you think, Oh, I thought I was doing it that way, and it's, you know, so it's always a learning thing for sure.

Commented [CD428]: Disconnect between somatic experience and others' perceptions.

181
00:21:40.190 --> 00:21:48.950
P9: but I have. I used to. When I was at Uni we used to have like a gym. I did used to sing on the treadmill.

182
00:21:49.090 --> 00:22:09.420
P9: That was always a thing that people were saying about and things like that, because I sometimes feel like I could dance for hours and be fine. And then you add the singing in. And it's sort of like, Whoa, like, okay, it's yeah. It's just totally different. So it's sort of

183
00:22:09.990 --> 00:22:12.250
P9: yeah. Breathing is obviously a big thing.

184
00:22:12.810 --> 00:22:17.229
P9: But it's knowing how to do it, and how to do it effectively. And

185
00:22:17.960 --> 00:22:23.669
P9: breathing is not just breathing. You have to. You have to know which parts of your body you're using. So

186
00:22:24.130 --> 00:22:38.469
P9: again. Rehearsal process again is is where we sort of learn to do that. But then again, you get to the final product, and you're on a stage. You've got lights, you've got an audience. You've got so much that's different to a

187
00:22:38.720 --> 00:22:45.890
P9: rehearsal I feel like in a rehearsal space. You're in a safe space almost, and then you sort of let loose to

Commented [CD429]: Rehearsal room is a safe space

188
00:22:46.160 --> 00:22:54.050
P9: an outside audience coming in. And that can be that can throw you off, or sometimes it can make you

189
00:22:54.470 --> 00:22:57.120
P9: go the other way. It can actually make you go up

190
00:22:57.580 --> 00:23:00.429
P9: because some people feel that they

191
00:23:01.020 --> 00:23:04.569
P9: when they when they get on stage, they just do it, and it happens

192
00:23:05.210 --> 00:23:09.582
P9: which is great, but it's not always the case.

193
00:23:10.130 --> 00:23:15.147
P9: but I think as well you have to remember. It's it's live theatre

194
00:23:16.020 --> 00:23:20.280
P9: You know, I know a lot of people in like the film industry like I've done filming myself.

195
00:23:20.390 --> 00:23:23.880

P9: and it is long, long days, and

196
00:23:24.950 --> 00:23:27.079
P9: there's so much editing that goes into it.

197
00:23:27.410 --> 00:23:31.220
P9: whereas live theatre. That's why I love live theatre. Because

198
00:23:32.100 --> 00:23:33.999
P9: and you I just don't think you should

199
00:23:34.200 --> 00:23:43.540
P9: you. You're you should be entitled to judge your your, I don't know. I yeah, I think, yeah, just

Commented [CD430]: Live theatre allows self regulation

200
00:23:43.950 --> 00:23:48.379
P9: practice practice practice makes perfect, I guess. But

201
00:23:48.570 --> 00:23:53.700
P9: yeah, it's a. It is a big challenge. It is a big challenge, sure.

202
00:23:53.930 --> 00:23:57.080
Christine Descher: Because This has come up in other interviews. I'm going to ask you.

203
00:23:57.080 --> 00:23:57.660
P9: Yes.

204
00:23:57.660 --> 00:24:00.260

Christine Descher: What is your preference? Is it

205
00:24:00.380 --> 00:24:05.989
Christine Descher: getting solid on the dance and solid on the music, and then putting smashing them together, or.

206
00:24:05.990 --> 00:24:06.580
P9: Sure.

207
00:24:06.820 --> 00:24:11.490
Christine Descher: Putting them together almost as soon as you can. What is your preference.

208
00:24:12.260 --> 00:24:17.300
P9: I think as soon as you can.

209
00:24:18.246 --> 00:24:43.860
P9: Because I feel like sometimes you can focus on something like one of one of them may be too much. Things come up all the time, you know, going over things. And and also you're in a room with not just you. You've got lots of other people. That are doing the same thing as you, because they love it. But not everyone can be or is, at the same level, and that's fine, but it's also you have to.

210
00:24:44.190 --> 00:24:46.469
P9: You have to make time for everyone.

211
00:24:46.994 --> 00:24:58.975
P9: So that can take quite long. So sometimes just I think bashing it all out altogether, and then you have that long process to perfect that as a whole I would say

212
00:24:59.800 --> 00:25:04.870
P9: but I do like I do like fast paced stuff. I feel like I work better in a

213
00:25:06.040 --> 00:25:08.147
P9: fast paced environment.

214
00:25:09.170 --> 00:25:23.439
P9: like I've done a few workshops and stuff, and you you sort of learn a song very quickly. Learn the Choreo, and it's sort of band together. And I like that. I get like the thrill from that. I would say, Yeah.

215
00:25:23.970 --> 00:25:25.350
Christine Descher: yeah, I like that.

216
00:25:25.920 --> 00:25:30.020
P9: Yeah, I love the whole. Put on a show in a week sort of thing. I think it's

217
00:25:30.130 --> 00:25:40.149
P9: I think it's great. I love stuff like that. But yeah, sometimes a long rehearsal process can be great, but also have its negatives as well.

Commented [CD431]: length of rehearsal process has postitives and negatives

218
00:25:40.810 --> 00:25:41.390
Christine Descher: Yeah.

219
00:25:41.850 --> 00:25:42.500
P9: Yeah.

220
00:25:43.920 --> 00:25:45.220

Christine Descher: And so.

221
00:25:45.910 --> 00:25:49.879
P9: Those strategies that you use to.

222
00:25:50.250 --> 00:25:53.190
Christine Descher: To put the 3 things together.

223
00:25:53.190 --> 00:25:53.625
P9: Yeah.

224
00:25:54.650 --> 00:26:04.530
Christine Descher: And let me preface this with saying, I'm I'm kind of putting you down a lane right now. Yeah, and I've done this with everybody

225
00:26:05.070 --> 00:26:12.270
Christine Descher: when you use those strategies. Do you ever take your emotional responses into consideration?

226
00:26:12.680 --> 00:26:13.560
P9: No.

227
00:26:13.740 --> 00:26:14.660
Christine Descher: Okay.

228
00:26:15.380 --> 00:26:15.890
P9: No.

229

00:26:17.020 --> 00:26:18.010
P9: Yeah.

230
00:26:18.950 --> 00:26:24.189
Christine Descher: Is that because you've never thought about it, or because it's just not it. You don't have room for it.

231
00:26:24.370 --> 00:26:26.919
P9: Yeah, don't have room. I feel like

232
00:26:27.720 --> 00:26:30.459
P9: there's just that's too much. I just yeah.

233
00:26:33.690 --> 00:26:38.740
Christine Descher: No, no, I just one more question. I'm not gonna make you talk about this because you've answered my question.

234
00:26:38.740 --> 00:26:39.220
P9: Yeah.

235
00:26:39.220 --> 00:26:40.560
Christine Descher: But where did they go?

236
00:26:42.850 --> 00:26:43.920
P9: no idea, cause I don't. I don't give it enough time to even come through.

Commented [CD432]: Emotion suppression when using strategies

238
00:26:52.400 --> 00:26:53.840
P9: Yeah, yes.

239
00:26:54.180 --> 00:26:55.810
Christine Descher: Yeah, interesting.

240
00:26:55.810 --> 00:26:56.590
P9: Yeah.

241
00:26:58.720 --> 00:27:00.450
Christine Descher: Yeah. Yeah.

242
00:27:02.360 --> 00:27:11.190
P9: Just little little lock away, you know, and I because I feel like it. I feel like

243
00:27:11.920 --> 00:27:16.829
P9: as a personal thing. It would affect my performance more than benefit.

244
00:27:18.450 --> 00:27:19.310
Christine Descher: Yep.

245
00:27:19.310 --> 00:27:27.480
P9: Personally, and I do, okay without letting it in. So yeah.

246
00:27:29.740 --> 00:27:35.060
Christine Descher: Well, that's the end of my formal questions.

247
00:27:35.760 --> 00:27:48.510

Christine Descher: But is there anything else that came up during our conversation that I don't know anything you'd like to add at all, either what we talked about, or just anything about musical theatre.

248
00:27:52.360 --> 00:27:57.040
P9: I don't know like from from experience. When I

249
00:27:58.148 --> 00:28:08.260
P9: was younger and started doing choir and things, I was always sort of. Put down a lane like you say as you are an alto.

250
00:28:09.110 --> 00:28:10.880
P9: and that is

251
00:28:11.080 --> 00:28:27.770
P9: what you do, and that is what you will be put in for everything, and I always obviously didn't know any different. So you just you accept that, especially at school and at college and then at Uni. Choir was part of our.

252
00:28:28.390 --> 00:28:33.159
P9: it was a class we had to do choir every single week.

253
00:28:33.633 --> 00:28:44.240
P9: And I absolutely loved it, and I never thought I would, because I don't know it was never really. I done choir, and I done after school, but it was more for the rehearsal process.

254
00:28:44.350 --> 00:29:00.290
P9: Style but when we had to do it as a yeah, I thought I saw it on the sheet. And I thought, Oh, yeah, you do it because it's part of the course, but absolutely loved it, absolutely loved it. And then I was put into different harmonies. And

255
00:29:00.390 --> 00:29:06.989
P9: it was sort of like, okay. And then I was put into this trio once, and I was given the top.

256
00:29:07.560 --> 00:29:15.730
P9: and even I looked at myself, and people like my friends were like Oh! And then I did it. And it was sort of like, Oh, okay.

257
00:29:16.040 --> 00:29:18.690
P9: So I don't just have to sing one line.

258
00:29:18.880 --> 00:29:25.580
P9: And and then, yeah, I think I've just sort of discovered

259
00:29:25.700 --> 00:29:28.850
P9: different sound, my different sound. I think

260
00:29:29.250 --> 00:29:32.935
P9: so. I feel like I can do a bit of both.

261
00:29:34.800 --> 00:29:42.459
P9: yeah, I think with harmonies there might always be a preference for most people. Like where to sit, and things like that. But

262
00:29:43.400 --> 00:29:46.889
P9: yeah, I always thought, I can only sing these low songs I can.

263
00:29:47.350 --> 00:29:54.289

P9: Yeah. And I never, never sung High, because I was never put there. And so I didn't know any different.

Commented [CD433]: Discovery of different voice parts and styles

264
00:29:54.540 --> 00:29:58.850
P9: But I have. Yeah, I have sort of experience

265
00:29:59.110 --> 00:30:02.989
P9: singing different style. Sing a different note. Sorry, high and low.

266
00:30:05.140 --> 00:30:23.549
P9: and yeah, I've really loved it really loved it. So there's a lot more variety that I can try. And things now where I was always especially like that was another thing like doing audition songs and things like that. I always picked these songs, and I sort of look back and think maybe I've done.

Commented [CD434]: A real love of this art form

267
00:30:23.930 --> 00:30:28.010
P9: I could have chosen so many different songs.

268
00:30:28.150 --> 00:30:49.070
P9: but I never thought I could. So I didn't. You know. And my, I had friends at uni that sung these beautiful high songs and stuff. But I just never. It never even crossed my mind that I can do that. It was I am. I sing this way, and that's that's that's that. So?

269
00:30:49.580 --> 00:30:54.998
P9: Yeah, that's another thing, I think for me. Choir choir saved me.

270
00:30:57.280 --> 00:31:07.839
P9: I did. I loved it. I absolutely loved choir so much.

Christine Descher: Me, too.

P9: Yeah, loved it, and I never thought I would. I don't know why. But yeah, I really really loved it.

271
00:31:08.010 --> 00:31:08.640
Christine Descher: Yeah.

272
00:31:08.640 --> 00:31:09.370
P9: Yes.

273
00:31:09.530 --> 00:31:10.140
Christine Descher: Good.

275
00:31:10.890 --> 00:31:11.860
Christine Descher: Anything else.

276
00:31:17.810 --> 00:31:18.949
P9: Hmm!

277
00:31:20.320 --> 00:31:28.220
P9: I feel like doing more. Not just dancing, more singing,

278
00:31:28.330 --> 00:31:30.309
P9: has made me enjoy it more.

Commented [CD435]: Enjoyment of the craft

279
00:31:31.056 --> 00:31:32.600
P9: In the sense of.

280
00:31:35.030 --> 00:31:43.865
P9: I used to just always see myself like I said as a dancer that was always me. I just thought I'm a dancer. I can. I can sing a few notes.

281
00:31:44.340 --> 00:31:55.999
P9: but it's nice to yeah. Be given opportunities to be just a singer and act through that song instead of prancing around the stage, being doing something else.

282
00:31:56.550 --> 00:32:02.390
P9: Yeah. And it's nice given being given that role and knowing that it is doable.

283
00:32:02.770 --> 00:32:05.990
P9: And yeah.

284
00:32:07.500 --> 00:32:08.300
Christine Descher: Good.

285
00:32:09.160 --> 00:32:09.940
Christine Descher: Good.

286
00:32:10.400 --> 00:32:14.139
Christine Descher: Well, while we're still recording, I'm going to say, Thank you.

287
00:32:14.140 --> 00:32:15.580
P9: No worries. Thank you for having me.

288
00:32:15.580 --> 00:32:24.010

Christine Descher: Gosh! I really appreciate your time and your talents and your openness. It's amazing. Let me turn off the recording now.

P1

89

00:07:49.890 --> 00:07:53.800

Christine Descher: Right. So I'm going to start with my 1st question.

90

00:07:54.590 --> 00:07:55.870

P1: Yay. Okay. Cool.

91

00:07:55.870 --> 00:08:16.109

Christine Descher: Okay? So this one's I'm not going to bias in the world of musical theater. How would you describe yourself, for example, singer, actor, dancer, dancer, singer, actor. So basically ranking yourself, how would you call yourself.

92

00:08:17.770 --> 00:08:28.260

P1: So for me, as also a neurodivergent performer in musical theatre.

93

00:08:28.950 --> 00:08:37.330

P1: I would get very specific about my response, depending on the style of musical theatre, because the world of musical theatre is so diverse in terms of

94

00:08:38.650 --> 00:08:55.010

P1: music and performance styles that I would actually vary my ranking, depending on, say, if I was responding to a Sondheim or more classical legit style like Rogers and Hammerstein musical, I would put myself my singing higher

95

00:08:55.170 --> 00:09:03.149

P1: than dancing, and then it would be actually oh, the acting! So the performer bit is the acting element, I presume

Commented [CD436]: Acting is the perfomance element

96

00:09:03.470 --> 00:09:08.649
P1: so. I feel like that would be a different order than, for example, more of the modern

97
00:09:09.468 --> 00:09:11.980
P1: genre sort of pop

98
00:09:12.450 --> 00:09:22.900
P1: influenced more rock style. Often jukebox. They're referred to musicals where I would very much more, and the belting kind of style where I would definitely put

99
00:09:24.290 --> 00:09:31.450
P1: acting dancer, singer as my ranking. So for that, that would be my order. Yeah. Acting dancing singer.

100
00:09:33.370 --> 00:09:40.399
P1: The for the more legit, more kind of classical, or that style of mix

101
00:09:41.220 --> 00:09:49.220
P1: musical theatre world. I would put myself as a dancer, singer, actor, probably.

102
00:09:49.370 --> 00:09:55.259
P1: but to be perfectly honest, the acting I feel is strong throughout. So it's really hard to place that differently.

Commented [CD437]: Acting is just there

103
00:09:55.430 --> 00:09:57.819
P1: and where, if I say active performer.

104
00:09:59.310 --> 00:09:59.860
Christine Descher: Hmm.

105
00:09:59.860 --> 00:10:01.020
P1: For your ranking.

106
00:10:02.390 --> 00:10:05.287
P1: That's my response. So it's not clear. Sorry.

107
00:10:06.330 --> 00:10:10.670
Christine Descher: That is totally fine, totally interesting.

108
00:10:11.410 --> 00:10:18.370
Christine Descher: Which one did you say? Just to clarify for me, which one did? Where where would you rank yourself singing above dancing.

109
00:10:21.260 --> 00:10:28.140
P1: I would rank myself singing above dancing in the the more legit one.

110
00:10:28.320 --> 00:10:28.830
Christine Descher: Okay.

111
00:10:29.640 --> 00:10:35.739
P1: Yeah. So it was acting, dancing, singing for the the modern. And

112
00:10:37.020 --> 00:10:42.260
P1: yeah, I would say it was, is dancing, singing

113
00:10:45.550 --> 00:10:49.579
P1: actually wasn't. Yeah. Oh, I'm yeah. Dancing, singing.

114
00:10:49.750 --> 00:10:58.130
P1: acting. Probably. Actually, it might even be dancing, acting, singing for the modern ones. Actually. So let's just flip that. Put the singing at the bottom for that one.

115
00:10:58.360 --> 00:11:00.250
Christine Descher: Yeah. Okay. Great.

116
00:11:00.840 --> 00:11:04.720
P1: As a soloist, I hasten to add, I think.

117
00:11:05.400 --> 00:11:11.060
P1: okay. Again, sorry when it comes to small group ensemble

118
00:11:11.280 --> 00:11:17.599
P1: where it's very much about creating a multi harmony

119
00:11:17.710 --> 00:11:25.609
P1: that I would put my singing higher. So I was thinking of it as a solo performer if I was ranking my own performance

120
00:11:25.760 --> 00:11:27.019
P1: on my own.

121
00:11:27.310 --> 00:11:35.710
P1: and I would be performing on my own solely for that sectional number, but for a group, song.

122

00:11:36.170 --> 00:11:37.780
P1: or number or piece.

123
00:11:37.990 --> 00:11:49.250
P1: then my singing would rank slightly higher because I am good at Harmony lines and holding those so it would ultimately change the ranking. I would say, then I would be

124
00:11:49.630 --> 00:11:58.480
P1: for the modern musicals. It would go up a step so it would be singing, dancing, and acting

125
00:11:58.840 --> 00:12:05.950
P1: in that order. Because I know that's a a key strength I have.

126
00:12:08.720 --> 00:12:12.746
P1: There we go! So 3 3 rankings.

Commented [CD438]: Ranking dependent on style and solo or ensemble

127
00:12:14.190 --> 00:12:15.920
Christine Descher: You're everything.

128
00:12:17.690 --> 00:12:24.889
Christine Descher: You're every woman. Yep, I love it. Okay. So

129
00:12:26.430 --> 00:12:29.039
Christine Descher: in that you answered my second.

130
00:12:29.360 --> 00:12:30.900
P1: Oh, okay. Cool.

131
00:12:31.280 --> 00:12:39.169
Christine Descher: Why would you use that description? So your your explanation of that is is great.

132
00:12:39.750 --> 00:12:40.190
Christine Descher: Thank you.

133
00:12:40.190 --> 00:12:42.300
P1: Out of interest, was it?

134
00:12:42.540 --> 00:12:52.200
P1: Are you wanting to address it as a solo performer, or is it because you said in the world it could be all of those elements, and that was intentional, cool.

135
00:12:52.340 --> 00:12:54.090
Christine Descher: Yeah, intentionally open.

136
00:12:54.800 --> 00:12:56.506
Christine Descher: Yeah, absolutely.

137
00:12:57.670 --> 00:13:01.099
Christine Descher: Yes, I mean, certainly. I think

138
00:13:02.480 --> 00:13:10.989
Christine Descher: I often I often think of solo. But when often you know when one is dancing, one is singing in a group.

139
00:13:11.350 --> 00:13:13.200

P1: Yes, yes, exactly.

140
00:13:13.200 --> 00:13:15.809
Christine Descher: So yeah, that's great.

141
00:13:17.050 --> 00:13:19.039
Christine Descher: All right. So

142
00:13:19.170 --> 00:13:29.649
Christine Descher: can you. This is very broad. Can you describe your overall experience of performing as a triple threat performer?

143
00:13:30.190 --> 00:13:32.470
Christine Descher: Your experience.

144
00:13:33.450 --> 00:13:40.109
P1: present or over the course of my whole experience of all performances that I've ever done as a triple threat, performer.

145
00:13:44.480 --> 00:13:49.940
Christine Descher: I think it would be nice to hear the genesis, you know.

146
00:13:50.320 --> 00:13:50.960
P1: Sure.

147
00:13:50.960 --> 00:13:52.840
Christine Descher: Development would be interesting.

148

00:13:53.560 --> 00:14:04.549
P1: So the 1st time that I was a triple threat performer

149
00:14:05.920 --> 00:14:09.730
P1: was at my secondary school, and I definitely.

150
00:14:09.970 --> 00:14:16.609
P1: this is prior to me. Having done formal dance training. So I had very much done. It was movement based.

151
00:14:16.950 --> 00:14:18.224
P1: So it was

152
00:14:18.780 --> 00:14:31.889
P1: the Three Penny Opera. So it meant that we it was choreography movement, not dance, but singing and acting and moving in a choreographed formation, and

153
00:14:32.010 --> 00:14:38.840
P1: that was something where I just my experience of it was

154
00:14:39.000 --> 00:14:44.670
P1: what I had hoped, having seen my 1st sort of

155
00:14:45.720 --> 00:14:59.709
P1: distilled moment, and again sorry if this jumps to another answer, but was when I 1st saw cats, the video, the VHS of the Musical cats, and my experience of doing Three Penny Opera as a

156
00:15:00.080 --> 00:15:05.260

P1: triple threat performer for the 1st time in, and I was year 9, so I would have been about 14.

157
00:15:05.680 --> 00:15:16.479
P1: That was a a moment of sort of recognizing and fulfilling a

158
00:15:18.380 --> 00:15:26.470
P1: whole encompassing experience where I knew that this was something that I wanted to do more of.

Commented [CD439]: First experience of TT profound

159
00:15:26.640 --> 00:15:32.000
P1: and all of the different varieties try out because it.

160
00:15:32.240 --> 00:15:40.699
P1: One of the things as a neurodivergent person is, I've only recently, as of last year in February. So that's 2024

161
00:15:42.130 --> 00:15:45.969
P1: the 24th of February, in fact, 2024, which made me very happy.

162
00:15:46.170 --> 00:15:53.650
P1: discovered and got diagnosed, as is that the immersive experience of being able to strip away all of the other

163
00:15:55.240 --> 00:15:58.160
P1: needs to mimic

164
00:15:58.680 --> 00:16:05.939
P1: or fit in. Go away because all you are, everything that you have to be physically, vocally.

165
00:16:06.150 --> 00:16:27.590
P1: and character like how you are behaving with each other with the audience. It's all been worked through and emerged, and you then know all of the answers, and enough to be able to then play within it with people that you can trust because you're there along with other performers who have gone through that same experience. So my experience of performing was

166
00:16:27.840 --> 00:16:31.369
P1: one of a kind of

167
00:16:31.660 --> 00:16:47.820
P1: joyous freedom of losing yourself in all of the things that you prepared. So it was like a beautiful preparation that meant that all of your senses and all of your reactions and responses to what was going on around you were within this

168
00:16:48.850 --> 00:16:52.409
P1: enjoyably flexible, predefined

169
00:16:53.986 --> 00:17:01.380
P1: world that you knew the answers to, rather than having to guess them, and you knew that whatever you threw out there

Commented [CD440]: Theatre provides social definitions for neurodivergent performers

170
00:17:02.000 --> 00:17:04.659
P1: would be responded to in a way that would only

171
00:17:05.099 --> 00:17:14.390
P1: build and create more beautiful complexity for other performers, and also the audience. So that was the experience I had.

172
00:17:14.980 --> 00:17:16.370
P1: 1st of all.

173
00:17:16.550 --> 00:17:23.179
P1: I don't think I ever would have thought about it to that level at the time, but reflecting on it now, that's definitely what

174
00:17:24.190 --> 00:17:27.170
P1: I know from.

175
00:17:27.569 --> 00:17:34.620
P1: I continue to experience that, and I have reflected on the fact that that is one of the what reasons why, as

176
00:17:34.960 --> 00:17:45.210
P1: a person who is neurodivergent, I I find such joyous peace.

177
00:17:46.330 --> 00:17:49.819
P1: Whether I'm not quite sure it's it's like a mindfulness

178
00:17:50.980 --> 00:17:54.330
P1: thing amongst all of the the.

179
00:17:56.390 --> 00:18:08.200
P1: I'm not sure you can really have a structured chaos, but kind of structured chaos of performance, because things always go differently every single time, whether it's intentional or not. And

180

00:18:08.510 --> 00:18:13.759
P1: yeah, so that was my initial one. It's definitely been that way.

181
00:18:14.130 --> 00:18:22.380
P1: varying, depending on how much preparation has been done, how much rehearsal was possible, how they have gone, what

182
00:18:22.860 --> 00:18:28.110
P1: in performance preparations like texts and dresses, how

183
00:18:28.770 --> 00:18:42.510
P1: secure they were, or made you able to be in the the initial performance, or perhaps subsequent performances. So it may only be in the latter performances that you actually feel. I felt that same sort of

184
00:18:43.260 --> 00:18:48.120
P1: ability to just be part of each of those numbers or the show.

185
00:18:48.370 --> 00:18:57.740
P1: But I would say that whenever I experience that just being present

Commented [CD441]: Mindfulness

186
00:18:59.240 --> 00:19:04.240
P1: within the the performance, as whatever character I am at that time

187
00:19:05.350 --> 00:19:16.699
P1: physically, vocally, everything else. And how I react and respond and and relate to the other people on stage at the time. I think that that has always been when I've known that

188
00:19:17.450 --> 00:19:18.850

P1: the performance is

189
00:19:19.440 --> 00:19:25.590
P1: at its best doesn't have to be identified every time, but that's when it I feel at most akin with all 3

190
00:19:26.030 --> 00:19:28.880
P1: elements of the triple threat performing.

191
00:19:30.650 --> 00:19:31.370
P1: Yeah.

192
00:19:32.010 --> 00:19:33.989
P1: So I'd say that really

193
00:19:37.210 --> 00:19:37.930
P1B: Yeah.

194
00:19:41.630 --> 00:19:44.230
Christine Descher: Is there anything that has

195
00:19:44.780 --> 00:19:53.999
Christine Descher: that you've noticed that has changed significantly from the time you were young to now, which is what? Roughly 20 odd years, right?

196
00:19:54.540 --> 00:19:59.639
P1: Yeah, I would say, one of the major things is that I have learned

197

00:20:00.340 --> 00:20:12.490
P1: both formal and informally. Dance styles, and I've become more physically self-aware outside of

198
00:20:13.857 --> 00:20:18.230
P1: movement. So I was always very aware of my own body.

199
00:20:18.630 --> 00:20:24.739
P1: anyway. So sort of that hyper awareness of where each part of me was because I'm I'm slightly hypermobile.

200
00:20:25.140 --> 00:20:36.790
P1: So I had. In order to try and avoid pain and aches in general. I had always been quite aware of posture and things like that. But I would say that integrating

201
00:20:37.780 --> 00:20:40.590
P1: the the training that I got from

202
00:20:41.460 --> 00:20:48.059
P1: tap modern jazz. But then I did, partner, dancing as well at university outside of my my course.

203
00:20:49.400 --> 00:20:58.700
P1: So that was ballroom and Latin, and then I did salsa, Cuban salsa and bachata, and other sorts of partner dancing. I think that those

204
00:20:59.200 --> 00:21:05.650
P1: that training, and then also choreography that I learned and performed in shows that I was performing in

205
00:21:06.290 --> 00:21:16.570
P1: that build up of variations of styles, of knowing how to not only perform and move on stage

206
00:21:16.830 --> 00:21:22.430
P1: and be aware of my body, but also how to interact physically with others on stage based on choreography.

Commented [CD442]: Body awareness

Commented [CD443]: Awareness of others on stage in dance

207
00:21:22.630 --> 00:21:31.180
P1: but knowing where to place weight, all of those sort of little techniques that chime with you, that you kind of pick up, and you maintain, and that ultimately also

208
00:21:31.660 --> 00:21:34.070
P1: changed as I went, from being

209
00:21:34.720 --> 00:21:42.530
P1: more predominantly a choral and more classical, trained vocalist into learning.

210
00:21:43.370 --> 00:21:47.380
P1: well, hearing and then understanding my own voice, and using

211
00:21:47.980 --> 00:21:56.200
P1: the training that I I experienced both whilst I was working in London, from music, in offices, and also

212
00:21:56.600 --> 00:22:05.059
P1: a rather wonderful vocal teacher called Cris Descher. I don't know if you've come across her to to then.

213
00:22:05.060 --> 00:22:06.280
Christine Descher: Strike that off the transcript.

214
00:22:08.151 --> 00:22:13.440
P1: To to physically

215
00:22:13.820 --> 00:22:28.590
P1: and mentally think and experience and locate how to create, how to work with my own voice, to find different ways of creating different sounds which are more musical theatre

216
00:22:29.260 --> 00:22:31.150
P1: aligning.

217
00:22:34.400 --> 00:22:37.820
P1: Let's say that for now. If I think of something better I'll say it.

218
00:22:38.250 --> 00:22:44.869
P1: But yeah, I'd say the movement was one thing vocally, definitely huge transition. But then, being able to support

Commented [CD444]: Discoverty of different styles of movement and song develop MT sensibility

219
00:22:45.250 --> 00:22:48.409
P1: and find and place and be able to create

220
00:22:50.340 --> 00:22:55.510
P1: because it is a sort of creation of breath and and physicality and mental and

221
00:22:55.790 --> 00:23:03.079

P1: muscle memory, along with everything else, mental memory for singing and dancing at the same time as well as acting.

222
00:23:04.340 --> 00:23:05.360
P1: I think.

223
00:23:07.850 --> 00:23:18.830
P1: Yeah, the supporting of the breath, but also the musical theatre style of vocalization doesn't require as much breath. So I think that's been one of the things that has been. Weirdly.

224
00:23:19.940 --> 00:23:24.030
P1: It has made it easier to dance more while singing and acting.

225
00:23:25.610 --> 00:23:32.550
P1: knowing more musical theatre styles of vocalizing because it doesn't require

226
00:23:34.360 --> 00:23:58.109
P1: the same amount of breath for a sustained note, or something of that nature or a long passage. I also find. Typically, again, I'm talking about the more modern musical theatre styles rather than the more classical. The length of phrases and things are less, are just less long. There's less legato. There's less held notes that aren't built in a group

227
00:23:58.410 --> 00:24:04.459
P1: where you're having to just hold that single amount on your own.

228
00:24:05.360 --> 00:24:12.310
P1: Typically, there are obviously exceptions when you're in smaller trios and groups like that where you do have to be able to sustain something.

229
00:24:12.600 --> 00:24:26.480
P1: and a note and a tone, excuse me, otherwise that part's gone sort of thing. But when you're in group numbers or ensemble numbers above 3 or 5, should I say? Typically, there's also more support

230
00:24:27.140 --> 00:24:29.180
P1: around your part. So

231
00:24:29.790 --> 00:24:36.703
P1: that's been an interesting thing to sort of learn, whereas more operatic or more classical, or more

232
00:24:37.820 --> 00:24:45.529
P1: because I would put sort of, you know, Phantom of the Opera, perhaps not so much a little bit, but more so. Things like Sondheim, like Sweeney Todd.

233
00:24:45.800 --> 00:24:51.529
P1: for example, those styles of music. You you do have to.

234
00:24:53.040 --> 00:24:59.590
P1: I feel key into more of that support and breath than you would say with

235
00:25:00.020 --> 00:25:03.629
P1: a a more jukebox musical sort of based one.

236
00:25:04.312 --> 00:25:11.807
P1: I'm going to just chuck in Wicked there as an example. But obviously there are dozens out there. Other musical theatre is available.

237
00:25:12.480 --> 00:25:18.769
P1: But yeah, I think that's an interesting thing. I definitely I feel like the style of dance

238
00:25:19.920 --> 00:25:23.469
P1: has had to or has been able to evolve

239
00:25:25.760 --> 00:25:30.270
P1: because I'm talking about the evolution of musical theatre, not my own experience of it.

240
00:25:30.818 --> 00:25:39.669
P1: Anyway. The transitional period of like, say, Fosse and things like that. That's very interesting to perform for me. I definitely say that

241
00:25:40.250 --> 00:25:44.560
P1: I, when I performed in Chicago.

242
00:25:45.000 --> 00:25:51.350
P1: having to be able to engage with the lower register of my voice is naturally I'm soprano.

243
00:25:51.450 --> 00:25:55.280
P1: with quite a wide range of high and low.

244
00:25:55.560 --> 00:26:01.719
P1: Everything at the moment. What I've performed is in case this is of use for the the Transcript.

245
00:26:02.620 --> 00:26:09.769

P1: The top D in Sweeney is something that I'm very familiar with being able to produce. I've done.

246
00:26:09.890 --> 00:26:14.559
P1: We are women, which I think possibly goes higher than that, but not as trained in

247
00:26:15.010 --> 00:26:20.180
P1: from Candide, but low, low, wise, low, wise.

248
00:26:22.760 --> 00:26:27.280
P1: depth of voice wise? yeah, it's

249
00:26:28.960 --> 00:26:31.460
P1: things, many lines below the stave

250
00:26:32.120 --> 00:26:44.440
P1: in order to perform roles such as Roxy, and also numbers like Mein Herr from Cabaret. That is comfortable for me, but I have to really, physically

251
00:26:44.900 --> 00:26:48.320
P1: disengage quite a lot of the supporting

252
00:26:48.560 --> 00:26:52.329
P1: elements that I use for my middle and higher registers

Commented [CD445]: Perception of low vs high singing needing less support

253
00:26:53.610 --> 00:26:58.760
P1: in order to then support differently for those sort of performances.

254

00:26:59.090 --> 00:27:02.320
P1: and that means that I then

255
00:27:02.620 --> 00:27:05.689
P1: have to think about how I move and dance.

256
00:27:07.460 --> 00:27:22.320
P1: and physically perform as a character as well, slightly differently because of where it's sitting. So I'd say, that's definitely something that's changed over time, depending on what roles or what shows and what era of show.

257
00:27:22.700 --> 00:27:31.209
P1: and performing interestingly the Fosse style of dance definitely allows you to be quite tight here, but kind of relaxed lower in your body.

258
00:27:31.960 --> 00:27:45.740
P1: It engages your core, but in a very different way. So you have to. I find that I have to release a part of my abdominal muscle that I would otherwise be using to support my singing in order to hold some of those positions whilst also singing.

259
00:27:45.890 --> 00:27:56.029
P1: So it's it's definitely an interesting blend physically as a performer to sing and dance in fosse choreographed styles.

260
00:27:59.620 --> 00:28:06.049
P1: I think the only other thing I would note about change of experience as I've got older

261
00:28:06.260 --> 00:28:08.039
P1: as in well as I have

262
00:28:09.290 --> 00:28:14.090
P1: progressed on my musical theatre journey from.

263
00:28:14.720 --> 00:28:17.849
P1: I love that you have to listen to that again

264
00:28:18.230 --> 00:28:25.940
P1: from a young 14 year old to my now 37 years, almost 38. Is that

265
00:28:26.470 --> 00:28:29.820
P1: my choral training and also my dance training.

Commented [CD446]: Choral and dance training impede solo singing

266
00:28:29.960 --> 00:28:37.140
P1: and has at points, I realized, got in the way of me being able to then sing

267
00:28:38.410 --> 00:28:49.060
P1: as a performer, naturally as in at ease with my own voice and body, because

268
00:28:49.250 --> 00:28:56.799
P1: different elements of physical training and fitness, such as Pilates, which is really good for the core and more balletic movement, and very

269
00:28:57.010 --> 00:29:00.580
P1: that can, in fact, then mean that there's not

270
00:29:00.820 --> 00:29:09.949
P1: enough. It's too rigid to be able to then allow for some of the breath work, or ease of

271
00:29:10.688 --> 00:29:15.440
P1: physical use of breath and body to then perform

272
00:29:15.640 --> 00:29:34.649
P1: vocally as naturally. So there's there's more push, it pushes it all. It creates a tension and a push in my vocal performance that isn't there. If, when I am not so tense. Ultimately it's about tension. But the overtrained physicality of being a very

273
00:29:35.080 --> 00:29:41.860
P1: strong, physically fit person actually for me in my core started to

274
00:29:42.320 --> 00:29:49.210
P1: negatively impact my ability to then sing. So that that was quite an interesting thing that I only recognized when I was

275
00:29:50.350 --> 00:29:54.259
P1: doing a lot of Pilates, and then trying to and also doing

Commented [CD447]: Core strength as negative in singing

276
00:29:55.080 --> 00:29:59.160
P1: singing various types. But I actually needed to relax

277
00:30:00.050 --> 00:30:05.630
P1: parts of my body that I was naturally training to engage

278
00:30:06.300 --> 00:30:16.150
P1: for other reasons. So yeah, understanding that the sort of be fat thing, but not to push the note out, but just allowing yourself to not be held here (gestures to abdomen)

279

00:30:16.490 --> 00:30:18.589
P1: before you. Then take a breath

280
00:30:19.190 --> 00:30:33.139
P1: or are looking to support something. It's more internal rather than external, and that I think that was definitely a learning that I had that has then influenced. How I've then been able to engage with different styles, and sing and dance

281
00:30:33.690 --> 00:30:35.360
P1: as well as act. At the same time

282
00:30:35.880 --> 00:30:42.059
P1: I'd hasten to just final note is, I would hasten to add that acting for me has always been driven

283
00:30:42.620 --> 00:30:43.660
P1: more.

284
00:30:45.010 --> 00:30:49.320
P1: It's it's more that it's like an undertone that is always there for me. I

285
00:30:49.510 --> 00:30:52.259
P1: I draw on what is in

286
00:30:52.410 --> 00:31:01.160
P1: what is given to me from the text, from the music, from people that I'm working with, whether they're musical directors, fellow cast members, the director, etc.

287

00:31:01.900 --> 00:31:11.230
P1: But that tends to not be something that I necessarily think about as much. It's more something that comes from what I'm around. So when I'm performing.

288
00:31:12.910 --> 00:31:25.049
P1: it's it's not something I actually think about the acting side. And the reason that I'm not bringing it up as much is that the physical ability to do the singing, the dancing, are the things that are still present, whereas the acting

289
00:31:26.590 --> 00:31:27.480
P1: I.

290
00:31:28.370 --> 00:31:33.200
P1: I find that that is more just innate by that point.

Commented [CD448]: Acting innate

291
00:31:34.990 --> 00:31:36.130
P1: Not sure if that's the right.

292
00:31:36.590 --> 00:31:38.989
Christine Descher: That's interesting. Yeah, interesting.

293
00:31:38.990 --> 00:31:41.530
P1: Yeah, I'm just aware I wasn't mentioning it.

294
00:31:41.900 --> 00:31:47.580
Christine Descher: Yeah, yeah, that's great. Wow, that's great. That's really, really

295
00:31:47.710 --> 00:31:50.960
Christine Descher: fascinating. There's a lot of just as a side note.

296
00:31:51.440 --> 00:31:58.039
Christine Descher: There's a whole lot of research on singing and dancing and breathing.

297
00:31:58.040 --> 00:31:58.940
P1: I mean that makes sense.

298
00:31:58.940 --> 00:32:00.330
Christine Descher: Loads of it.

299
00:32:00.480 --> 00:32:10.049
Christine Descher: I mean loads, as in you know, several studies. I mean, it's not as much, and I mean quantitative studies where they measure lung capacity and things.

300
00:32:10.050 --> 00:32:32.779
P1: Oh, okay, okay, yeah. Swimming as a again, in case it's of use. I used to do swimming before I started doing dance lessons. And before I watched Cats. And I was like, you know, what I'd actually really like to try this type of this thing that exists, this musical theatre thing where you dance and act and sing, and physically become something with your movement.

301
00:32:33.190 --> 00:32:35.360
P1: And I transitioned from being a

302
00:32:36.530 --> 00:32:46.859
P1: town competitive level. You know Ashford, in the county of Kent, level swimmer, competitive swimmer to then starting dance lessons. And I definitely think.

303
00:32:46.960 --> 00:32:54.090

P1: and I have found at various points in my life that swimming because of the the effect it has on your lung capacity, and being able to help hold your breath.

304
00:32:54.722 --> 00:32:59.410
P1: That was always good to support singing, so

305
00:32:59.610 --> 00:33:05.920
P1: I don't know if any of those also look at athleticism

Commented [CD449]: Athleticism

306
00:33:06.280 --> 00:33:19.250
P1: outside of, say, the running side, because I know there's a lot of drama schools. From what I've heard. They make people go on sort of exercise regimes. It's almost like Boot camp kind of things to make sure that their trainees keep up their physical fitness when they're also trying to perform.

Commented [CD450]: Do you know what word you had actually used here? I have listened 5 times and can't get it.

307
00:33:20.430 --> 00:33:23.869
P1: But swimming has always been my thing that I haven't done for a while, actually.

308
00:33:25.280 --> 00:33:26.550
Christine Descher: Maybe. Hmm.

309
00:33:28.420 --> 00:33:35.269
Christine Descher: right? Okay, so I'm going to move on to the next question. If you're okay with that, unless you have anything else on that one.

310
00:33:35.817 --> 00:33:41.459
P1: No. But what I would like to say is that if there is anything that comes out of my one, as it is a sort of

311

00:33:41.720 --> 00:33:50.890
P1: the 1st interview you're performing, and then, if you reflect, and if there's a follow up such questions or anything that expands from it, then please do let me know more than happy to.

312
00:33:50.890 --> 00:33:51.624
Christine Descher: Oh, thank you.

313
00:33:52.090 --> 00:34:00.490
Christine Descher: Thank you. Okay, so you start this next question. You started to kind of go down this lane. So I think.

314
00:34:00.490 --> 00:34:01.360
P1: Might have done.

315
00:34:01.650 --> 00:34:11.229
Christine Descher: You'll be fine with this. Can you think of a specific situation where your attention was drawn to the act of singing.

316
00:34:11.659 --> 00:34:16.019
Christine Descher: While performing or rehearsing a triple threat role or number.

317
00:34:17.440 --> 00:34:18.185
P1: Yes.

318
00:34:19.190 --> 00:34:21.189
Christine Descher: I suspected that.

319
00:34:21.590 --> 00:34:25.370

P1: I can. So is that the end? Or was there a.

320
00:34:25.370 --> 00:34:25.880
Christine Descher: That's it.

321
00:34:25.889 --> 00:34:27.269
P1: Okay. Okay. Do you.

322
00:34:27.270 --> 00:34:27.730
Christine Descher: Or later.

323
00:34:27.730 --> 00:34:30.839
P1: Describe bit, or that's later.

324
00:34:31.650 --> 00:34:34.540
Christine Descher: Yes. Just tell me about that experience.

325
00:34:34.540 --> 00:34:37.539
P1: Okay, okay, tell me, okay, cause there wasn't a tell me. So I wasn't sure.

326
00:34:37.540 --> 00:34:38.290
P1: Okay?

327
00:34:41.610 --> 00:35:08.639
P1: so yes, I could think of one. And the example that immediately jumped to mind. And I, it may have been influenced by the person asking the question is because I was in the room with them when we were doing it, and it is the. There was a particular number that I was rehearsing amongst my fellow wonderful cast members called Night Fever, and it was an incredibly complex high intensity dance routine

328
00:35:09.070 --> 00:35:20.479
P1: alongside, singing and acting joyously. I would say there wasn't so much of characterization that was getting distracted by.

329
00:35:21.890 --> 00:35:29.949
P1: but that would definitely be one of the examples where I was aware in rehearsal, even late on and

330
00:35:32.450 --> 00:35:39.090
P1: a little bit on stage. By then it had thankfully got to the stage, where physically I was

331
00:35:39.670 --> 00:35:53.069
P1: more comfortable with the routine and the the amount of effort, breath, wise and physically, it would take to perform it, but I was still aware that I needed to be aware

332
00:35:53.640 --> 00:35:56.799
P1: of breathing enough in order to sing

333
00:35:57.350 --> 00:36:00.190
P1: and not sing in a way that was going to be.

334
00:36:02.000 --> 00:36:07.819
P1: not breathe and sing in a way that was panty down the microphone.

Commented [CD451]: Hi intensity dance causes pantiness which affects singing

335
00:36:08.290 --> 00:36:12.429
P1: so trying. I was thinking of my breath, and how I was taking my breaths

336

00:36:12.970 --> 00:36:19.630
P1: as a performer, being aware of the fact that I was also needing to dance very heavily.

337
00:36:20.640 --> 00:36:21.460
P1: Yeah.

338
00:36:21.870 --> 00:36:31.870
P1: there was also one with a skipping rope as well, where I was very aware of that, because the routine involved a prop, and I am not as good

339
00:36:33.050 --> 00:36:38.113
P1: performing any kind of movement. When I have a prop

340
00:36:39.310 --> 00:36:54.970
P1: at least one that I'm a dynamic prop, I would say so, holding something absolutely fine that does not distract me. But if there is a ball, a skipping rope, something that is needing to move at the same time that I have to move, and then catch or interact with

341
00:36:55.140 --> 00:36:59.140
P1: that often distracts me

342
00:36:59.310 --> 00:37:04.780
P1: from the singing, and I have to be aware that that is the case. So I have to think about. And by singing. I mean.

343
00:37:05.030 --> 00:37:16.999
P1: it could be the words, and it could be the breath, or it could be both. But I need to be. I am aware of the fact that they are triggers for distraction for me, because I am not naturally very

Commented [CD452]: Elements can distract from singing e.g. props, intensity of dance

344
00:37:17.300 --> 00:37:23.450
P1: coordinated when it comes to dynamic props. And I don't know if that's actually how they're described. But that's what I'm going to call them.

345
00:37:23.620 --> 00:37:25.545
Christine Descher: I really like that description.

346
00:37:26.040 --> 00:37:27.240
Christine Descher: I really do.

347
00:37:27.570 --> 00:37:28.330
P1: Okay.

348
00:37:28.330 --> 00:37:31.700
Christine Descher: So keeping those 2 examples in mind.

349
00:37:36.360 --> 00:37:43.860
Christine Descher: Did you have for either one or both of those? Did you have an emotional response to

350
00:37:44.010 --> 00:37:45.700
Christine Descher: the singing

351
00:37:45.810 --> 00:37:53.680
Christine Descher: while doing the other things. Was there any? Did anything come up at all? Anything emotional or not?

352
00:37:54.730 --> 00:37:58.429

P1: Okay, so this was in rehearsal and in performance. Is that correct? Or.

353
00:37:58.430 --> 00:38:00.839
Christine Descher: Yes, yes, just tell me which.

354
00:38:00.990 --> 00:38:04.780
P1: Yeah, of course. So I would say, certainly

355
00:38:04.930 --> 00:38:11.820
P1: in rehearsal prior to during and after

356
00:38:12.180 --> 00:38:18.459
P1: performing the number in rehearsal or sections on the number. In rehearsal there was definitely frustration.

Commented [CD453]: Frustration at combining elements

357
00:38:18.780 --> 00:38:21.229
Christine Descher: And this is for singing Night Fever.

358
00:38:21.230 --> 00:38:29.099
P1: Oh, sorry I was thinking about specific as in my head. I was thinking of the skipping rope, one which.

359
00:38:29.100 --> 00:38:29.900
Christine Descher: Let's go with that?

360
00:38:29.900 --> 00:38:31.270
P1: But ultimately.

361

00:38:31.470 --> 00:38:38.210
P1: but actually, as soon as you asked which one it relates to, it does apply to both. So it is. It is both.

362
00:38:39.920 --> 00:38:47.469
P1: Yeah. So for both Night Fever and also Whipped Into Shape the skipping rope.

363
00:38:47.660 --> 00:38:53.180
P1: One. It was. Yeah. There was definitely a frustration, because

364
00:38:57.040 --> 00:39:08.729
P1: the that emotion was experienced because I knew that I could do each of those elements separately, but trying to do them together was incredibly difficult, because the coordination of that

365
00:39:09.230 --> 00:39:18.750
P1: alongside. The need to develop fitness in order to achieve that was only going to be achieved by doing it over and over again. But you were going to have to fail multiple times.

366
00:39:18.890 --> 00:39:21.410
P1: And that is something that I do struggle with

367
00:39:21.940 --> 00:39:26.759
P1: as in, I find it difficult to accept and not get self-critical.

368
00:39:28.180 --> 00:39:36.880
P1: Yeah. So that emotion was experienced. During the rehearsal for both of those numbers.

369
00:39:37.590 --> 00:39:45.390

P1: So there was frustration. There was also elation when it went right. So when things

370
00:39:46.210 --> 00:39:51.800
P1: even if it was just one little sequence where the vocals and the movement.

371
00:39:53.160 --> 00:40:04.060
P1: as I say, was fast paced and intense, did manage to combine synchronously, synchronously

372
00:40:04.560 --> 00:40:12.520
P1: in. Yeah, I was like which which conjugation is it for this? Then there was a

373
00:40:14.680 --> 00:40:21.009
P1: a lift, an internal joy, or there was possibly slightly relief, but usually it was just a YES!

Commented [CD454]: Joy and relief at getting it right

374
00:40:21.240 --> 00:40:37.220
P1: kind of motion. It went. It did. That's how it's meant to feel, because when you have those moments you know that it is achievable, and then hopefully, it becomes a constant across. The whole number is is sort of the way that I I found I can experience it. So I did experience that as well.

375
00:40:37.930 --> 00:40:43.019
P1: You. I also experienced. What kind of emotion would it be described as.

376
00:40:43.556 --> 00:40:49.530
P1: yeah, just anger to the pain caused by the dynamic prop occasionally hitting me.

377
00:40:52.668 --> 00:40:53.922
Christine Descher: Yes, of course.

378
00:40:54.980 --> 00:41:00.740
P1: Yeah. So that that was one thing. But there was also a I would say with

379
00:41:01.920 --> 00:41:08.790
P1: with Night Fever. Specifically I experienced a sense an emotional sense

380
00:41:10.350 --> 00:41:12.839
P1: in terms of the singing of

381
00:41:16.940 --> 00:41:23.710
P1: I want to say the word is guilt in that. I didn't feel I was singing well enough during

382
00:41:25.330 --> 00:41:30.069
P1: it I could. I could hear that I wasn't singing it well, that I wasn't.

383
00:41:31.260 --> 00:41:37.650
P1: therefore vocally performing as well as I know that I can sing it if I wasn't doing the movement

384
00:41:40.340 --> 00:41:42.610
P1: and that that would impact

385
00:41:42.950 --> 00:41:46.559
P1: those around me who might have been using me to follow apart

Commented [CD455]: Letting down fellow performers

386
00:41:47.610 --> 00:41:50.650
P1: both vocally and also physically. So.

387
00:41:51.060 --> 00:41:58.340
P1: I was distracted by the movement and vocal

388
00:42:00.000 --> 00:42:12.040
P1: work, the singing from that sense as well. Thinking about my fellow line or vocal part group.

389
00:42:13.690 --> 00:42:16.990
Christine Descher: How? How would you describe that emotion? What would you call it?

390
00:42:16.990 --> 00:42:19.150
P1: I think I called it guilt.

391
00:42:19.150 --> 00:42:19.883
Christine Descher: Yep. Okay.

392
00:42:22.540 --> 00:42:26.309
P1: But it's probably combined with a sort of a frustration and a

393
00:42:27.000 --> 00:42:30.960
P1: feeling sorry about the fact that I wasn't able to

394
00:42:33.840 --> 00:42:36.989
P1: be there as part of that part.

395
00:42:37.640 --> 00:42:42.050
P1: or potentially support those that were listening

396
00:42:42.950 --> 00:42:48.090
P1: for me. Because when we're not moving, my part is.

397
00:42:48.410 --> 00:43:03.880
P1: my singing tends to be the part that people then follow at first, whilst they're still learning it, because I can read music where it's not all of my cast members could, so they would learn by ear, and I was one of the the people who would then be what they would be using to key their their part in.

Commented [CD456]: Reading music elevates performer over learning by ear

398
00:43:04.130 --> 00:43:06.029
Christine Descher: Okay, sure.

399
00:43:07.340 --> 00:43:10.260
Christine Descher: Okay, that's fascinating.

400
00:43:10.260 --> 00:43:11.319
P1: Okay. Cool.

401
00:43:11.850 --> 00:43:16.459
Christine Descher: All right. So moving, you know, in that same vein.

402
00:43:19.760 --> 00:43:21.979
Christine Descher: Well, not exactly in that same vein.

403
00:43:23.160 --> 00:43:33.340
Christine Descher: Are there any strategies that you use to coordinate singing, acting, and dancing simultaneously?

404
00:43:33.500 --> 00:43:45.050
Christine Descher: What! How do you do it? I think you touched on that a bit at first, but you know, if you could. If you could delineate any strategies that you might use.

405
00:43:45.050 --> 00:43:50.060
P1: Yeah, no, of course. I definitely find

406
00:43:53.150 --> 00:43:56.110
P1: that learning.

407
00:43:58.940 --> 00:44:08.589
P1: actually, no, I'm going to say, take away the definitely I have found that I can learn the 2 disciplines of acting.

408
00:44:08.870 --> 00:44:13.490
P1: dancing, and singing separately in either order

409
00:44:13.770 --> 00:44:18.980
P1: to then put together, but I definitely feel that learning them separately, thoroughly

410
00:44:21.460 --> 00:44:26.210
P1: is one of the things that, as a strategy, I know works for me.

411
00:44:28.390 --> 00:44:33.760
P1: So not trying to combine them together, partially learnt.

412
00:44:34.770 --> 00:44:40.979
P1: So one of my strategies is that if we're if I'm asked to

413
00:44:41.110 --> 00:44:47.190
P1: learn a number vocally, and then learn a number in terms of movement.

414
00:44:47.830 --> 00:45:02.870
P1: I will not try to immediately sing it whilst learning the movement. If we've perhaps learned it vocally. First, I will try to independently focus on one thing rather than trying to do both, whilst the learning is occurring

415
00:45:03.270 --> 00:45:05.489
P1: of one or the other, whichever way round it is.

416
00:45:05.670 --> 00:45:06.250
Christine Descher: Okay.

417
00:45:06.250 --> 00:45:07.170
P1: So

418
00:45:08.380 --> 00:45:16.690
P1: it's almost like they need to be filed into separate parts of my body, mind, memory, something like that so strategically

Commented [CD457]: Learning elements separately files them in different parts of body for later combination

419
00:45:17.260 --> 00:45:25.489
P1: not combining, and therefore not blurring it whilst the learning is occurring, helps me once that occurs.

420
00:45:26.340 --> 00:45:29.290
P1: And hopefully that's been possible.

421
00:45:30.080 --> 00:45:31.000
P1: It's

422
00:45:32.020 --> 00:45:40.380
P1: it's something that is not going to come as a surprise. It's just repetition is definitely one of the strategies. Repetition.

423
00:45:40.840 --> 00:45:50.050
P1: especially with the more complex or fast paced movements that will help me build that in

424
00:45:50.360 --> 00:45:59.280
P1: to then also, with the more fast paced or more complex vocal lines, whether that be harmonically difficult, or whether it's speed

425
00:45:59.660 --> 00:46:00.290
P1: or

426
00:46:01.360 --> 00:46:10.280
P1: whether it's the combination of the 2 together are perhaps misaligned. So you might be doing a movement that aligns with another part. But it doesn't align with your vocal line.

Commented [CD458]: Dance could align with another's vocal line not yours

427
00:46:11.000 --> 00:46:14.209
P1: The repetition of doing that and combining the 2

428
00:46:14.840 --> 00:46:18.790
P1: is what builds it in to allow each to happen.

429
00:46:19.070 --> 00:46:29.039

P1: not independently, but ultimately, if something goes wrong with one. You want your other element to be able to keep continuing. So it's trying to get both built into muscle, memory.

430
00:46:29.430 --> 00:46:37.630
P1: and mental memory. But I think singing once. All of the lyrics.

431
00:46:37.790 --> 00:46:46.610
P1: once the lyrics are in ultimately singing, is sort of a muscle memory as well. I experience it as more of a muscle memory than a mental memory.

432
00:46:48.330 --> 00:46:49.949
P1: So that would be

433
00:46:50.710 --> 00:46:57.089
P1: one of the the simple strategies, as in one of the more typical strategies that get

434
00:46:58.800 --> 00:47:06.744
P1: performed or run in rehearsal, because it is. It is one of the ways of of people learning and rehearsing together prior to a performance. But

435
00:47:07.370 --> 00:47:22.940
P1: personally, I think if I think about strategies that I use, I definitely write down lyrics separate to musical

436
00:47:23.170 --> 00:47:33.979
P1: notation in order to if I'm struggling with a particularly complex lot of lyrics, or whether it's just because I have a section that keeps going wrong.

437
00:47:34.240 --> 00:47:42.550

P1: a sequence that's repeated, but which one is it lyric wise.

438
00:47:43.280 --> 00:47:47.269
P1: I write down the lyrics, and having them visually in front of me

439
00:47:47.380 --> 00:47:51.249
P1: to refer to, and perhaps say to myself, or just read, helps me

440
00:47:51.390 --> 00:47:55.909
P1: embed those which then doesn't get in the way of the singing

441
00:47:56.320 --> 00:48:05.139
P1: of them, because the lyrics can. The lyrics or the lyric being wrong, can can throw me off when I'm then trying to perform both together.

442
00:48:05.800 --> 00:48:10.720
P1: or even just solely listening. So writing down lyrics

443
00:48:11.060 --> 00:48:14.959
P1: separately, definitely helps me as well. But I think that

444
00:48:15.660 --> 00:48:28.889
P1: having them written out is useful. But I almost feel that writing the lyrics, physically writing the lyrics myself is part of that process of embedding them and helping them go in. So it is not just having a lyric sheet. It's about writing them as well

Commented [CD459]: Writing lyrics for retention

445
00:48:29.100 --> 00:48:30.120
P1: to me.

446
00:48:32.680 --> 00:48:44.089
P1: yes, just going over. Perhaps a sequence of movements that is not maybe full out, but that is difficult, or that I'm finding doesn't naturally sit with my body, doing that

447
00:48:44.430 --> 00:48:51.870
P1: separately on its own before then, combining with that, I find that running.

448
00:48:52.050 --> 00:48:55.589
P1: I think another technique is running the movement with a

449
00:48:55.990 --> 00:49:02.950
P1: track recording where the timing is the same as what I will be singing so that I can get it definitely

450
00:49:03.810 --> 00:49:09.399
P1: in time before then. Overlaying, singing on top of that. That also helps me too

451
00:49:10.370 --> 00:49:14.999
P1: just solo. It could be solo without the other performers, or it could be with other performers.

452
00:49:16.600 --> 00:49:20.320
P1: When it comes to breathwork

453
00:49:20.460 --> 00:49:30.899
P1: with the singing, combining with movement, whether that's intense or not, finding where there are moments, gaps that

454

00:49:31.160 --> 00:49:35.920
P1: would be useful as a moment to take a fuller breath.

455
00:49:39.260 --> 00:49:45.380
P1: Identifying those throughout the choreography, and once that's building in is definitely something that I find

456
00:49:45.630 --> 00:49:48.249
P1: helps. Or if there isn't a natural place.

457
00:49:48.630 --> 00:49:51.599
P1: seeing where I could try and build one in

458
00:49:52.000 --> 00:49:55.030
P1: without interrupting the flow of something else.

459
00:49:55.510 --> 00:50:04.820
P1: If it's if I'm on a line with other people, maybe I could skip that word in order to take a breath, to be able to be there for the next section, where other people may be taking their breath.

460
00:50:04.930 --> 00:50:11.279
P1: Something like that. So a coordination effort as well, depending on whether it's a solo line

461
00:50:11.400 --> 00:50:13.500
P1: within a number or not.

462
00:50:18.290 --> 00:50:20.290

P1: one of the things that definitely

463
00:50:20.720 --> 00:50:22.210
P1: it kind of relates back to

464
00:50:22.480 --> 00:50:28.330
P1: becoming aware of singing. But one of the things that I definitely have found that I need to identify and work.

465
00:50:28.550 --> 00:50:33.340
P1: Find a workaround for is, if there's perhaps a particular head movement or neck movement.

Commented [CD460]: Certain movements can impede vocal production

466
00:50:33.880 --> 00:50:37.979
P1: That means that I wouldn't be able to

467
00:50:40.190 --> 00:50:45.090
P1: speak sing naturally at that moment as easily

468
00:50:45.200 --> 00:50:48.670
P1: within the choreography. So if that's the case.

469
00:50:48.960 --> 00:50:52.500
P1: trying to find a way of yeah.

470
00:50:52.820 --> 00:50:56.859
P1: identifying a way that I can either speak something.

471

00:50:57.220 --> 00:51:08.180
P1: sing it in a different way. That doesn't then get impacted by the fact that I'm having to turn my head, either perhaps suddenly or just awkwardly, for that vocalization that I was previously using when I was just singing it.

472
00:51:08.410 --> 00:51:12.050
P1: that finding strategies for that is something else that I would

473
00:51:12.180 --> 00:51:21.680
P1: that I identify within the movement. It's not. I take a myself way to work that out. It's sort of something that comes up as you're combining them, probably for the 1st few times.

474
00:51:24.100 --> 00:51:28.199
P1: yeah, I think I think that's probably about it. I don't have any.

475
00:51:28.410 --> 00:51:35.870
P1: I must say I don't have any formal strategies that I have noted or been taught to do it. To do that I think.

476
00:51:36.540 --> 00:51:41.040
Christine Descher: I'm yeah. I'm not looking for anything formal.

477
00:51:41.040 --> 00:51:49.140
P1: No, I was more thinking like, have I actually been given any? Because it might be that I'm referring to techniques that I've been told in the past, and I'm sure

478
00:51:49.490 --> 00:51:54.370
P1: well, to be honest, it's just practice. It's the main technique. Do it again.

Commented [CD461]: Repetition for learning

479

00:51:54.660 --> 00:51:55.240
Christine Descher: Yeah.

480
00:51:55.240 --> 00:51:56.133
P1: And again.

481
00:51:56.580 --> 00:52:00.629
Christine Descher: Again, can I? And and can I clarify that.

482
00:52:00.630 --> 00:52:00.960
P1: Of course.

483
00:52:00.960 --> 00:52:04.440
Christine Descher: A lot of what you were talking about was

484
00:52:04.600 --> 00:52:11.190
Christine Descher: outside of the rehearsal studio and on your own. Your own personal rehearsal.

485
00:52:11.440 --> 00:52:13.610
Christine Descher: Is that correct? Or am I.

486
00:52:13.610 --> 00:52:19.610
P1: The writing down of the lyrics absolutely. That would be always outside of rehearsal. I never find

487
00:52:20.020 --> 00:52:24.580
P1: that there is a time to do that within a rehearsal time.

488
00:52:26.420 --> 00:52:27.580
P1: The.

489
00:52:27.980 --> 00:52:30.670
Christine Descher: But putting the 2 together.

490
00:52:32.008 --> 00:52:45.240
Christine Descher: You know you in. They're in silo. And then, when they finally do come together, do you rehearse those outside of outside of the studio before you go to a rehearsal? Or is that something that you do.

491
00:52:46.460 --> 00:52:48.410
Christine Descher: In rehearsal strictly.

492
00:52:49.280 --> 00:52:55.519
P1: It's a combination of both, but that also depends on the production and the amount of time that we have

493
00:52:55.910 --> 00:52:58.090
P1: in that production to do

494
00:52:58.560 --> 00:53:05.869
P1: rehearsals and runs of elements, and that might be that a group of us outside of the formal scheduled rehearsal.

495
00:53:05.940 --> 00:53:35.410
P1: So we might be doing a certain sequence in rehearsal, but there's a few of us that are not used for 5 min, and so we go off and run it, so I don't know whether you want to formally put that as being in rehearsal, because it's not what's being run. We're finding time

separately, or I am finding solo time separately to go off and rehearse myself. So that's I'm not quite sure whether that what you would like to define the test. But I'd certainly do that within the rehearsal, where it's not what is being formally rehearsed.

496
00:53:35.610 --> 00:53:40.810
P1: Yeah, as well as at home, or in whatever space I am

497
00:53:40.920 --> 00:53:44.090
P1: walking down the supermarket kind of singing through stuff or

498
00:53:44.220 --> 00:53:48.710
P1: listening to things over and over again. Driving in the car, running through.

499
00:53:49.990 --> 00:54:04.349
P1: possibly not safely in my head, I visually see the choreography. Sometimes, as I'm sort of listening to a playlist that definitely helps hearing a playlist of the music that I'm needing to perform to

Commented [CD462]: Using a recording for personal rehearsal

500
00:54:04.700 --> 00:54:07.446
P1: that is definitely outside of the rehearsal space.

501
00:54:08.900 --> 00:54:22.160
P1: I don't take the train as much anymore. Otherwise, when I did, that was definitely a space where I would listen to and run through things visually in my head. Or perhaps daydreaming with my eyes open, but thinking it through.

502
00:54:22.856 --> 00:54:25.880
P1: So yes, a combination of both, I would say.

503

00:54:26.130 --> 00:54:28.930
Christine Descher: Okay, great. I have one more question.

504
00:54:30.060 --> 00:54:32.319
Christine Descher: And this refers to your strategies.

505
00:54:32.710 --> 00:54:33.470
P1: Okay. Yep.

506
00:54:33.840 --> 00:54:44.339
Christine Descher: Have you ever when you are? You know those strategies that you use to coordinate the 3 triple threat.

507
00:54:44.340 --> 00:54:44.680
P1: Hmm.

508
00:54:45.380 --> 00:54:46.080
Christine Descher: Elements.

509
00:54:46.320 --> 00:54:52.289
Christine Descher: Do you ever take your that emotional response that you might have into effect?

510
00:54:52.700 --> 00:54:58.209
Christine Descher: Yes, or you know, does it? Does that come in at all the your emotions or not.

511
00:55:00.590 --> 00:55:04.700
P1: Can I clarify? Do you mean, do I

512
00:55:06.660 --> 00:55:09.800
P1: do I engage with the emotion

513
00:55:10.470 --> 00:55:19.639
P1: to incorporate it into the performance of one or the other? Or is it that it's? Do I engage with it and have it affect and overlay what I'm trying to do.

514
00:55:19.640 --> 00:55:26.089
Christine Descher: I think what I'm talking about is the is your personal emotion, not the of the character.

515
00:55:26.090 --> 00:55:26.889
P1: Yep. Okay.

516
00:55:26.890 --> 00:55:40.289
Christine Descher: But your emotional, you, P1's emotional responses to what's going on in the studio or on the stage when you are using those strategies to combine those 3.

517
00:55:41.080 --> 00:55:47.210
Christine Descher: Do you ever even think about your your emotional reactions, or are are they part of that at all?

518
00:55:48.520 --> 00:55:51.789
P1: So I would say that

519
00:55:53.640 --> 00:55:59.019
P1: one of the things in rehearsal that I allow myself to do more is to notice

520
00:55:59.580 --> 00:56:02.999
P1: that I am having an emotional response because

521
00:56:03.310 --> 00:56:16.449
P1: a lot of my emotional responses, the negative ones that occur during rehearsal are because it is a learning process, and it's because it's a frustration, and not having got it right yet. So recognizing that

Commented [CD463]: Learning process causes frustration

522
00:56:17.140 --> 00:56:18.890
P1: whilst also trying to

523
00:56:21.480 --> 00:56:27.320
P1: forgive is perhaps a bit of a strong word, but allow it whilst also going. Okay. But that's fine, because we're learning

524
00:56:27.840 --> 00:56:31.900
P1: that's definitely there. So it's I am aware of it. And

525
00:56:32.800 --> 00:56:39.550
P1: yeah, so it is there. Certainly by the time of performance, one of the things that I have definitely learned

526
00:56:41.550 --> 00:56:56.270
P1: to do differently with my emotional response to combining them if something goes wrong is to disassociate the emotion.

Commented [CD464]: Disassociate emotion when things go wrong

527
00:56:56.790 --> 00:56:57.490
Christine Descher: Okay.

528
00:56:57.890 --> 00:57:04.960
P1: That that emotional reaction of frustration, because the

529
00:57:05.270 --> 00:57:13.130
P1: the most engaged and positive experience that I can have when performing is to

530
00:57:13.240 --> 00:57:23.190
P1: try to be present for whatever does happen, and not let it interrupt what continues after.

531
00:57:23.400 --> 00:57:40.480
P1: And ultimately that cascade effect of something going wrong can so easily then impact the rest of a number, a whole performance. And that doesn't benefit me or anyone else in that production. And

532
00:57:40.750 --> 00:57:44.869
P1: it's not an easy thing to initially learn.

533
00:57:45.770 --> 00:57:48.490
P1: But I've certainly found that I,

534
00:57:49.660 --> 00:57:52.830
P1: when I'm using those strategies to sort of learn things

535
00:57:53.810 --> 00:57:56.469
P1: if something new goes wrong for the 1st time

536
00:57:56.790 --> 00:57:59.329
P1: on stage in a live performance.

537
00:58:01.050 --> 00:58:07.119
P1: All of those strategies have allowed me to create a character, a movement, a

538
00:58:08.740 --> 00:58:17.699
P1: a way of knowing when that next vocal is that I meant to come in for or jump to where I've got to. It means that it's built in for me to be able to get back on track

539
00:58:18.180 --> 00:58:20.760
P1: and ideally.

540
00:58:21.060 --> 00:58:31.650
P1: it not be obvious, visually, or anything else, to anyone else in the cast or outside, that something went wrong. And I think that's where the strategies if they have.

541
00:58:31.890 --> 00:58:35.609
P1: if I've had the time and the

542
00:58:36.030 --> 00:58:59.470
P1: capacity to really bed in all of the elements together, which is the ideal, and does happen thankfully most of the time. It means that you can. I can actually continue with the performance with that either meaning that maybe I go on a slightly different tangent physically within that number than I would have done either ways. If there is that freedom with the choreography, or I will get back on track

543
00:59:00.510 --> 00:59:04.589
P1: in a character way that makes sense rather than being that I break

544
00:59:05.340 --> 00:59:14.810

P1: character or anything, because one of those elements became disjointed from the others, positively

545
00:59:16.150 --> 00:59:23.129
P1: talking, because we're talking about back to the emotional responses that I mentioned at the beginning or earlier on in the conversation.

546
00:59:23.680 --> 00:59:29.250
P1: the joy of things going right, I definitely find that that is part of the

547
00:59:30.810 --> 00:59:38.729
P1: the line of emotion that I will continue to tap into or not tap into. But I experience, and I don't disassociate from anything that is

548
00:59:39.080 --> 00:59:45.280
P1: giving the the role, the performance, the number.

549
00:59:45.670 --> 00:59:52.950
P1: the right kind of energy, and often energy can be translated, even if it's a very moody or sad or

550
00:59:53.200 --> 01:00:00.640
P1: distressing number for that character that I'm performing for that time.

551
01:00:01.310 --> 01:00:06.890
P1: Things going right just allow you to keep in that

552
01:00:07.120 --> 01:00:11.830
P1: bubble of that, that experience that is going on for that character right there.

Commented [CD465]: Joy in performance going right

553
01:00:12.030 --> 01:00:13.609
P1: So I would say that

554
01:00:15.200 --> 01:00:22.030
P1: that positivity, whether that's I tap into it for a really upbeat number of this is going really well.

555
01:00:22.100 --> 01:00:49.660
P1: I will use some of that energy to keep going and maybe push through. If I have an injury or something that I'm having to, or just energy wise. I'm beginning to the flag that can be used and repurposed for continuing the performance with the same energy. And the same thing comes from obviously audience and other things as well, and the joy of other performance around you. But my own internal emotion of things going well will certainly be something that I continue to

Commented [CD466]: Audience syntegy

556
01:00:51.150 --> 01:01:00.000
P1: connect with, whereas something going wrong, the negative or frustration, or the guilt, or those kind of things I try to at performance.

557
01:01:00.230 --> 01:01:03.280
P1: disassociate from those in order for them to not

558
01:01:04.780 --> 01:01:08.430
P1: take away from the rest of the performance, because it's just momentary

559
01:01:09.610 --> 01:01:16.019
P1: and trying to remind yourself of that after you come off stage where you then go. Oh, that went wrong.

560
01:01:16.350 --> 01:01:16.680
Christine Descher: (laughs)

561
01:01:16.680 --> 01:01:22.370
P1: I kind of. I then allow it to happen, but hopefully, when mics are turned off and everything else.

562
01:01:26.812 --> 01:01:27.897
Christine Descher: That's great!

563
01:01:28.440 --> 01:01:29.760
P1: Does that answer that question?

564
01:01:29.760 --> 01:01:45.259
Christine Descher: Yeah, yeah, that's fantastic. And just is there anything else that you would like to add here at the end that maybe has come up for you during the interview, or that you didn't add earlier anything.

565
01:01:49.020 --> 01:01:50.849
P1: I would just say that the

566
01:01:51.840 --> 01:01:58.210
P1: the experience of doing all 3 performance types

567
01:01:59.920 --> 01:02:05.210
P1: is is definitely something that I find incredibly freeing

Commented [CD467]: TT is freeing

568
01:02:05.710 --> 01:02:15.720

P1: when it. When there's been enough rehearsal time personally or within the group to welcome that, and part of that also forms, I would say, one of the

569
01:02:16.430 --> 01:02:26.390
P1: best bonds you can form with other people of that connection on stage and in performance, whether that's actually an immersive performance where you're not even on a stage. You're around

570
01:02:26.590 --> 01:02:33.170
P1: people who are not performing at all because they're the audience. But you're engaging with them, having that

571
01:02:33.590 --> 01:02:40.280
P1: connection with other performers and with within yourself. Feeling so secure in that is, is very.

572
01:02:41.570 --> 01:02:47.959
P1: It's a very positive experience for me, and something that I get a lot of energy and fulfillment from an emotional positivity

Commented [CD468]: Fulfillment

573
01:02:48.480 --> 01:02:57.809
P1: from and that mutual effort and achievement is something that I

574
01:02:58.250 --> 01:03:01.339
P1: yeah, I just love. It's it's something that I

575
01:03:01.520 --> 01:03:03.850
P1: have a great passion for, and want to

576

01:03:04.300 --> 01:03:10.800
P1: continue to do, and also support others to find if they have difficulty. So I'd say that

577
01:03:10.960 --> 01:03:13.960
P1: this whole process of working through

578
01:03:14.540 --> 01:03:21.090
P1: combining the different performance styles and techniques and skills. Definitely.

579
01:03:21.330 --> 01:03:26.410
P1: I would. I always encourage those that wouldn't necessarily think that they can do one of them

580
01:03:26.750 --> 01:03:35.490
P1: to give it a go, but also to give them to, to encourage people, to have the patience to know that it does not happen immediately. You do have to put the time in

581
01:03:35.690 --> 01:03:50.149
P1: to be able to combine them, because I think there is a lot of the time this frustration that I myself feel of. Well, I can do them separately. Why can't I do them together? This means that I must be bad at this, or can't do it, and that's a completely different thing. It's just

582
01:03:50.470 --> 01:03:51.510
P1: it's about

583
01:03:51.660 --> 01:04:12.590
P1: repetition and finding your own strategies your own way, because not everything is going to work for everyone. And that's 1 of the beautiful things about it is being able to recognize your own way of doing something, and maybe that will help someone else, and seeing it do that, or them finding their own way is one of the joys I've also found from

Commented [CD469]: Care for other performers

Student Number: 2335206

584
01:04:12.710 --> 01:04:15.359
P1: working in this sort of combined.

585
01:04:18.110 --> 01:04:22.980
P1: I want to say word medium, and it's not the right word but.

586
01:04:23.210 --> 01:04:26.270
Christine Descher: It is. It is a medium performance medium. It is.

587
01:04:26.270 --> 01:04:26.690
P1: Yep.

588
01:04:26.690 --> 01:04:27.380
Christine Descher: Absolutely.

589
01:04:27.380 --> 01:04:32.109
P1: When I'm referring to the 3, the triple threat? 3.

590
01:04:33.350 --> 01:04:34.030
P1: Yeah.

591
01:04:35.630 --> 01:04:36.160
Christine Descher: Well, that's.

592
01:04:36.160 --> 01:04:39.079
P1: Nothing better. Sorry final thing.

593
01:04:39.080 --> 01:04:39.524
Christine Descher: So.

594
01:04:39.970 --> 01:04:52.729
P1: When I was young there was nothing better than being in an orchestra. I was a Viola player. I can't claim it to be one, because I haven't picked up my viola in over 10 years. But I was a viola player, being in an orchestra in the middle of a harmony and performance where everyone's in sync

595
01:04:53.780 --> 01:04:58.990
P1: when I was young. It's also the same thing with choirs being in that in that kind of vocal

596
01:05:00.470 --> 01:05:04.250
P1: bubble, almost because, as in it creates. The sound, creates

597
01:05:05.110 --> 01:05:12.020
P1: an entire atmosphere around you which is physical, emotional because you're part of the sound. Your body is producing the sound as a singer.

598
01:05:12.760 --> 01:05:13.870
P1: That

599
01:05:14.470 --> 01:05:24.939
P1: was something that I loved moving together with people or individually being and with the music dance. Does that for me. So combining the 3 together

600
01:05:26.350 --> 01:05:34.500
P1: is just a yeah. It heightens all of those things because it's engaging the body.

601
01:05:34.770 --> 01:05:43.739
P1: your voice, which is part of your body, but also taps into your emotions, and you're utilizing that when you're acting. But also

602
01:05:43.920 --> 01:05:52.049
P1: you yourself are always there experiencing what that is like. So that

603
01:05:52.590 --> 01:05:58.900
P1: altogether, I think, is just a really transportive experience.

604
01:06:01.040 --> 01:06:09.580
Christine Descher: Fabulous, fabulous. That's great! That is great. I'm going to turn off the recording now.

605
01:06:09.780 --> 01:06:10.470
P1: Good.

606
01:06:11.160 --> 01:06:12.590
P1: Yeah, I'm done. Promise.

607
01:06:12.590 --> 01:06:19.660
Christine Descher: That's the end of the formal interview. Thank you, Nat. I'm gonna say, thank you on the recording, because it's you know, I just

608
01:06:19.660 --> 01:06:20.590
Christine Descher: You're welcome, Cris.

609
01:06:21.210 --> 01:06:26.880

Christine Descher: I love that. You're giving your time and your your energy and your talent. That's lovely. Thank you.

610
01:06:26.880 --> 01:06:27.730
P1: You're welcome.

611
01:06:27.730 --> 01:06:29.450
Christine Descher: I'm stopping.

Post Interview vis WhatsApp

P1: Over the trajectory or journey of Performing as a triple threat performer post-covid was definitely an interesting re-learning experience as my ability to learn new choreography and music had definitely left my muscle memory - it was a practice that I needed to re-establish the rhythm of.

Christine Descher: Super thought. Was that b/c you had covid or lack of practice or both?

P1: Lack of practice due to lockdowns - I did not have COVID until after lockdowns. I meant the COVID lockdown period.

P2

11
00:00:30.480 --> 00:00:38.860
Christine Descher: Why not? All right. Well, here we go. I'm just gonna dive in and ask my 1st question. And this one.

12
00:00:38.860 --> 00:00:39.429
P2: Go for it.

13
00:00:39.610 --> 00:00:50.120
Christine Descher: I would say this one is pretty easy, but in my interview yesterday the person talked for a long time, but I think it's pretty straightforward. So in the world of musical theatre.

14
00:00:50.940 --> 00:01:04.440
Christine Descher: how would you describe yourself, for example, would you call yourself a singer, actor, dancer, a dancer, singer, actor, so ranking yourself.

15
00:01:04.440 --> 00:01:07.490
Christine Descher: And you can.

16
00:01:07.610 --> 00:01:10.240
Christine Descher: It doesn't have to be just one. You can. You know whatever.

17
00:01:10.240 --> 00:01:10.800
P2: Okay.

18
00:01:11.510 --> 00:01:31.700

P2: I. This was like the main topic of my brain when I was auditioning, which was the most interesting thing, because wherever I would go, someone would ask me, so, what are you? Are you? Are you a singer? Are you a dancer? Are you an actor? And wherever I would go. I'd say one thing, I'd go into the audition room, and it would be the complete opposite.

19
00:01:32.340 --> 00:01:36.999
P2: So it used to change drastically like I went to Urdang

20
00:01:37.140 --> 00:01:39.900
P2: went in there like, Yeah, I'm a confident dancer.

21
00:01:40.390 --> 00:01:44.579
P2: And then, singing, acting, walked out there being singing, acting, dancing.

22
00:01:45.100 --> 00:01:56.839
P2: and then, Bird, I was like, Yeah, I'm a singer like I'm a singer, actor, dancer, singer, actor, like it changes wherever I go. Now, where I'm at EDA (Emile Dale).

Commented [CD470]: Elite institutions pigeon-hole into one discipline

23
00:01:58.830 --> 00:02:01.350
P2: The scariest thing for me to do is act.

24
00:02:02.450 --> 00:02:11.420
P2: so. Acting is the bottom one, and then it would go dance.

Commented [CD471]: Acting is scary

25
00:02:11.950 --> 00:02:15.940
P2: and then it would go. Singer. So I'm a singer dancer who acts.

26
00:02:16.340 --> 00:02:16.980
Christine Descher: Okay.

27
00:02:18.270 --> 00:02:20.520
P2: At the moment that might change.

28
00:02:20.520 --> 00:02:21.090
Christine Descher: Yep.

29
00:02:22.050 --> 00:02:23.849
P2: At this current time

30
00:02:24.140 --> 00:02:34.439
P2: we have conversations of like. If you picked yourself as the lead, belting the number in the show where you're not going to be in the main ensemble kicking a leg up to your ear 5 times a night.

31
00:02:34.580 --> 00:02:49.660
P2: Then you're a singer, you know. If you're a dancer that loves ensemble work, loves, loves a full out routine is a super strong turner, jumper leaper. Flexibility is crazy. You're most likely going to be put as an ensemble member.

Commented [CD472]: Strong singers are leads, strong dancers are ensemble

32
00:02:49.770 --> 00:02:51.470
P2: because that's where your strengths are.

33
00:02:51.700 --> 00:02:55.296
P2: So that's my answer to that one.

34
00:02:56.070 --> 00:02:59.089
Christine Descher: I love that answer to that one. Yeah.

35
00:02:59.240 --> 00:03:02.170
Christine Descher: and and always surprising for me.

36
00:03:02.170 --> 00:03:02.530
P2: Yeah.

37
00:03:02.530 --> 00:03:10.510
Christine Descher: No, not, I suppose I have some preconceived notions, but I also

38
00:03:10.850 --> 00:03:14.860
Christine Descher: am not in your world. Your current world, which is.

39
00:03:14.860 --> 00:03:15.250
P2: True.

40
00:03:15.250 --> 00:03:19.699
Christine Descher: Is really depends where you are, and you know all the things that you list.

41
00:03:19.700 --> 00:03:30.770
P2: I'm changing a lot, like as I'm changing. Things around me are changing as well. So it's like 2 wheels are spinning, and then every now and then they line up, and every now and then they go completely, like separately apart.

42
00:03:30.980 --> 00:03:37.610
P2: It's really weird, but it's it's cool and it's interesting. But it's it's all very temporary. At the moment which I have to get in my head.

Commented [CD473]: Strengths are evolving

43
00:03:38.700 --> 00:03:44.390

Christine Descher:. That's really interesting. Also, just as a side note.

44
00:03:44.880 --> 00:03:49.610
Christine Descher: I would love to hear you sing now, sometime is

45
00:03:49.610 --> 00:03:55.380
Christine Descher: come and sung for me a couple of times, and it's changed. So much for her, and I just love.

46
00:03:56.040 --> 00:03:58.530
Christine Descher: I love to hear your progression. I

47
00:03:58.530 --> 00:04:00.770
Christine Descher: are you free on Saturday by any chance.

48
00:04:01.170 --> 00:04:01.885
Christine Descher: Yes.

49
00:04:02.600 --> 00:04:03.590
P2: Are you.

50
00:04:03.680 --> 00:04:06.349
Christine Descher: Well, I've got. I mean, I have some time. Yeah.

51
00:04:06.630 --> 00:04:11.050
P2: No way. Well, I'm home because I'm coming back to teach all that jazz. So.

52
00:04:11.050 --> 00:04:11.770

Christine Descher: Okay?

53
00:04:11.980 --> 00:04:14.499
Christine Descher: Well, if we're free at the same time.

54
00:04:15.000 --> 00:04:22.530
Christine Descher: We catch each other definitely, I think. I have 2, 30 free. I'm at. I'm free. At 2, 30.

55
00:04:23.270 --> 00:04:24.230
P2: That' work.

56
00:04:24.230 --> 00:04:27.130
Christine Descher: Okay. Well, if you're around, just come and find me.

57
00:04:27.130 --> 00:04:28.209
P2: Okay. Cool.

58
00:04:28.210 --> 00:04:30.890
Christine Descher: That's exciting. Okay, so. I think you answered my second question.

59
00:04:31.210 --> 00:04:34.690
P2: Oh, sorry.

60
00:04:34.690 --> 00:04:43.215
Christine Descher: No, no, no, that's fine, because of the way you're talking about it. My second question is, why would you use that description? And I think you've covered that

61

00:04:43.510 --> 00:04:44.200
P2: Yeah, yeah.

62
00:04:44.400 --> 00:04:52.310
Christine Descher: And and more, which is great. So now the next question is, describe

63
00:04:53.390 --> 00:05:07.949
Christine Descher: your overall experience of performing as a triple threat, and I am interested in your personal experience. What is it like? Whenever you sing and dance and act at the same time.

64
00:05:09.040 --> 00:05:16.990
P2: I find it much. I find singing, dancing, and acting much easier to do than just acting

65
00:05:17.720 --> 00:05:28.250
P2: by itself. At the moment I find singing, dancing, and acting harder than just singing.

66
00:05:29.210 --> 00:05:37.890
P2: and I find singing, dancing, acting harder than just dancing, so they are all they all overweigh

67
00:05:38.730 --> 00:05:48.330
P2: the ease of doing just one of them by themselves, which I think is kind of self-explanatory, because you're doing 3 things instead of one. The biggest thing I'd say for me is.

68
00:05:50.050 --> 00:05:53.190
P2: the acting comes last for me, like.

Commented [CD474]: Acting is last

69

Student Number: 2335206

00:05:53.610 --> 00:05:57.610
P2: 1st of all, I have to get the vocals down.

70
00:05:58.210 --> 00:06:02.240
P2: and then the dancing down and then putting them together is the hardest bit.

71
00:06:02.490 --> 00:06:07.289
P2: and then the acting is just like a a sprinkle on top.

72
00:06:07.580 --> 00:06:20.029
P2: Because by that point I've got the physicality, and I've got the vocality. And then with that the acting just kind of marries up to it. The hardest thing is dancing and singing

73
00:06:20.150 --> 00:06:23.539
P2: like Mama I'm a Big Girl Now

74
00:06:24.270 --> 00:06:30.480
P2: that was hard, because not only was I, on my own part, by myself.

75
00:06:30.740 --> 00:06:34.520
P2: for the most of it, some of it. We had, you guys as backup singers.

76
00:06:36.720 --> 00:06:38.760
P2: So I had to carry myself on that

77
00:06:39.010 --> 00:06:41.549
P2: I was also prancing around the stage.

78

00:06:41.820 --> 00:06:47.780
P2: and the character was super excitable as well, so that, like altered my breathing. If it was like a

79
00:06:48.830 --> 00:06:52.850
P2: like a standalone, sing and like move every now and then.

80
00:06:53.600 --> 00:07:09.390
P2: it wouldn't have been an issue, but because I was constantly like like nah nah nah. It was harder to balance the energy with then breathing too much, and then not much sound and no support, and then moving around the stage, and then, being self-aware of who am I going to bump into?

81
00:07:10.000 --> 00:07:12.170
P2: What am I doing with my body?

Commented [CD475]: Physical awareness

82
00:07:12.340 --> 00:07:15.339
P2: So I always find that the dancing and singing. Part of

83
00:07:16.400 --> 00:07:20.050
P2: the triple threat is the hardest bit for me personally.

84
00:07:21.086 --> 00:07:28.510
Christine Descher: Yeah, yeah, that makes a lot of sense. And I guess it's it's kind of this.

85
00:07:29.170 --> 00:07:30.349
Christine Descher: you know.

86
00:07:33.260 --> 00:07:37.415

Christine Descher: I had a question, and it went out of my brain, I should have jotted it down.

87
00:07:39.390 --> 00:07:47.510
Christine Descher: Oh, I know what my question was when you prepare vocally.

88
00:07:49.010 --> 00:07:53.249
Christine Descher: Do you ever sprinkle the acting in then?

89
00:07:59.650 --> 00:08:05.819
P2: Sometimes not all the time, and not on every line.

90
00:08:06.170 --> 00:08:07.030
P2: But

91
00:08:11.220 --> 00:08:18.619
P2: the thing with me is when I learn the vocals, and then I put it with everything else. I then sometimes forget what I've done

92
00:08:19.260 --> 00:08:24.239
P2: vocally, so I'm so strong on my harmony. Part in the room sat down singing.

93
00:08:24.630 --> 00:08:26.060
P2: and then I get up.

94
00:08:26.630 --> 00:08:34.939
P2: This has happened a lot of EDA. And I've kind of been like, Whoa, okay, I don't know it as well as I actually do like. It's not in my muscle memory right now, because I'm not doing it. How I should be

Commented [CD476]: Perception of musical learning upended when dancing and acting

95
00:08:37.570 --> 00:08:39.790
P2: When I start and get up and start

96
00:08:39.929 --> 00:08:46.300
P2: to do it. I just all of that. All the stuff that I would have gone over and learnt has kind of gone.

97
00:08:47.230 --> 00:08:50.589
P2: So if I think if I put the acting with the vocals.

98
00:08:50.820 --> 00:08:56.300
P2: then I'm probably going to lose 2 things rather than just one, and then having to like build up just the one.

99
00:08:57.210 --> 00:09:01.080
P2: But I do put some of the sprinkle of the acting in when I'm singing.

Commented [CD477]: Acting is often an afterthought

100
00:09:01.470 --> 00:09:07.369
P2: Sometimes it really depends. I'm trying to think of songs that, like like we did Step in Time at EDA.

101
00:09:08.060 --> 00:09:17.179
P2: Where. Obviously you're not going to be singing. Brush away the dirt and soot like it's not a song. Do you know what I mean. So we had to

102
00:09:17.370 --> 00:09:22.490
P2: when we were learning it. A lot of the character, and a lot of the acting was

Commented [CD478]: Character acting is dependent on song and is at the sacrifice of note accuracy

103

00:09:22.900 --> 00:09:25.219
P2: at the forefront more than like

104
00:09:27.000 --> 00:09:29.649
P2: the accuracy of the notes, because

105
00:09:29.950 --> 00:09:34.629
P2: once you start putting movement to it, and once that character gets put on.

106
00:09:35.140 --> 00:09:38.539
P2: you're not going to be vocally perfect, anyway.

107
00:09:38.540 --> 00:09:39.280
Christine Descher: Hmm.

108
00:09:39.280 --> 00:09:43.849
P2: So a lot of that character was driven behind the vocality of that stuff.

109
00:09:44.660 --> 00:09:46.080
P2: But for

110
00:09:47.210 --> 00:09:52.250
P2: other numbers it might vary and might differ, and I might not do as much acting as like that as I did for

111
00:09:52.350 --> 00:09:55.539
P2: such a strong character like Burt in Step in Time.

Commented [CD479]: Subtlety of character work/acting through song

112

00:09:56.740 --> 00:10:03.620
Christine Descher: And when you're singing, do you think about technique?

113
00:10:07.500 --> 00:10:08.550
P2: Yes and no.

114
00:10:10.710 --> 00:10:13.579
P2: Yes, when we're in the room.

115
00:10:13.930 --> 00:10:20.049
P2: and we're sat down, and I've got dots in front of me, and we're going over sheet, music and stuff, and then

116
00:10:20.570 --> 00:10:29.829
P2: we will then get up and do it on its feet in a different class. And I'll find parts where I'm like, okay, I'm not supporting that because I'm doing a jump

117
00:10:30.120 --> 00:10:34.149
P2: at that point, so I'll go back and I'll circle it on the music.

118
00:10:34.550 --> 00:10:56.320
P2: and then I will come home and just do that move and sing that at the same time to find where it needs to be placed, because it's not something you can practice in the dance call, and it's not something that you can practice in the singing course, because you're all sat down. That's like the outside of your own time bit that you've got to go over. So the technique when I'm thinking about doing it.

119
00:10:57.370 --> 00:11:00.610
P2: that only happens after I've like gone away and

Commented [CD480]: Technical rehearsal is on own time b/c disciplines are separate

120
00:11:01.100 --> 00:11:05.320
P2: actively thought about it. And then that's when it's in my muscle memory.

121
00:11:05.480 --> 00:11:11.700
P2: So when I'm doing stuff like when I'm performing by that point, I shouldn't think about it.

122
00:11:12.410 --> 00:11:15.080
P2: because it should be so in me

123
00:11:15.450 --> 00:11:21.290
P2: that it doesn't take away from my performance or my acting, or anything else. Physicality, wise.

124
00:11:22.490 --> 00:11:29.350
Christine Descher: Yeah. And that's something that's really interesting that's coming up already in my interviews is the difference between rehearsal and performance.

125
00:11:29.350 --> 00:11:29.910
P2: Yeah.

126
00:11:30.280 --> 00:11:34.059
Christine Descher: No, there's it's it's it's 2 separate things.

127
00:11:34.770 --> 00:11:44.400
Christine Descher: Separate things that when I was devising my questions I hadn't thought of. But it's coming up. And it's it's really interesting. Yeah.

128
00:11:44.660 --> 00:11:51.429

Christine Descher: all right? The next question again you answered this a little bit. But,

129
00:11:53.530 --> 00:12:18.610
Christine Descher: can you describe a specific situation where your attention was drawn to the act of singing specifically while performing or rehearsing a triple threat, role, or number. I know you talked about Mama I'm a Big Girl Now. Are there any other examples that you can think of where you really were

130
00:12:19.050 --> 00:12:22.600
Christine Descher: concerned, or aware of the singing.

131
00:12:22.880 --> 00:12:29.260
P2: Yeah, we for our musical theatre project last term. We did crazy for you.

132
00:12:29.800 --> 00:12:35.089
P2: and it was amazing it was so much fun. I was casted as Polly and

133
00:12:36.360 --> 00:12:43.600
P2: I. We did Slap That Bass, and my solo was Someone To Watch Over Me and

134
00:12:44.480 --> 00:13:04.190
P2: Someone To Watch Over Me was right before slap that bass, and they were 2 songs placed in 2 very different parts of my voice, and I was doing 2 completely different things. So Someone To Watch Over Me was just standing, and I was singing and moving and stuff like that. And then that bass comes in because it was a cut show. things jumped

135
00:13:04.430 --> 00:13:13.500
P2: mega and then Slap That Bass comes in. And it it needed to be like a really like nasal quality.

Commented [CD481]: Care and guidance for performers when asking them to do opposing styles concurrently

136
00:13:13.700 --> 00:13:17.800
P2: And it was so different because the other song's so legit.

137
00:13:18.350 --> 00:13:27.039
P2: And then this one comes in, and we were dancing around like crazy, and I have my own. My own harmony, part on that again. So like

138
00:13:27.640 --> 00:13:29.469
P2: pitching, it was hard

139
00:13:30.630 --> 00:13:39.510
P2: supporting. It was hard, and putting it in the right place was hard, because not only was I like jumping around doing cartwheels and

140
00:13:40.230 --> 00:13:53.580
P2: flips and everything I then had to think about. Wait! Am I sound? Am I blending with everyone else in the room right now, because I've just sung something so completely different in that character. I'm still playing the same character, but I've had to shift

141
00:13:53.930 --> 00:13:56.470
P2: the way I'm talking, or the way that I sound.

142
00:13:57.180 --> 00:13:59.350
P2: I don't know if that's answered the question.

143
00:13:59.580 --> 00:14:00.130
Christine Descher: Hmm!

145
00:14:01.130 --> 00:14:03.399
P2: But, I think I think so.

146
00:14:03.620 --> 00:14:05.750
Christine Descher: Yeah, definitely, definitely.

147
00:14:05.880 --> 00:14:12.120
Christine Descher: Okay, that's that's a great example. I like that example of going from one.

148
00:14:12.120 --> 00:14:12.850
P2: Yeah.

149
00:14:12.850 --> 00:14:14.589
Christine Descher: Straight into the other, and that.

150
00:14:14.590 --> 00:14:23.530
P2: Didn't realize it until we started running it running the show. So that's when I was worried about it because we'd do the numbers like, okay, we're going to run this cool. Go and have a break.

Commented [CD482]: Rehearsal process is disjunct

151
00:14:23.660 --> 00:14:31.700
P2: Now, we're going to run this. Okay, cool, completely different shift didn't even notice it. Then we ran it for the 1st time, like a week before, and I was like God

152
00:14:32.030 --> 00:14:34.710
P2: like, it sounds really off in my head because

153
00:14:35.220 --> 00:14:41.039

P2: I'm not mixing, and I'm not blending with what everyone else is making, because I my my brain is in the last

154
00:14:41.340 --> 00:14:47.260
P2: number, and I haven't like my tongue. My larynx, like nothing is now in the correct

155
00:14:47.820 --> 00:14:51.219
P2: place. So I was worried about that, and I was thinking about that

156
00:14:51.450 --> 00:14:53.590
P2: more than I probably should have.

157
00:14:54.983 --> 00:14:55.539
Christine Descher: yeah.

159
00:14:56.510 --> 00:15:01.750
Christine Descher: Okay? So then, the next question is thinking about that experience.

160
00:15:01.870 --> 00:15:02.680
P2: Okay.

161
00:15:03.350 --> 00:15:14.280
Christine Descher: What was your emotional response to it? Because we've talked about the physicalness of doing that? What happened emotionally, if anything.

162
00:15:14.510 --> 00:15:15.623
P2: Yeah, well!

163

00:15:16.840 --> 00:15:23.210
P2: There was a time in rehearsal where

164
00:15:23.870 --> 00:15:33.710
P2: our rehearsals at EDA are very inclusive. So if you're not in the scene, you sit at the back and you sit at the back and you watch, basically. So I was in a room

165
00:15:33.870 --> 00:15:36.250
P2: with a 3rd of my year group.

166
00:15:36.940 --> 00:15:49.379
P2: the MD. The choreographer and the director, and it was like a notes section, and we were just like picking bits up and like going over them. One of them was my song, Someone To Watch Over Me.

167
00:15:50.140 --> 00:15:51.750
P2: and at the end.

168
00:15:52.270 --> 00:15:59.529
P2: on the last chorus, it's like Someone To Watch Over Me, and it's like the opt up that you could have.

169
00:15:59.660 --> 00:16:14.130
P2: I never belted that because it's a legit song and a legit musical. I didn't quite feel like it was necessary. There are other songs that in the musical that aren't legit, and I say that lightly. So I was singing it in a certain way.

170
00:16:15.270 --> 00:16:16.369
P2: and then

171
00:16:17.540 --> 00:16:23.380
P2: the director turned to me and went. Do we think we could belt that? And my heart went boom like

172
00:16:23.480 --> 00:16:30.340
P2: like dropped to my stomach? Boom! Everyone was sat behind me and

173
00:16:30.838 --> 00:16:37.059
P2: she's like, if you crack, you cracked, you know, like we're all going to be here. We'll applaud you, you know. But can we just give it a go. And I was like

Commented [CD483]: Creatives unaware of technique for other disciplines. E.G. director asking singer to belt on a legit song

174
00:16:37.220 --> 00:16:46.069
P2: like, like, right now, right now, like in this rehearsal, I think, is that like necessary? Or and she was like, Yeah, no, let's do it right now. And I was like.

175
00:16:46.720 --> 00:16:48.880
P2: Okay, cool, cool, cool, cool.

176
00:16:49.110 --> 00:16:53.079
P2: The MD looks at me and goes, okay, we'll give it a whack.

177
00:16:53.290 --> 00:16:58.959
P2: I try it. I crack unbelievably like the probably the worst I've ever done.

178
00:16:59.590 --> 00:17:06.839
P2: and the whole room starts applauding me, which one made me feel really awkward, and I didn't like that. So now my heart was

179

00:17:06.960 --> 00:17:29.517
P2: beating and I go. Can I do that again, please? And the MD. Goes? Yeah, sure. And then he turns to the director and he goes. Are we sure the character needs to belt in this moment? I really don't feel like it's necessary. This whole conversation is going on for like 5 min. I'm sitting in the centre of the room, basically trying not to cry my eyes out that the fact that that's just happened in front of the 3rd of my year group.

180
00:17:31.220 --> 00:17:54.249
P2: I do it again. I belt it successfully cool, cool, and then we move on to the next note, but I'm sat on the floor, and I'm just like, don't cry, just don't cry, just don't cry, just don't cry, don't cry, don't cry! And then the director got up, and she was like, honestly, that is my worst nightmare, and if anyone ever got me to do that I would have said no, I would have cried my eyes out so well done, and I was like.

181
00:17:54.310 --> 00:18:01.759
P2: Well, why make someone else do it? What's the point in that. Then I proceeded to cry my eyes out.

182
00:18:01.890 --> 00:18:09.020
P2: Then we did Slap that bass and everyone else was using this quality so that made me emotional, very emotional.

183
00:18:11.030 --> 00:18:13.849
P2: And then I had to go straight into Slap That Bass which is

184
00:18:14.190 --> 00:18:16.609
P2: the quality of voice that she wanted.

185
00:18:16.860 --> 00:18:21.739
P2: But then I was like all teary and all claggy. And then I was like, Oh, okay, I'm gonna

186
00:18:21.910 --> 00:18:29.349
P2: cool time out for today. This is not good. So that was a very emotional experience about that. Those 2 songs.

187
00:18:29.860 --> 00:18:33.429
Christine Descher: Yeah, that.

188
00:18:33.750 --> 00:18:38.500
Christine Descher: I'll refrain from commenting on that on that director.

189
00:18:38.500 --> 00:18:47.929
P2: Crazy. And then what was really lovely is that the choreographer and the Md. Adam, who are still like teaching us, ensemble bits at the moment

190
00:18:48.650 --> 00:19:17.019
P2: they obviously saw that I was like trying to suck back tears, and they came up to me at the end, and they were like I don't know why she did that. That was ridiculous personally, but you know you're braver than me, because I would have just said No, and ran out the room crying, and I was like, well, it was a thought process. I'll be honest. So what made me feel better is that it was recognized by others. That probably wasn't the best move, and that my reaction was quite valid, actually.

Commented [CD484]: Performers, especially young performers don't have agency to ask for what they need

191
00:19:17.300 --> 00:19:27.009
Christine Descher: Yeah. Yeah. Well, I think it was very valid. Oh, great! That's just great. So now.

192
00:19:27.520 --> 00:19:30.510
Christine Descher: moving on, I want to move on to strategies.

193

00:19:30.510 --> 00:19:31.320
P2: Hmm.

194
00:19:31.870 --> 00:19:40.919
Christine Descher: Do you have any strategies that you use to coordinate singing, acting, dancing simultaneously?

195
00:19:41.060 --> 00:19:47.480
Christine Descher: Is there anything that you do, I think, before you touched on learning the song then learning the dance

196
00:19:47.980 --> 00:19:52.279
Christine Descher: but if you could could expand on that.

197
00:19:52.280 --> 00:19:53.742
P2: Yeah, yeah, yeah.

198
00:19:54.610 --> 00:20:06.279
P2: we have a thing called ATS, which is acting through song. So every week 3 people get up and they sing a song, and then they are reworkshopped by an acting director

Commented [CD485]: Masterclasses

199
00:20:06.450 --> 00:20:13.660
P2: for about 20 min, and they sing the song 4 or 5 times again. But for that we have to

200
00:20:13.820 --> 00:20:22.789
P2: provide an annotated lyric sheet of like our thought process, or why we're singing it, or what we're doing on this line where we're moving on the line.

201
00:20:22.980 --> 00:20:34.100

P2: and all sorts and ATS isn't so much heavy on the dance aspect, but it's got strong movement in it, like sometimes they want you running around the space. And that's going to affect how you sound. And you know

202
00:20:34.220 --> 00:20:35.510
P2: all of that.

203
00:20:35.660 --> 00:20:40.660
P2: So I think what helps me, especially when it comes to ATS

204
00:20:41.900 --> 00:20:47.660
P2: is the lyric sheet is really helpful because it without

205
00:20:47.980 --> 00:20:54.870
P2: actively thinking. I'm going to walk this way now because I've done the sheet, and because I've

206
00:20:55.390 --> 00:21:05.300
P2: written down my thoughts and feelings that I feel about it. It happens quite organically when I'm actually doing it in the space like I never really think about what I'm going to do.

207
00:21:05.500 --> 00:21:07.539
P2: I'll always start with the lyric sheet.

208
00:21:08.030 --> 00:21:13.340
P2: talk that through in my head. Understand why I'm singing it, or what reasons I have behind it.

209
00:21:13.440 --> 00:21:18.940

P2: and then get up and just sing it. And then with that all of the acting comes with it.

210
00:21:20.270 --> 00:21:25.059
P2: and that is the same for dance as well. I'd say that the singing and the acting is

211
00:21:25.680 --> 00:21:29.569
P2: like for strategy. Wise singing and acting

212
00:21:29.710 --> 00:21:31.840
P2: are the hardest bits to then

213
00:21:33.130 --> 00:21:37.949
P2: get down and match with the dance, because you've got the concentration of dance, and like

214
00:21:38.850 --> 00:21:48.849
P2: being aware where you are, are you in the right formation? Is your arm, doing exactly what you actually want it to do, because you're thinking about multiple different things.

Commented [CD486]: Acting through song uses different thought process than dance. Neurology?

215
00:21:50.090 --> 00:21:52.130
P2: So the dance aspect of it.

216
00:21:53.840 --> 00:22:00.140
P2: like it, can sometimes make the emotion and the acting and the singing like

217
00:22:01.160 --> 00:22:03.159
P2: strategies that you've put in place.

218

00:22:03.440 --> 00:22:09.150
P2: Go down the toilet because you're so concentrated, and half the time I look in the mirror, and my face is like

219
00:22:10.630 --> 00:22:12.780
P2: so concentrated that

220
00:22:13.330 --> 00:22:20.509
P2: everything that I've gone over for the past hour has just gone bye bye. So I think marrying those 2 together

221
00:22:21.050 --> 00:22:22.620
P2: is doing it in a mirror.

222
00:22:23.020 --> 00:22:28.302
P2: because then you can catch yourself and go right. You're not actually acting anymore.

223
00:22:29.260 --> 00:22:36.230
P2: and singing wise, I think I would have had it in my body before I then

224
00:22:36.660 --> 00:22:52.209
P2: dance fully like I was saying. But if I found the moments that, like things, were clashing, and I wasn't doing the right thing to support my voice, because my body was doing something different. Then I'd break it down. But I think the acting and the dancing thing are the hardest thing to marry. And that's why my strategy of like

Commented [CD487]: Some movements especially do not support vocal freedom

225
00:22:54.200 --> 00:23:14.290
P2: watching myself or watching a video as well, that works as well. I love watching video like every class that we do in jazz, or like a performative piece, we always try and film it. So

then you can watch it back and be like, right? Okay, well, this is what I did good. But I stopped acting after the 1st 30 seconds of it, because I was so concentrated on the dance.

226
00:23:16.050 --> 00:23:18.720
Christine Descher: Can we go back to the lyric sheet.

227
00:23:18.720 --> 00:23:19.520
P2: Yeah, of course.

228
00:23:19.520 --> 00:23:22.809
Christine Descher: Can you tell? Can you tell me what kind of notations you make on that.

229
00:23:22.810 --> 00:23:27.300
P2: I can show you one if you'd like, and I'll talk it through.

230
00:23:28.200 --> 00:23:30.820
P2: So we also have to do a PCP form.

231
00:23:31.420 --> 00:23:36.580
P2: which is a performance class preparation sheet.

232
00:23:36.930 --> 00:23:39.520
P2: And it looks like this.

233
00:23:41.260 --> 00:24:05.230
P2: And it basically has the questions of What's your name? What year group you're in all that. And then it's got questions about the musical like. When was it written? Who composed it? Who wrote the lyrics? And then it's got questions. What's my name? How old are you? What causes you to start singing? Where are you? Who are you with? Are you singing

directly to the person, to people? Are you alone like, who are you talking to? What do you want from the song? What is the direct outcome of the song? Do you reach a decision?

Commented [CD488]: Preparation is knowledge of show and knowledge of character/song

234
00:24:05.360 --> 00:24:12.370
P2: And then it's like, if the song hasn't got a context, you can change it and like, make up your own. If so, write it here.

235
00:24:12.780 --> 00:24:14.989
P2: So we have to do those. And then

236
00:24:15.310 --> 00:24:17.819
P2: the lyric sheet, which is what I was talking about.

237
00:24:19.050 --> 00:24:22.479
P2: Looks like find a good one.

238
00:24:23.880 --> 00:24:25.320
P2: Looks like this.

239
00:24:26.970 --> 00:24:27.960
P2: So.

240
00:24:30.435 --> 00:24:31.870
Christine Descher: Wow!

241
00:24:31.870 --> 00:24:39.900
P2: Yeah, so I highlight everything in different colors that have correlations to different things. So movement, vocality.

242
00:24:40.260 --> 00:24:48.090
P2: ideas, thought processes, and this kind of stuff. So This Is My Grand Plan from Percy Jackson And The Lightning Thief.

243
00:24:48.440 --> 00:24:57.349
P2: and the 1st line is, I've always been a smart girl. So then I drew an arrow out, saying she is used to excelling academically, and she

244
00:24:57.640 --> 00:25:14.369
P2: like recognizes that like she's proud of herself. Next line is always made. The grade always got the gold star. I've highlighted the always because it's a repetitive thing, and she knows that she's good at it. And that kind of thing. Then that leads to like the mentality of no matter how capable she is.

245
00:25:14.630 --> 00:25:21.179
P2: there's always going to be things that she can't do. Then it moves on to. But smart girls only get a girl so far.

246
00:25:21.330 --> 00:25:29.450
P2: so it's like you link the words with how you think she is feeling, and then, after that

247
00:25:29.600 --> 00:25:34.129
P2: I would then put in maybe a movement. So

248
00:25:35.490 --> 00:25:50.930
P2: there's a bridge, and your stepmom treats you like some freak, and your dad won't give you the time of the day, and your mum won't trust you with a quest. So on, stepmom, Dad and mum, I'd written face it to one angle, face it to the other angle, face it to the other angle, as if I'm talking to them. And then.

250
00:25:53.350 --> 00:26:05.249
P2: When I got up and, like performed it for the 1st time. I knew where I was going to go with that, so I wasn't just like a rabbit in the headlight as soon as the music started. So they are really, really helpful, and the more that you do it to that extent

Commented [CD489]: Song preparation includes character and plot as well as notes and rhythm

251
00:26:06.290 --> 00:26:10.729
P2: the easier it is to get up and naturally know what to do.

252
00:26:12.530 --> 00:26:13.570
P2: Flourishing.

253
00:26:14.610 --> 00:26:19.660
Christine Descher: Love that I love it. I love the the highlights and and.

254
00:26:19.660 --> 00:26:25.020
P2: Another one that one's Taylor, The Latte Boy.

255
00:26:25.020 --> 00:26:27.140
Christine Descher: Least favourite song in the world.

256
00:26:28.680 --> 00:26:36.110
P2: Oh, mine, too. Mine, too, Gorma. I love that one.

257
00:26:36.480 --> 00:26:40.079
P2: But yeah, they're super helpful. That's 1 of my biggest strategies.

258
00:26:40.450 --> 00:26:41.820
Christine Descher: Yeah, that's great.

259
00:26:41.820 --> 00:26:44.299
P2: And I understand why we're made to do them.

260
00:26:45.000 --> 00:26:56.180
Christine Descher: So the next question is, is kind of funny. Well, it's not funny. It's just do those strategies

261
00:26:57.910 --> 00:27:18.339
Christine Descher: take any of your emotional responses into consideration. And when I say emotional responses, I'm not talking about the characters' emotional response. I'm talking about P2's emotional response, because you already talked about combining things you sometimes, you know, so

262
00:27:18.640 --> 00:27:32.430
Christine Descher: does that. Do any of those strategies take that into account, either consciously or unconsciously. And or is there anything else that you do to, you know, to

263
00:27:33.040 --> 00:27:39.360
Christine Descher: to account for your emotional responses when you perform.

264
00:27:42.760 --> 00:27:45.990
P2: When I do a lyric sheet, I never think about

265
00:27:47.450 --> 00:27:52.469
P2: how it might like relate back to me, or how I can find my own

266
00:27:53.060 --> 00:27:55.229
P2: how I can find my own like

267
00:27:55.460 --> 00:28:05.870
P2: comparison, or my own empathy, to whatever the character's feeling. I never, ever think of it like that. I write down what I think the character is feeling.

268
00:28:06.740 --> 00:28:11.939
P2: But then, when I get up in the space, and once I've done all the pre-work.

269
00:28:13.300 --> 00:28:15.410
P2: I never really know what's going to come out

270
00:28:15.550 --> 00:28:27.480
P2: until I do it, because you can plan and plan and plan. But unless until you're in the moment the music starts, you've got loads of eyes staring at you. You don't know what's going to come out. Your voice.

271
00:28:28.930 --> 00:28:33.060
P2: I think those are the emotions that

272
00:28:34.060 --> 00:28:55.140
P2: are something that you can't like, write and write down and go. I want to feel this because this is how I would feel in the situation. I think I think I do it a few times, and then figure out where, like I pull it back, or I push forward naturally with my like internal rhythm and emotions, and then

Commented [CD490]: Personal emotions get muddled with character's emotions

273
00:28:55.350 --> 00:29:00.120
P2: once I figured out like, Oh, that bit is like really emotional for me

274
00:29:00.430 --> 00:29:05.659

P2: to perform like I'm like God! If I was ever had to put in that situation I'd feel like

275
00:29:05.980 --> 00:29:11.029
P2: frustrated or angry, or upset by it. And then I think that just comes through

276
00:29:11.230 --> 00:29:24.120
P2: quite like organically, because I've done so much pre-work on. She will feel this way, probably. Then, when I start singing it, I'm like, Yeah, I agree, actually. And that's made me upset because she feels that way.

277
00:29:24.310 --> 00:29:29.069
P2: And then my emotions link. I think I'm quite. And I'd like to say I'm quite a

278
00:29:31.620 --> 00:29:37.480
P2: empathetic. Is that yeah empathetic person. So I think when I read stuff, and then I have to act it.

279
00:29:37.850 --> 00:29:41.430
P2: I get like, like kind of

280
00:29:41.860 --> 00:29:47.740
P2: mixed up in their own thoughts. So I don't think it's ever like. I've never sung a song yet

281
00:29:48.040 --> 00:29:50.119
P2: that I've like gone. Whoa!

282
00:29:50.370 --> 00:29:58.700
P2: This really like relates to me, or like I can see aspects of this within me and my life.

283
00:29:59.020 --> 00:29:59.850
P2: Yet

284
00:30:00.100 --> 00:30:10.280
P2: so I think all the emotions that I do feel from my, from my emotions, my heart, are my reaction to the way that the character's feeling.

285
00:30:11.150 --> 00:30:17.450
Christine Descher: Okay, yeah, yeah, that that's interesting.

286
00:30:19.870 --> 00:30:27.449
Christine Descher: And if we can just revisit for one second the class where you had to, or the rehearsal where you had to belt.

287
00:30:27.450 --> 00:30:28.110
P2: Yep.

288
00:30:32.790 --> 00:30:40.890
Christine Descher: How did how did you, either in the moment or in thinking about it later?

289
00:30:41.500 --> 00:30:43.030
Christine Descher: How did you?

290
00:30:45.470 --> 00:30:47.249
Christine Descher: How did you

291
00:30:47.900 --> 00:31:00.390

Christine Descher: think about your emotional response. Then I mean, what is there something that you was there something that you did like that kept you from crying immediately, you know. Was there.

292
00:31:02.720 --> 00:31:06.430
P2: Yeah, I there's a few things.

293
00:31:08.840 --> 00:31:15.130
P2: One of them is a constant. Don't cry, don't cry, don't cry, don't cry, don't cry, don't cry, don't cry, don't cry in my head, which is fair enough.

294
00:31:16.280 --> 00:31:20.040
P2: Another one is I.

295
00:31:20.190 --> 00:31:28.950
P2: I bite the inside of my cheek because I'm like, if my concentration's being taken away from the fact that my 3rd of my year is just

296
00:31:29.250 --> 00:31:34.280
P2: hear me heard me sing really badly, will be

297
00:31:34.440 --> 00:31:57.289
P2: like distracted from the fact that oh, my cheek really hurts. But I also I fidget a lot so like I was really like. There was a lot of tension in my hands. I kept playing with my hands like this, so much so that she was like I cracked and she went relax, relax! Put your hands down, and I was like, Whoa, okay, I didn't realize that I was just like

298
00:31:58.330 --> 00:32:05.290
P2: this. Basically, I think I hold I hold a lot of tension when things go wrong.

Commented [CD491]: Hold tension when things go wrong

299
00:32:05.480 --> 00:32:13.880
P2: but I have to pat myself on the back for certain things, because if that had happened about

300
00:32:14.140 --> 00:32:16.780
P2: a year slash 2 years ago

301
00:32:17.490 --> 00:32:21.100
P2: would have been the end of my world like.

302
00:32:21.270 --> 00:32:26.449
P2: I used to take myself in so much of a high standard

303
00:32:27.590 --> 00:32:29.569
P2: that it would backfire on me.

304
00:32:29.670 --> 00:32:41.339
P2: The smallest thing would go wrong, and I'd go right. I'm awful. I'm awful. That was. Everyone thinks I'm awful. I can't ever do that again. People look at me and they'll talk about this for ages and ages and ages.

305
00:32:41.820 --> 00:32:43.030
P2: But now

306
00:32:43.600 --> 00:32:47.689
P2: but I think it's because of the environment I'm in. I have to just pick myself up again and go right

307

00:32:48.280 --> 00:32:57.309
P2: tomorrow. I'm back in class like you have to have a lot. I mean, I knew that you had to. But now I'm realizing that you have to have a lot of resilience.

308
00:32:57.930 --> 00:33:01.090
P2: So, although my emotional reaction was

309
00:33:01.490 --> 00:33:07.169
P2: intense, it was intense for that day. And then the next day happened. And I was like

310
00:33:08.270 --> 00:33:10.290
P2: that was quite funny, actually.

Commented [CD492]: Resiliance

311
00:33:12.660 --> 00:33:16.680
P2: But in the moment it was like the worst thing ever.

312
00:33:17.510 --> 00:33:18.090
Christine Descher: Yeah.

313
00:33:18.670 --> 00:33:23.000
P2: But then, I think if that happened to anyone else.

314
00:33:23.160 --> 00:33:27.159
P2: they'd probably have the same reaction unless they were like so careless.

315
00:33:28.110 --> 00:33:28.940
P2: But

316

00:33:30.130 --> 00:33:37.700
P2: I do get emotional when things go wrong. That's my biggest thing. But I think everyone does when they do something wrong that they really care and love.

317
00:33:37.930 --> 00:33:41.480
P2: So I think that's a bit normal. Hopefully, I don't know.

318
00:33:41.930 --> 00:33:52.469
Christine Descher: Yeah. And you'll be happy to know that there's a lot of research going on right now for singers and performers in general about perfectionism.

319
00:33:52.760 --> 00:33:56.310
P2: It's a massive thing.

320
00:33:56.640 --> 00:34:11.120
Christine Descher: I can go on. So many lectures about perfectionism, and and there's so many papers about it right now, and even a lot of my colleagues are are doing are are, you know, dabbling in it. It's a huge, huge.

321
00:34:11.320 --> 00:34:18.099
P2: I'd say it's 1 of the biggest villains of the industry, in the sense of like

322
00:34:19.800 --> 00:34:27.120
P2: comparison, is the worst thing to do, because as soon as you start comparing, then you see

323
00:34:27.370 --> 00:34:34.399
P2: that you're not good enough in that aspect. So you push and push and push, and then you'll never see yourself ever as good as that, because

324
00:34:34.940 --> 00:34:46.709
P2: you've got like an embedded thought of. You're not good at it from the start. So yeah, I've seen like there's loads of people in my year, and at school, you see, walking them down the hallway like crying their eyes out

325
00:34:46.909 --> 00:34:52.479
P2: because they can't sing a song in their singing lesson. And it's stupid to the outside world

326
00:34:52.840 --> 00:35:03.390
P2: like half the time our teachers are like, we're not saving lives. We're entertaining lives. We're not doctors. We're not surgeons. We do this for fun. You have to remind yourself that.

327
00:35:04.150 --> 00:35:08.369
P2: Yes, it's a job that you want to do. Yes, you have to. You want to earn money from it.

328
00:35:08.590 --> 00:35:18.899
P2: but at the end of the day it's ridiculous. Why have we got metal plates on the bottom of our shoes that make a sound when we dance, and we're getting that frustrated about the fact that we can't do a pullback.

329
00:35:19.430 --> 00:35:21.379
P2: It's not that deep guys.

330
00:35:22.390 --> 00:35:26.659
P2: And we're constantly reminded that, out of fear of perfectionism. I think.

332
00:35:28.490 --> 00:35:32.589
P2: Because if we're told that no one's ever going to be amazing.

333
00:35:32.720 --> 00:35:38.440
P2: then you won't be able to put yourself in the light of well, I need to be this to get certain places.

334
00:35:39.410 --> 00:35:43.410
Christine Descher: Hmm, yeah, that's fascinating.

335
00:35:43.940 --> 00:35:44.940
P2: Yeah.

336
00:35:45.650 --> 00:35:53.680
Christine Descher: So that was my last formal question. But is there anything else you would like to add at all?

337
00:36:05.980 --> 00:36:07.300
P2: I don't know.

338
00:36:10.670 --> 00:36:14.849
P2: There are certain like the saying that I just said like, we're not saving lives.

339
00:36:15.640 --> 00:36:18.529
P2: We are doing this because we love it, and yes, it

340
00:36:19.040 --> 00:36:22.009
P2: like we're doing it because we want it to be our job.

341
00:36:22.240 --> 00:36:27.050

P2: and then we won't feel like we all have to work a day in our lives because we're doing something that we love

342
00:36:28.390 --> 00:36:35.409
P2: like. It comes at a cost. Because I had a really interesting talk with a teacher at school called Amy West, who

Commented [CD493]: Performance comes at an existential cost

343
00:36:35.750 --> 00:36:55.159
P2: has done Hairspray for 6 years. Now she was the dance captain, and she was the swing for 6 roles on Hairspray, which was crazy, and she was in Eugenius when it debuted on the West End. And she's she's literally been in like everything, and her energy is so

344
00:36:55.690 --> 00:37:05.231
P2: like I just look up to her. So anytime she starts talking. I'm like like trying to absorb everything that I can. But she said to us as a class, she said.

345
00:37:06.180 --> 00:37:08.970
P2: you're entering a time now where

346
00:37:09.130 --> 00:37:17.059
P2: it becomes the hardest part of your journey in musical theatre, where your hobby and what you do

347
00:37:17.300 --> 00:37:21.620
P2: because you love it is turning into your job that needs to pay the bills.

348
00:37:22.110 --> 00:37:24.240
P2: And we all went. Oh.

349

00:37:24.840 --> 00:37:29.830
P2: okay. And she was like, so when you're in a class, and when you can't

350
00:37:30.050 --> 00:37:35.739
P2: kick your leg because you're a Lefty, not a righty, or when you're in class, and you can't do a clean double because

351
00:37:35.940 --> 00:37:39.400
P2: you haven't really tried it. Then.

352
00:37:40.450 --> 00:37:47.050
P2: couple of years down the line, you win an audition for a lead role that could

353
00:37:47.580 --> 00:37:55.509
P2: pay big money, and you can't do that anymore instead of being like, oh, I'll do it in class next week. You've now lost out on a job.

354
00:37:56.550 --> 00:38:00.399
P2: So things that you'd be like, oh, I'm not good at this.

355
00:38:00.520 --> 00:38:01.400
P2: Oh, well.

356
00:38:01.690 --> 00:38:12.100
P2: guess I won't have to do it anymore. You then have to look at it in a complete reverse perspective, like my flexibility. I'm I'm flexible. I'm not the most flexible, and I'm not the least flexible.

357
00:38:12.550 --> 00:38:17.059

P2: but I've been working on it so that I'm a i'm an even dancer.

358
00:38:17.680 --> 00:38:19.419
P2: because if I can do that.

359
00:38:20.400 --> 00:38:26.260
P2: then it puts me into a better, like opportunity

360
00:38:26.830 --> 00:38:46.069
P2: of a very slim opportunity. In the 1st place, so it gives me like one leg up. So now everything that I'm doing in class, instead of being like oh, I hate turning. I can't turn. Never mind, I'm like, Well, hang on. Let's go over this because I'm going to need to do this at some point in my life. If I want this to pay for me to live.

Commented [CD494]: Strategies for future professional work

361
00:38:46.470 --> 00:38:54.239
P2: So instead of it being so throwaway, it's now like, right? That's like, crack down, lock in.

362
00:38:54.770 --> 00:38:56.045
P2: We gotta go.

363
00:38:58.710 --> 00:39:04.410
P2: That's the biggest thing that I've learned in the last term, because I cannot believe that I've only got

364
00:39:05.920 --> 00:39:07.960
P2: 8 weeks left of 1st year.

365
00:39:10.733 --> 00:39:16.270
Christine Descher: I know, I know. It just goes like that.

366
00:39:16.270 --> 00:39:19.510
P2: Everyone said it would, and I went. It's 3 years, mate. No, it won't.

367
00:39:21.280 --> 00:39:22.270
P2: Yes, it will.

368
00:39:22.490 --> 00:39:23.559
P2: It really.

369
00:39:23.760 --> 00:39:26.901
Christine Descher: Yeah, yeah. And you're and especially because

370
00:39:27.960 --> 00:39:32.380
Christine Descher: of how much you enjoy it. And it's your passion.

371
00:39:32.380 --> 00:39:32.840
P2: Yeah.

372
00:39:33.700 --> 00:39:39.220
Christine Descher: It sounds like you're at the right place for you as well, and you have a good, you know.

373
00:39:39.710 --> 00:39:42.089
P2: You have good people around you.

374
00:39:42.540 --> 00:39:43.360
Christine Descher: And

375
00:39:44.120 --> 00:39:54.570
Christine Descher: you know those kind of situations are can be fleeting so. But you have 2 more years after weeks. So it's not over until it's over.

376
00:39:54.870 --> 00:39:55.560
P2: For real.

377
00:39:55.560 --> 00:39:58.011
Christine Descher: It's not over until it's over.

378
00:39:58.750 --> 00:40:06.799
Christine Descher: I have to. While I'm still recording, I have to absolutely thank you so much for this.

379
00:40:06.800 --> 00:40:08.179
P2: You're welcome.

380
00:40:08.360 --> 00:40:19.290
Christine Descher: You've been brilliant, absolutely brilliant, and I just appreciate your time and your talents and and sharing those with me and my research, because.

381
00:40:19.290 --> 00:40:21.270
P2: I'm so glad that I can help. The questions in the right way, because sometimes I can go off on a tangent.

383
00:40:25.460 --> 00:40:38.692

Christine Descher: There's no right way or wrong way. That's the beauty of it, because I am going to go and analyze all of the data, the data, the talking. Eventually, I'm gonna just stop this recording now.

P3

11
00:01:17.380 --> 00:01:19.990
Christine Descher: Okay? So the 1st question is

12
00:01:20.320 --> 00:01:24.289
Christine Descher: in the world of musical theatre.

13
00:01:24.570 --> 00:01:26.550
Christine Descher: How would you describe yourself.

14
00:01:26.710 --> 00:01:39.409
Christine Descher: for example, would you call yourself a singer, actor, dancer, or a dancer, singer, actor, or any permutation of those things where we rank ourselves.

15
00:01:39.570 --> 00:01:42.509
P3: I would like rank, the dancing, singing, and then acting.

16
00:01:42.700 --> 00:01:45.950
P3: I would say I'm a dancer.

17
00:01:47.440 --> 00:01:51.070
P3: and then an actor, and then a singer.

18
00:01:54.700 --> 00:01:57.230
P3: yo.

19
00:01:57.230 --> 00:02:10.779

Christine Descher: No, this is the you know this. I. During this interview you and I are on on equal ground here. Okay, so I I will not comment on that whatsoever.

20
00:02:11.870 --> 00:02:12.730
Christine Descher: Well, then.

21
00:02:12.920 --> 00:02:13.630
P3: But.

22
00:02:13.800 --> 00:02:15.379
Christine Descher: Tell me, why? Tell me, why?

23
00:02:16.370 --> 00:02:18.220
P3: I think it's a confidence thing.

24
00:02:18.420 --> 00:02:20.661
P3: If I'm honest, I think

25
00:02:21.820 --> 00:02:34.288
P3: I want to get to the point where I can be like, and actually to be honest, when I was answering that there I was a bit like, Oh, I think maybe acting and singing might be on the same level, but I think I went back to my roots where I went. No, I'm going to put singing last, I think.

Commented [CD495]: Good singers have deep seated insecurities about singing

26
00:02:35.350 --> 00:02:40.090
P3: I think I've always had a bit of a I don't know. I've always had a confidence like a mental block with it.

27
00:02:40.933 --> 00:02:48.530

P3: And I think if I tell people that I can't do it before I do it. Then people won't have such high expectations of it.

28
00:02:49.920 --> 00:02:52.480
Christine Descher: That Is a very interesting strategy.

29
00:02:52.790 --> 00:02:55.870
P3: Yeah, it's not the best one to use, but.

30
00:02:56.160 --> 00:03:05.580
Christine Descher: Well, yeah, I mean that that goes into we, you know we all suffer from a bit of imposter syndrome.

31
00:03:06.430 --> 00:03:07.080
P3: Yeah.

32
00:03:07.600 --> 00:03:30.069
Christine Descher: You know, and that can. And that can come in with that kind of ranking thing, and where we feel most comfortable. So okay, that's great. So now, can you describe your overall experience, your experience of performing as a triple threat? So singing, dancing, and acting at all at the same time.

33
00:03:30.920 --> 00:03:32.669
P3: As in what I've done.

34
00:03:34.670 --> 00:03:37.170
Christine Descher: What do you experience when you do it?

35
00:03:37.400 --> 00:03:38.710

P3: Okay. Okay?

36
00:03:41.510 --> 00:03:54.089
P3: most well, most of the time I'm usually doing like, if I'm if I'm here, if I'm an ArtsEd, then I kind of do. We do like a number? We do a big number, and we sing, and we dance, and we act at the same time, and it combines all 3. And

37
00:03:54.250 --> 00:04:10.109
P3: I always find, because you've got like a certain harmony line that you're on. And then you're also learning these dance moves. But then you're thinking, what's my character thinking at this point? And I find it hard to balance all 3 of them. At the same time, I find that if I focus so much on the dancing, then I miss my harmony line. But if I'm

38
00:04:10.360 --> 00:04:26.359
P3: thinking too much about my harmony line, then I can like, miss my character. So it's it's 1 of those things. I also find that I get really out of breath as well, which is just a classic thing, but I lose a lot of support vocally, if I'm dancing at the same time, because I'm

Commented [CD496]: Breath support for singing suffers when dancing

39
00:04:26.790 --> 00:04:28.130
P3: so focused.

40
00:04:28.240 --> 00:04:33.902
P3: I'm like putting everything into my dancing. But then I'm like, Oh, my gosh! And now I have to sing after this

41
00:04:35.010 --> 00:04:44.239
P3: At the same time I love doing it. It's my favorite thing I love combining all 3, and when you do it, but I think the process leading up to when you'll like actually perform it.

42
00:04:45.430 --> 00:04:46.200

P3: Is.

43
00:04:46.510 --> 00:04:54.270
P3: It's a real like balancing job. It's a balance of like getting getting the acting and then getting the singing, but I think when it's all locked in your head.

Commented [CD497]: Simultaneous disciplines seem out of reach.

44
00:04:54.450 --> 00:04:56.749
P3: then you get to a point where you could just do it

45
00:04:56.920 --> 00:05:06.230
P3: and like, you don't really have to think because you're like, okay, the harmony, like, I know the harmony I could do in my sleep. I know the dance moves. I could do them in my sleep. So then it's more about. Actually, I'm just going to be the character now, and I'm just gonna

46
00:05:06.370 --> 00:05:07.570
P3: do it.

47
00:05:08.280 --> 00:05:11.607
Christine Descher: Hmm, yeah, that's great.

Commented [CD498]: Muscle memory allows multitasking

48
00:05:13.610 --> 00:05:18.909
Christine Descher: Can you describe a specific situation

49
00:05:19.980 --> 00:05:27.440
Christine Descher: where your attention was drawn to singing while you were performing or rehearsing a triple threat? Number.

50
00:05:28.620 --> 00:05:29.460

P3: Oh,

51
00:05:34.280 --> 00:05:43.820
P3: There must have been tons, I think. On my foundy year.

52
00:05:44.130 --> 00:05:47.730
P3: I must have done. I think I did a dance number wait! Which one was it?

53
00:05:49.310 --> 00:06:00.325
P3: Oh, I did run freedom! Run from Urinetown and the dance, for that was really hard, but my harmony line was even harder because it was the alto line. You know that kind of thing, and

54
00:06:00.880 --> 00:06:02.479
P3: So I think that I

55
00:06:03.010 --> 00:06:09.419
P3: I do think that I put I had to put a lot more effort into my harmony line. But I think because the notes were so like jumpy and like here and there.

Commented [CD499]: Harmony lines (alot) perceived as more difficult.

56
00:06:09.700 --> 00:06:14.310
P3: I think my focus was drawn to my singing a lot more

57
00:06:16.180 --> 00:06:18.489
P3: but I do feel like, because it was

58
00:06:19.730 --> 00:06:27.760
P3: it probably had an impact on the entire performance, because I wasn't so like focused on actually performing

59
00:06:28.060 --> 00:06:31.219
P3: because I was focused on what what my harmony line was. But I'm not

60
00:06:31.570 --> 00:06:34.970
P3: because you're so in your head about like what you're singing

61
00:06:37.670 --> 00:06:59.139
P3: like. I feel like my poor Miss Twindles, but at the same time, in that one I had a solo line. So at the same time, I'm thinking. Oh, but then I've got to sing that bit by myself. It's not just my harmony line. So then I don't know my mind automatically goes. Whenever I have to sing by myself. I'm like, Oh, like that bit. If I get through that bit, then that's cool. I can. I can do the rest of it, and I can chill out a bit. But

62
00:06:59.960 --> 00:07:03.650
P3: I think that that's probably quite a big thing that

63
00:07:03.830 --> 00:07:10.060
P3: I think about when I'm doing it. But usually I don't think about the singing so much.

64
00:07:10.210 --> 00:07:14.239
P3: Usually I know my harmony lines, but if I have a solo line. Then it's

Commented [CD500]: Preparation = muscle memory for singing

65
00:07:14.430 --> 00:07:16.920
P3: is, yeah, I'm a bit like.

66
00:07:17.130 --> 00:07:22.610
P3: and I think that takes away a lot of my mind space

67
00:07:23.130 --> 00:07:26.419
P3: when I'm like doing a performance. I think.

68
00:07:26.710 --> 00:07:30.079
Christine Descher: Yeah, that's referring back to your ranking.

69
00:07:30.440 --> 00:07:33.070
P3: Yes, yes, it does. It does. Yeah.

70
00:07:33.410 --> 00:07:41.059
Christine Descher: Yeah, in in that number? Where you were singing alto.

71
00:07:41.450 --> 00:07:44.380
Christine Descher: Were you one of many singing alto.

72
00:07:45.061 --> 00:07:46.719
P3: Probably one of about 3.

73
00:07:46.720 --> 00:07:48.569
P3: Okay, not many. No.

74
00:07:48.570 --> 00:07:49.550
P3: Not many.

75
00:07:50.910 --> 00:07:53.430
Christine Descher: Yeah, so you know it.

76

00:07:53.640 --> 00:08:02.371
Christine Descher: And probably when you're dancing, you're not standing next to the person.

77
00:08:02.750 --> 00:08:09.149
Christine Descher: No, other people who are singing alto, you know they're twirling around and jumping around.

78
00:08:09.150 --> 00:08:09.929
P3: Yeah, there's

79
00:08:10.040 --> 00:08:20.210
P3: yeah. So you can't. Really, you have. Yeah, you have to know it. But then also, there's like, I'm sure I think there was a point in that song where it was like harmony lines everywhere, for like one big note, and

80
00:08:20.590 --> 00:08:26.229
P3: like, I was singing a complete thing on my own as well like, because that happens as well sometimes. So

81
00:08:26.970 --> 00:08:29.430
P3: it's just about knowing your stuff. Really.

82
00:08:30.925 --> 00:08:31.680
P3: Know what you're doing really.

83
00:08:32.830 --> 00:08:35.088
Christine Descher: Yeah, we're gonna talk about that in a minute.

84

00:08:35.340 --> 00:08:36.059
P3: Hmm.

85
00:08:37.244 --> 00:08:43.419
Christine Descher: So when you were when you were doing this number.

86
00:08:43.419 --> 00:08:43.949
P3: Yeah.

87
00:08:45.660 --> 00:08:50.670
Christine Descher: Did you have an emotional response to that experience?

88
00:08:52.660 --> 00:08:53.650
P3: To.

89
00:08:54.120 --> 00:09:12.730
Christine Descher: So in the Urinetown number, when you had the athletic dancing and the and the singing, and you were thinking about the singing and the solo line is coming up. What was your P3's emotional response? Not the character, your own personal? Did anything come up emotionally.

90
00:09:14.360 --> 00:09:20.140
P3: Well, I know, talking specifically. If I was thinking about the solo line that I had coming up.

91
00:09:23.570 --> 00:09:24.660
P3: I feel like

92
00:09:25.010 --> 00:09:28.351

P3: I get like a bit of a pit in my stomach, and a bit like a

93
00:09:28.750 --> 00:09:36.360
P3: and I feel like my throat tends to like seize up a bit, which isn't good, because then it doesn't release anything. So then

Commented [CD501]: Throat tension when nervous about a solo line

94
00:09:36.550 --> 00:09:45.469
P3: none of the singing sounds good, because everything's so like tense. And I feel like that's actually, that's actually quite a big response that I get a lot of the time when I

95
00:09:45.590 --> 00:09:47.290
P3: sing actually

96
00:09:48.670 --> 00:09:54.480
P3: But and then but I guess another one is, I was just out of breath as well because

97
00:09:54.920 --> 00:09:57.920
P3: of dancing the whole time. So

98
00:09:59.460 --> 00:10:21.090
P3: Like, you're kind of. You're like running on this adrenaline, and you're running on this adrenaline, and then you like. There'll always be like a part in it. There was a part in it where we stopped, and I was like, Oh, oh, wait! This is all. It all like hits you because you're running so much on adrenaline. And then there's a part where it stops, and you're like, Oh, oh, wait! Oh, my gosh! And then I've got to carry on after this as well. But then, at the end, when you finish it. It's like

99
00:10:21.940 --> 00:10:35.929
P3: I think I I don't know. It's 1 of those ones where, if it's such like a hard number, and then you finish it, and you're like, Oh, okay, actually, I did it. And then everyone like starts

clapping. You're like, quite. You feel quite overwhelmed sometimes you're like, Oh, my God! This is so like, yeah, did it.

Commented [CD502]: Audience synergy

100
00:10:36.210 --> 00:10:39.790
Christine Descher: Can you? Can you name that emotion? What's that? What is that emotion.

101
00:10:40.660 --> 00:10:41.690
P3: I feel like

102
00:10:42.390 --> 00:10:51.410
P3: I feel like any time kind of actually, when you hear, like an audience applaud you. Maybe it's just because you love the applause, but I feel like quite you feel quite proud, I think.

103
00:10:51.630 --> 00:10:52.030
Christine Descher: Oh!

104
00:10:52.030 --> 00:10:55.107
P3: You're quite like oh, I don't know. It's like

105
00:10:55.910 --> 00:10:58.440
P3: I feel like my eyes well up, but only

106
00:10:58.570 --> 00:11:15.280
P3: only if I've done something that I've it's like I've put loads of hard work into. And I found it really hard, and it's been like a proper journey, and then like getting to that endpoint and doing it and then doing it well and hearing like everyone clapping. It's like, Oh, okay, actually, no, I did do it. I did do it, and it like it's a really nice like.

Commented [CD503]: Difficulty of number leads to elation

107

00:11:15.510 --> 00:11:19.140
P3: oh, feeling good. It's like.

108
00:11:21.100 --> 00:11:35.430
P3: I don't know. I don't think you can describe the feeling. I feel like that, but I feel like it's the feeling that is so niche that. But it's the feeling that every performer's kind of grabbing for, and that's like. That's what keeps them going. Is that feeling that when they finish something they work really hard on? And then they're like.

Commented [CD504]: Emotion of performance is niche

109
00:11:35.670 --> 00:11:39.560
P3: I did it. And then, yeah, you kind of get that, like.

110
00:11:39.850 --> 00:11:46.190
P3: everyone else feels like, like everyone else loved it. And you're like, Oh, I made everyone else clap. So yeah.

111
00:11:46.670 --> 00:11:48.400
P3: it's a good feeling.

112
00:11:48.400 --> 00:11:52.499
Christine Descher: So there's a there's something going on with the audience.

113
00:11:53.744 --> 00:11:59.519
Christine Descher: You know, there's a there's a a connection, and that's important.

114
00:11:59.910 --> 00:12:05.719
P3: Yes, I think when I I got asked a question ages ago, and they were like, Why.

115
00:12:06.180 --> 00:12:18.229

P3: why do you like? Why do you perform. Why do you do it? And I I mean, I was on my feet being like, why do I do this? And I was like, we'll come up with something like, really, really good, because we're going around in a circle and

116
00:12:18.620 --> 00:12:25.279
P3: But then I actually did have a proper think about it. And I was like when I go and watch something. I feel changed after I watch it.

117
00:12:26.070 --> 00:12:40.719
P3: and like I feel sometimes like I'm a new person, or I feel like emotionally changed by it, or the music like gives me goosebumps. And I'm like, like, I have an actual physical reaction to like watching something or listening to something. And I was like, I want to make other people feel like that. So I think when

Commented [CD505]: Wants to give audience a physical reaction

118
00:12:41.010 --> 00:12:46.640
P3: that you get the reaction from the audience, you're like, Oh, okay, like I've done what I hope to do.

119
00:12:47.380 --> 00:12:48.100
Christine Descher: Yeah.

120
00:12:49.160 --> 00:12:57.160
Christine Descher: I'm actually reading a paper right now about the X factor. I mean, not the not the TV show, like the thing, the X factor.

121
00:12:58.682 --> 00:13:07.189
Christine Descher: the synergy with performers and audience. And and how that I mean, it's an academic paper. But

122
00:13:07.840 --> 00:13:12.430

Christine Descher: it's really, really fascinating. It's it's what you're describing completely.

123
00:13:13.430 --> 00:13:14.920
P3: Whoo!

124
00:13:15.600 --> 00:13:17.100
Christine Descher: Yeah, it is.

125
00:13:17.380 --> 00:13:17.964
P3: Hey!

126
00:13:18.550 --> 00:13:21.061
Christine Descher: Yeah, I know it's very exciting.

127
00:13:21.640 --> 00:13:29.319
Christine Descher: Okay, so here's 1, are there any strategies that you use

128
00:13:29.520 --> 00:13:34.260
Christine Descher: to coordinate singing, acting, and dancing at the same time?

129
00:13:36.041 --> 00:13:42.710
P3: There's I've got a new one, and it's a little bit weird. It's more stamina. It's more stamina related.

130
00:13:43.110 --> 00:13:43.715
P3: But

131
00:13:44.520 --> 00:13:46.860

P3: If I know I have to dance, and I have to sing.

132
00:13:47.070 --> 00:13:51.210
P3: We all. We all get into a plank, and we sing our harmony lines in the plank.

133
00:13:52.620 --> 00:13:56.960
P3: because that way. Your stamina is going.

134
00:13:57.580 --> 00:14:01.069
P3: and you're building your core. But you're also singing your Harmony line at the same time

135
00:14:02.000 --> 00:14:11.120
P3: that one's more brutal. You can like, run jog on the spot as well, and sing your Harmony line. We do that one, too, but I think the plank, because if you could do it in a plank. You could do it anywhere, I think.

136
00:14:13.170 --> 00:14:13.685
P3: Yeah.

137
00:14:15.860 --> 00:14:19.750
Christine Descher: You're absolutely right. What else? What else do you do?

138
00:14:21.040 --> 00:14:23.640
P3: I drill everything

139
00:14:24.020 --> 00:14:30.839
P3: I'm I'm never! Gonna I will never perform in front of an audience. I don't think if I don't know it like the back of my hand because

140
00:14:31.130 --> 00:14:36.783
P3: I couldn't do. I don't know how people would do that. I couldn't deal with that like that's that's crazy to me.

141
00:14:38.590 --> 00:14:42.209
P3: and so I'll I'll drill it so I

142
00:14:42.400 --> 00:14:49.990
P3: I think I know I know every single, each different part of, like the singing, the dancing, and the acting. I know each bit so specifically.

143
00:14:51.380 --> 00:15:05.390
P3: but then it's it's the merging together, and I think I find that that's the difficult bit, because you can know the dance really? Well, you can know the singing really well, but it's it's the merging, and I do feel like when I do it like there's points in like a number where my dancing goes up, and then

144
00:15:05.650 --> 00:15:15.210
P3: my singing goes up, and my acting goes up, and it like they drop. Then I don't think they're ever in perfect harmony, the 3 of them but I do think

145
00:15:15.400 --> 00:15:17.960
P3: but I am still working on

146
00:15:18.260 --> 00:15:21.999
P3: putting all 3 together. But right now I

147
00:15:22.290 --> 00:15:24.580

Commented [CD506]: Preparation of utmost importance

Commented [CD507]: Disciplines never in perfect coordination

Student Number: 2335206

P3: try my hardest in the separate ones.

148
00:15:24.740 --> 00:15:29.060
P3: to know as much as I can of, like my harmony line and my dancing and my acting.

149
00:15:29.290 --> 00:15:32.079
P3: but I think the merging them. I'm still a little bit.

150
00:15:32.210 --> 00:15:36.100
P3: It's still tricky. It's not easy, actually.

151
00:15:36.790 --> 00:15:39.999
P3: No, now that I'm thinking about it.

152
00:15:40.540 --> 00:15:45.980
Christine Descher: No. And do you have a specific order that you do do it in at all?

153
00:15:47.170 --> 00:15:53.939
P3: Well, we always get to our harmony lines first. So usually I know my harmony 1st of all, but then

154
00:15:54.550 --> 00:15:58.949
P3: we get taught the Harmony line, and, like you, you kind of know it, and then

155
00:15:59.400 --> 00:16:07.470
P3: we'll do the dance, and like the acting and everything. So then that's set in stone. So usually, that's my main focus. And then I come back to the harmony. And I'm like.

Commented [CD508]: Order of learning: Singing, dancing, acting

156

00:16:07.870 --> 00:16:11.809
P3: Oh, this is feeling a bit dodgy now, because I've been so focused on the dance. So then you have to

157
00:16:12.250 --> 00:16:21.169
P3: bring in more of the dynamics and bring, like all the little details in the harmony that you haven't. You haven't really done yet? And then putting that with the dance. So I think

158
00:16:21.820 --> 00:16:29.329
P3: the singing, and then the dance and the acting. No, the singing, then the dance, then the singing again, and then the acting is last.

159
00:16:29.700 --> 00:16:30.780
P3: I think.

160
00:16:31.330 --> 00:16:32.710
Christine Descher: And can you?

161
00:16:33.160 --> 00:16:38.549
Christine Descher: Can you just describe so where you are at ArtsEd, can you describe

162
00:16:39.030 --> 00:16:41.740
Christine Descher: how that acting is brought into that

163
00:16:42.560 --> 00:16:52.860
Christine Descher: process because it's singing, act, singing, dancing, singing, acting. How? How did how do you bring the acting in, or how do your teachers

164
00:16:53.050 --> 00:16:54.450

Christine Descher: bring the acting in.

165
00:16:54.700 --> 00:17:10.469
P3: We have, like one of our acting teachers, will come in and like directs it. So they watch it, and then we all kind of sit. And we have a chat we talk about kind of like the context we talk about the different characters we talk about. If you're in like we did, Chitty, Chitty bang! Bang this year.

Commented [CD509]: Acting layered on at end

166
00:17:10.690 --> 00:17:25.029
P3: and we're all working in like a car factory. We're making a car. Yeah. And so she's coming in. And she's being like so like, what's your character? How can you add this in where we're looking at certain points? And what what do we see at that point in the song.

167
00:17:25.180 --> 00:17:39.499
P3: So like you're standing in a place, and everyone's looking in the same direction. And the director's being like, what are you seeing there like, why are you doing that? And why are you doing each movement? Why are you singing each thing? I'm basically going through the entire number and

Commented [CD510]: Acting detail molded to vocal line and choreo

168
00:17:40.230 --> 00:17:52.729
P3: saying and putting like the detail in and being like, Oh, but you're moving to that place because of that. And then being like, does everyone agree with that? Okay, we're all moving for this reason. Oh, we're like, we're going to get this prop out for this reason, like, there's always

169
00:17:53.460 --> 00:17:57.419
P3: like just putting in that detail at the end. But I think

170
00:17:57.560 --> 00:18:08.999

P3: maybe my order was wrong. I know that you know the context, and, you know, like your character, right from the beginning. But then the detail of where you're looking and why you're looking comes in more at the end. I think.

171
00:18:09.000 --> 00:18:09.660
Christine Descher: Hmm.

172
00:18:09.890 --> 00:18:10.500
P3: Yeah.

173
00:18:11.660 --> 00:18:12.680
Christine Descher: And then

174
00:18:13.250 --> 00:18:21.990
Christine Descher: so when when you this, the couple of songs that you've sung for me, you've done those for, is it for performance, class or.

175
00:18:22.300 --> 00:18:23.300
P3: Yeah.

176
00:18:24.870 --> 00:18:26.090
Christine Descher: And is there?

177
00:18:26.640 --> 00:18:32.040
Christine Descher: Is there specific preparation for that? For the acting through song, part.

178
00:18:33.107 --> 00:18:45.409
P3: Yes, we well, I have. I have a I have a tech lesson and a rep lesson a week. So in my rep lesson. I do a lot more kind of of the activity stuff, and then once a term.

179
00:18:45.540 --> 00:18:55.119
P3: but not this term. But once a term, we get song workshop. And so one of the acting teachers comes in and you get up and you perform the song in front of about

180
00:18:56.400 --> 00:19:03.029
P3: 20 people, I'd say, and they work through it with you they go. Oh, I like that bit. But here's what you could change. Here's what you could change.

Commented [CD511]: Acting through song masterclass with acting teacher

181
00:19:03.200 --> 00:19:07.409
P3: and you kind of you get to redo it a couple of times over, and you write down your notes.

182
00:19:07.790 --> 00:19:09.096
P3: and then

183
00:19:11.420 --> 00:19:12.440
P3: What else?

184
00:19:12.800 --> 00:19:29.239
P3: Also, before that I usually like. Get all my friends in a room, and I sing at them a couple of times, and get all their opinions as well, and then I get your opinion as well. I just want to get like a variety of opinions. But this time I haven't had some workshops so.

185
00:19:29.560 --> 00:19:34.170
P3: and I forgot to sing it to you, and it's on Thursday.

186
00:19:34.330 --> 00:19:37.792
P3: But anyway, so it's important.
Christine: What are you singing?

187
00:19:38.790 --> 00:19:42.359
P3: Beyond my wildest dreams from the little Mermaid.

188
00:19:44.630 --> 00:19:48.241
P3: I oh, actually, I will talk about this afterwards. But I.

189
00:19:49.270 --> 00:19:51.869
Christine Descher: Do you pick these songs, or are they chosen for you?

190
00:19:51.870 --> 00:19:52.989
P3: They're chosen for me.

191
00:19:54.010 --> 00:20:00.830
P3: I didn't want to do that one. But here we are. It's okay. It's an easy one. So.

192
00:20:01.360 --> 00:20:06.360
Christine Descher: Make make the best of it. You've you've had a couple of good ones in a row, so.

193
00:20:06.360 --> 00:20:08.540
P3: I have. I have had good ones. Yeah.

194
00:20:09.440 --> 00:20:19.980
Christine Descher: I want to get back a little bit to an emotional response. So when you are.

195
00:20:21.360 --> 00:20:29.050

Christine Descher: when you are using your strategies to to put together the singing, the dancing, and the acting.

196
00:20:29.050 --> 00:20:29.660
P3: Yes.

197
00:20:30.700 --> 00:20:33.899
Christine Descher: You, P3. Not your character, you, P3.

198
00:20:34.190 --> 00:20:44.219
Christine Descher: Will probably have some kind of emotional response to the doing of those 3 things together.

199
00:20:44.220 --> 00:20:44.730
P3: Yeah.

200
00:20:44.730 --> 00:20:51.559
Christine Descher: And are you aware of of the emotional response that you have to

201
00:20:52.000 --> 00:21:01.359
Christine Descher: the triple threat? Or do you have some kind of strategies where you take that response into consideration.

202
00:21:02.250 --> 00:21:08.189
Christine Descher: Maybe you don't have it at all. You know. What? What's your experience with that.

203
00:21:09.000 --> 00:21:11.739
P3: As in just when I'm doing them all at the same time.

204
00:21:15.370 --> 00:21:19.380
P3: I mean, it's totally to be honest most of the time. It's really positive.

Commented [CD512]: Assumes negative bias when talking about emotions

205
00:21:19.380 --> 00:21:23.654
Christine Descher: Yeah, tell me I'm not looking. I'm not. I'm not trying to get negative.

206
00:21:24.798 --> 00:21:29.830
P3: Yeah, I think it's I think it's always. It is always positive.

207
00:21:31.140 --> 00:21:35.132
P3: just cause, you know, I mean, it's it's what I'm training to do

208
00:21:36.510 --> 00:21:40.179
P3: but I don't. I don't quite know how to describe it.

209
00:21:40.540 --> 00:21:43.153
P3: but I know that I love doing it.

210
00:21:44.030 --> 00:21:45.550
P3: I think.

211
00:21:49.408 --> 00:21:51.399
P3: This is a good question.

212
00:21:54.120 --> 00:21:55.640
P3: I think it's it's

213
00:21:55.850 --> 00:22:01.910
P3: actually no that's about. I was gonna say, it's cool to play like another character and to kind of like not be yourself and

214
00:22:02.290 --> 00:22:07.960
P3: just run like, be someone new. But that's not really my.

215
00:22:08.090 --> 00:22:10.490
P3: That's not really my emotional response. But.

216
00:22:10.660 --> 00:22:11.769
Christine Descher: Well, not so.

217
00:22:11.770 --> 00:22:12.429
P3: Something that.

218
00:22:13.130 --> 00:22:17.310
Christine Descher: It could be because it could be a way to

219
00:22:17.750 --> 00:22:23.519
P3: it could be escapism of yeah, you know which sometimes that's nice.

220
00:22:24.170 --> 00:22:27.329
P3: Yeah, that's that is a good thing. And also I think

221
00:22:27.650 --> 00:22:48.077
P3: it's probably I mean, it's very sciencey, but kind of like, you know, you're you're dancing and everything, and then you're getting. You're getting endorphins. And you're like, Oh, this

is so fun! Because, like at the end of the day I get to sing and dance at the same time, like there are things that people do for fun, and I just get to do them all the time, which is really cool. And

222
00:22:49.160 --> 00:22:52.830
P3: yeah, I don't think, actually, I don't think I remember that often, but

223
00:22:53.150 --> 00:23:04.249
P3: like people like people go to clubs and dance like, for like leisurely in their free time, but like I'm I just get to do it like for my my

224
00:23:05.020 --> 00:23:08.710
P3: my job, not yet. My my career.

225
00:23:10.380 --> 00:23:16.199
P3: so yeah. And I feel like it's cool. It's cool, because I get to do yeah, that kind of thing.

226
00:23:17.030 --> 00:23:18.180
P3: I think

227
00:23:18.940 --> 00:23:24.790
P3: I mean, there's always some kind of stress that comes with it. But I think the stress always is there before.

228
00:23:24.980 --> 00:23:26.769
P3: Cause I'm like, okay, right?

229
00:23:27.000 --> 00:23:34.999

P3: Like, let's do all 3. The stress is there, and the worry is there. But as soon as I'm doing it it's gone because it's like, I feel like your body kind of goes into like

230
00:23:35.260 --> 00:23:44.710
P3: a mode where you're like. I know what I'm doing like. It's just muscle memory, a lot of the time like I know what I'm saying. I know what I'm dancing because I've done it before, and I've like I've done it loads of times, but I think

231
00:23:45.470 --> 00:23:53.499
P3: before you do it, there's always the concern that it's not gonna go the way you want it to. And it's that's like there's like a bit of a worry there.

Commented [CD513]: pre-show nervousness

232
00:23:53.930 --> 00:23:54.300
Christine Descher: Hmm.

233
00:23:54.300 --> 00:23:58.809
P3: Before. And then I think that's why, if you're so worried before, and then during it

234
00:23:58.950 --> 00:24:04.229
P3: no, actually, I have another one. I have another one, and I learned about this in

235
00:24:05.430 --> 00:24:09.429
P3: A level PE you have like your arousal level, and it

236
00:24:09.620 --> 00:24:15.269
P3: and it hits its peak, and then when it hits its peak. You forget everything that you do.

237
00:24:15.390 --> 00:24:21.690

P3: and a lot of the time I go on stage or whatever, and I perform something, and I can't I get off and I go? I can't remember any of that.

238
00:24:22.080 --> 00:24:27.219
P3: And like I just I can't. I couldn't I just I don't remember what I did.

239
00:24:27.570 --> 00:24:33.299
P3: And that happens a lot that happens a lot when I sing. That happens a lot when I sing, act, and dance together as well.

240
00:24:34.450 --> 00:24:38.420
Christine Descher: And and what is your reaction to that.

241
00:24:42.240 --> 00:24:54.889
P3: I think I find it quite annoying, because I can never remember what I did. So I just kind of have to hope that I did a good job. That's why I like when stuff's filmed so I can watch it back and be like, oh, so I did that. Oh, so that's what I did. But

Commented [CD514]: Arousal level makes you forget what you do causing annoyance

242
00:24:55.020 --> 00:24:58.290
P3: a lot of the time the stuff here isn't filmed. So I just have to.

243
00:24:58.960 --> 00:25:01.549
P3: I just have to hope and pray that I did a good job. But

244
00:25:01.690 --> 00:25:07.569
P3: yeah, it's getting to that point where I kind of. I go up and I go. Well, I'm not going to remember this, so I might as well just do the best that I can.

245
00:25:08.110 --> 00:25:12.669

P3: because I something I don't know. I just can't. I can't remember what I do. It's really weird.

246
00:25:13.080 --> 00:25:17.369
Christine Descher: And then when you come off stage and you and you can't

247
00:25:17.800 --> 00:25:29.639
Christine Descher: remember it. But but do you still get that high that you were talking about before of having done it. In front of the audience. The audience clapped. So it that doesn't erase that feeling.

248
00:25:30.720 --> 00:25:36.610
P3: No, no, I think I have. I have that high. Yeah, I have the high, and then maybe

249
00:25:37.050 --> 00:25:45.450
P3: 30 seconds after it, a minute after it. I'm like, Oh, what did I do? Yeah.

250
00:25:45.810 --> 00:25:51.209
P3: So I like, I have the reaction. I'm like, yeah, I did that. But then I can't remember what I did.

251
00:25:51.760 --> 00:25:52.500
Christine Descher: Yeah.

252
00:25:53.310 --> 00:25:53.990
Christine Descher: Hmm.

254
00:25:55.040 --> 00:26:04.120

Christine Descher: I wonder if there's anything there's there must be ways to counteract that. If you want to remember.

255
00:26:04.480 --> 00:26:09.510
P3: Yeah, I think maybe I feel like my my adrenaline's so high.

Commented [CD515]: High adrenaline when onstage

256
00:26:10.020 --> 00:26:10.870
Christine Descher: Hmm.

257
00:26:10.870 --> 00:26:12.330
P3: Or something that

258
00:26:12.950 --> 00:26:30.089
P3: I don't know. I don't know, but it's I can't remember what it was. Something meets something, and then it gets to a peak point, and then you're in like you're in your best performance mode like it's it's the point at which you perform the best, but also the point at which you don't remember anything you do.

259
00:26:30.090 --> 00:26:36.629
Christine Descher: It's it's kind of like marathoners they get to. I mean proper marathoners.

260
00:26:36.630 --> 00:26:37.220
P3: Yeah.

261
00:26:37.390 --> 00:26:40.729
Christine Descher: Get to a point where they they're kind of on autopilot.

262
00:26:40.730 --> 00:26:41.380
P3: Yeah.

263
00:26:42.066 --> 00:26:48.880
Christine Descher: Yeah. And there's a lot of synergy between athletics and performance lots and lots.

264
00:26:48.880 --> 00:26:49.280
P3: Yes.

265
00:26:49.280 --> 00:26:50.560
Christine Descher: Synergy between.

266
00:26:50.560 --> 00:26:51.240
P3: Yes.

267
00:26:51.560 --> 00:26:57.340
Christine Descher: Between those 2 things. Yeah, that's really interesting.

268
00:26:59.940 --> 00:27:07.009
Christine Descher: I'm at the end of my formal questions. But I just wonder if there is

269
00:27:07.460 --> 00:27:14.749
Christine Descher: anything else that you would like to add about what we talked about, or just what you're experiencing

270
00:27:15.250 --> 00:27:29.580
Christine Descher: in your place in in P3's place right now. You know where you are in your in your journey of of singing, and acting and dancing, or should I say dancing, acting, and singing.

271
00:27:30.280 --> 00:27:34.957
P3: It will change, it will change. You'll be singing at the top. Yeah, by the end of the 3 years.

272
00:27:35.180 --> 00:27:42.339
Christine Descher: If it were up to me. Yes, but it's not it, that's not my choice. That's not my choice, and and the ranking is a bit.

273
00:27:42.540 --> 00:27:44.989
Christine Descher: It's a bit artificial, anyway. I think we could.

274
00:27:44.990 --> 00:27:48.929
P3: They asked that in interviews, though as well. I got asked that in my outside interview.

275
00:27:49.310 --> 00:27:50.320
Christine Descher: Yeah.

276
00:27:50.720 --> 00:27:51.759
P3: This is being.

277
00:27:52.360 --> 00:27:53.400
Christine Descher: Yeah. Yeah.

278
00:27:54.030 --> 00:27:55.570
Christine Descher: Did you say the same thing?

279
00:27:56.800 --> 00:28:06.819
P3: No, I I think I said, acting bottom because I wanted to look like I loved singing ArtsEd is a very singer, heavy school, so I wanted to be dancing, singing, acting.

280
00:28:09.050 --> 00:28:14.519
P3: Yeah, ArtsEd said's got lots of incredible singers. I think it's known for its singing.

281
00:28:14.840 --> 00:28:15.960
P3: I think.

282
00:28:15.960 --> 00:28:20.310
Christine Descher: That's well, then, it's probably a good place for you to be in that.

283
00:28:21.360 --> 00:28:26.980
P3: Yeah, I think they they create more lead roles.

284
00:28:27.560 --> 00:28:36.769
P3: I think more people go out into lead roles which is crazy. I think I'm more of an ensemble kind of that's the singing, dancing, and acting

285
00:28:37.802 --> 00:28:39.370
P3: that's my aim.

286
00:28:41.500 --> 00:28:48.279
P3: But I mean, I think I think they they yeah, they produce everything. I think so.

287
00:28:50.510 --> 00:28:52.709
P3: I'm trying to think.

288
00:28:53.970 --> 00:28:55.749
P3: If there's anything.

289
00:28:56.740 --> 00:28:57.986
P3: I said. Has anyone else said anything in this bit?

291
00:29:04.990 --> 00:29:07.660
Christine Descher: Yes, they have, but that doesn't matter.

293
00:29:08.980 --> 00:29:13.190
Christine Descher: You don't. You don't have to say anything here, let me let me prompt you.

294
00:29:13.190 --> 00:29:13.920
P3: Hmm.

295
00:29:14.570 --> 00:29:15.240
Christine Descher: Let me prompt you. How about that?

296
00:29:15.240 --> 00:29:16.751
P3: Yeah, that'd be great.

297
00:29:17.300 --> 00:29:38.129
Christine Descher: Okay, so think about being a triple threat, whatever it is, and think about where you were when you started this year at ArtsEd, and where you are now coming to the end of. So this is, you did a foundation. And now this is your 1st year. So you have 2 years after this. Is that right?

298
00:29:38.640 --> 00:29:44.629
Christine Descher: Okay, so think about where you are when you started this this academic year, and where you are now.

299
00:29:44.740 --> 00:29:49.800
Christine Descher: and just talk me through that journey a little bit.

300
00:29:50.730 --> 00:29:53.290
P3: Of the 3 together.

301
00:29:53.290 --> 00:29:53.679
Christine Descher: Yeah.

302
00:29:54.430 --> 00:30:01.909
P3: Yes, okay. So I mean, I think a big thing this year for me has actually just been

303
00:30:02.820 --> 00:30:05.220
P3: my confidence in all 3. Anyway.

304
00:30:07.380 --> 00:30:10.430
P3: I think I think I started with like.

305
00:30:11.170 --> 00:30:16.909
P3: like I think they were properly ranked when I started. And I mean, like I said at the beginning. I think me

306
00:30:17.160 --> 00:30:21.970
P3: warning people about my singing and being like before I do it.

307
00:30:22.330 --> 00:30:29.350
P3: probably set me off on the wrong foot again for the second time. Because I did that in foundation as well. And I'm like.

308
00:30:30.310 --> 00:30:33.300
P3: but I think

309
00:30:34.760 --> 00:30:40.019
P3: well, I think yeah, I think I've become more confident with all 3, and I think I've found ways

310
00:30:41.540 --> 00:30:46.889
P3: to kind of merge all 3. But then again, I've only I haven't actually done.

311
00:30:47.090 --> 00:30:53.029
P3: I did. I've done 2 like performances where I've sung, dance and act acted at the same time.

Commented [CD516]: Only two TT numbers in 2 years

312
00:30:53.290 --> 00:30:58.569
P3: But I've done. I did a singing project, and it wasn't so much dancing, but there was a lot of

313
00:30:58.710 --> 00:31:03.349
P3: acting and singing involved, and I played like a very

314
00:31:06.870 --> 00:31:17.549
P3: How do I say it? Very like Bold out there character which meant there was a lot of acting work involved and less singing work, but at the same time the Harmony line I had was

315
00:31:17.740 --> 00:31:22.689
P3: crazy. It was. It was like this really jazzy version of Kansas City from Oklahoma.

316
00:31:22.800 --> 00:31:28.040
P3: But it was the harmony line was crazy. But then my character was also crazy. So

317
00:31:28.150 --> 00:31:43.159
P3: that was a real challenge that I didn't know if I if I'm honest at the beginning of my singing project, I was like I didn't know if I can do this, because if there was, the Harmony line was mental, but at the same time the 3 of us were like, we don't want

318
00:31:43.280 --> 00:32:08.930
P3: the Harmony line to be changed and make it easier. So. But so we got that thrown at us. And we were like, okay. And then we had the Harmony line, and that was fine. And then our director was like, well, we want to make your characters a little bit more out there. So they gave us, like 3 really bold characters to be as well. So there was that, and then there was also performing in front of the whole year, and which was fine and all like the faculty, and, you know, like the head of ArtsEd and things like that.

319
00:32:09.585 --> 00:32:16.430
P3: It was crazy. I was playing kind of like a do you know, is it Emily? From the Vicar of Dibley?

320
00:32:16.600 --> 00:32:22.664
P3: I don't know if you watch the video. That kind of character like really like wide eyed and like, what's going on?

321
00:32:23.500 --> 00:32:24.580
P3: But

322
00:32:25.530 --> 00:32:31.399
P3: yeah, that was something that I didn't. Firstly, I didn't know I was singing in front of my ear terrified me, but actually.

323
00:32:32.370 --> 00:32:35.260
P3: even though I was so scared to do it.

324
00:32:35.570 --> 00:32:42.060
P3: my character was scared as well. So I actually was really character led through that. And I, what I realized from that

325
00:32:42.230 --> 00:32:46.819
P3: was actually, if you play more into your character, then your singing gets better.

326
00:32:47.260 --> 00:32:51.610
P3: If you stop stressing so much about your singing.

327
00:32:52.750 --> 00:32:55.779
P3: and you just go through your character.

Commented [CD517]: Singing follows the character

328
00:32:56.620 --> 00:32:59.180
P3: Then your singing improves.

329
00:32:59.420 --> 00:33:02.489
P3: So it's good that I learned that.

330
00:33:04.011 --> 00:33:06.449
P3: So that was probably a big a big step

331
00:33:06.730 --> 00:33:10.310
P3: for me, actually, compared to the start of the year, where I think I might have

332
00:33:10.460 --> 00:33:17.940
P3: been so focused on the singing and been like, oh, but instead, I went, I'm just gonna throw myself into this character. And so

333
00:33:18.410 --> 00:33:22.610
P3: that I think that was that was that was a big thing, actually, which was really cool.

334
00:33:24.600 --> 00:33:45.510
P3: yeah, but I haven't. I haven't done much. I did. We did Supercalifrajalistic, and we did, Chitty, Chitty, Bang! Bang! And then. Obviously I did. Now that's West End as well. At the beginning of this year. I watched. Now that's West End back, and I think I want to do that again, and like I pick it to pieces because I'm like there's so much I know now that I didn't know then that I'm like, oh, I could have done that better. I could have done that better. I could have done that better, but.

335
00:33:46.620 --> 00:34:02.120
Christine Descher: Very interestingly. I recently watched it because A friend of mine, asked me to send it to her. And so I found the video. And then I watched it, and I was like, Oh, God! You know so many things I wanted to change.

336
00:34:02.790 --> 00:34:05.960
Christine Descher: but I just heard an interview with David Tennant.

337
00:34:06.280 --> 00:34:06.760
P3: Hmm.

338
00:34:06.760 --> 00:34:29.460

Christine Descher: His video of Macbeth is it came out on streaming after all these years, like 10 years later, 11 years later. Anyway, he was saying, he watches it now, if he you know, when he watched it recently, he was like, why did I do that? You know? So even

339
00:34:30.710 --> 00:34:32.620
Christine Descher: David, you know the.

340
00:34:32.620 --> 00:34:33.310
P3: Yeah.

341
00:34:33.310 --> 00:34:42.449
Christine Descher: Greatest actors are doing the same thing. So I think that's a quite, quite a healthy, yeah, quite a healthy thing to do, because

342
00:34:43.370 --> 00:34:45.580
Christine Descher: it always means we're moving forward.

343
00:34:45.750 --> 00:34:49.899
P3: Yeah, there's always improvements to be made. Yeah, like, I watch back

344
00:34:50.179 --> 00:34:54.540
P3: like Leg... No. Do you know, I watch back, holding holding up for a hero.

345
00:34:54.830 --> 00:34:57.300
P3: and even though I knew that like.

346
00:34:57.910 --> 00:35:04.419
P3: I don't know, I just know if I went back and did it, I was like I could have gotten that Harmony line. I could have gotten the Choreo.

347
00:35:04.970 --> 00:35:15.140
P3: Oh, but and I watch about Legally Blonde, and I go. I wouldn't have made that choice. I would have made a different choice, and I wouldn't have sung that note like that. But then that's all that you can do in the moment, like

348
00:35:16.460 --> 00:35:19.020
P3: you do your best. But yeah.

Commented [CD518]: You do your best in the moment

349
00:35:19.020 --> 00:35:22.619
Christine Descher: That sounds like something. Also that you've

350
00:35:22.930 --> 00:35:28.309
Christine Descher: that you that you're coming to realize from being in your environment.

351
00:35:28.530 --> 00:35:29.340
P3: Yeah.

352
00:35:29.340 --> 00:35:33.909
Christine Descher: Nearly a whole year, which is pretty

353
00:35:34.610 --> 00:35:38.460
Christine Descher: pretty crazy when you think about it like how far

354
00:35:38.960 --> 00:35:41.560
Christine Descher: you've come in a short time.

355
00:35:41.750 --> 00:36:03.070

P3: Yeah, yeah, I think it's it's hard to see you improving because you're surrounded by such talented people people that are improving all the time. And I'm going. Am I improving? But then I watch back videos. And again, okay, we're good. We are. We're fine. But I think it is hard, because, yeah, you are in an environment all the time where you're like, oh, my, gosh, everyone's so talented.

356
00:36:04.610 --> 00:36:09.459
P3: But yeah, you just gotta. That's what my teachers always say they're like, but

357
00:36:09.610 --> 00:36:12.920
P3: yeah, you are improving. You just can't see it. But everyone else can.

358
00:36:13.720 --> 00:36:17.515
P3: So yeah, excellent.

359
00:36:18.610 --> 00:36:24.230
Christine Descher: Well, that has been an absolutely brilliant interview. Yay.

360
00:36:24.280 --> 00:36:24.980
P3: Yay!

361
00:36:25.680 --> 00:36:36.633
Christine Descher: And while we're still recording. Thank you. Thank you. Thank you for your time and your talent and your and your openness.

362
00:36:37.700 --> 00:36:39.630
Christine Descher: this research.

363
00:36:40.070 --> 00:36:54.529

Christine Descher: There's nothing like it out there. And yeah, it's a little teeny, tiny study, but I'm hoping to expand upon it in, you know, future papers and and future projects. So because it's

364
00:36:55.110 --> 00:36:56.510
Christine Descher: it's something

365
00:36:57.020 --> 00:37:13.680
Christine Descher: that just hasn't been done. It's, you know, there's a lot about the physicality of doing it breathing while you're singing and dancing a lot of stuff out there about that. But nothing about the performer's experience.

366
00:37:14.160 --> 00:37:14.830
P3: Yeah.

367
00:37:14.830 --> 00:37:17.400
Christine Descher: It's kind of woo woo, you know.

368
00:37:17.620 --> 00:37:18.110
Christine Descher: It's.

369
00:37:18.680 --> 00:37:37.609
Christine Descher: You know it's not like I can't put. I can't put, you know, a breath, something on you to measure your experience like they would for your breathing, you know they could put something on you and measure your breathing, and then look at all the lines and compare them. We can't do that with this.

370
00:37:37.940 --> 00:37:43.849
Christine Descher: but the only way that we can get to understanding. And therefore

371
00:37:44.060 --> 00:37:53.610
Christine Descher: how do we do it better? How do we teach it better? How do we do it? Better as performers ourselves is if this kind of research is done. So thank you.

372
00:37:53.800 --> 00:37:57.660
P3: That's okay. I loved it. I do. I forget how hard it is actually.

373
00:37:58.250 --> 00:37:58.630
Christine Descher: Hmm.

374
00:37:58.630 --> 00:38:00.479
P3: You forget how hard it is. Yeah.

375
00:38:01.120 --> 00:38:03.929
Christine Descher: Yeah, it's, it's it's hard. It's hard.

376
00:38:03.930 --> 00:38:05.159
P3: It’s cool of you. Yeah.
377
00:38:05.360 --> 00:38:09.399
Christine Descher: So thank you very much. I'm gonna just stop the recording now.
P4
Christine: There we go. OK, so. um see um um Here we go. First question. In the world of musical theatre, how would you describe yourself? For example, singer actor dancer, dancer singer actor. So if you are into labels and ranking yourself, how would you call yourself?

P4: I'm not into labels, but it's the sort of thing you'd get asked in audition. Tick which box you fit into. And I personally believe I am more of an actor who can sing and move well.

Christine: Okay. That's very interesting. And why do you use that description?

P4: Uh. Singing was always the lowest in my.. I never had singing lessons.

Commented [CD519]: A lot of 'singers' have never had a lesson.

Christine: Okay.

P4: So what's quite funny is dance was what I probably had the most lessons in and teaching and exams, but it was very a very specific style, which wasn't the disciplined ballet tap jazz, and I wasn't flexible. So I feel like dance, even though I had the most experience in it, it was very much more for fun. And then acting, I would have loved to have always done more acting. But the only thing I really did was extracurricular after school, studying, at school, So singing only came in to play when I then studied performing arts instead of drama, and me being a perfectionist wanted to get the perfect exam results, and part of that was you had to sing a solo. So it wasn't until 17, maybe that I did my first solo. When I had to do it just in front of my class, we were a very small class, maybe 12 of us. I cried. But I did I did eventually do it to an audience, but it was always the thing that I wasn't technically trained in other than when I started studying in A levels. And it was always the thing that nerves got the better of me.

Christine: Mm, mm.

P4: So I always chose character songs, I always chose, and I would say, I'm an actor who can sing so that it would kind of say, "Oh, I'm not saying I'm a singer, I'm just acting the song, rather than singing the song. But then through, as I got older and more experienced through work, my singing got stronger and yeah, so yeah.

Commented [CD520]: Character songs perceived as more for actors

Christine: Okay. Yeah. Yeah, yeah. And that's... really interesting to me as someone who not only teaches technique, but I also coach. So as a vocal coach, I'm teaching the acting. You know, it's the acting that's often missing.

P4: Yes.

Christine: So you doing it that way around is actually good, you know.

P4: And I think through fear as well of not wanting to seem like I don't know anything, my ears would just be super open. I'd never. When I was younger, I didn't have the confidence to sort of say, "Can you just clarify that?" Or I don't know what you're talking about, I would just have eyes wide open, ears wide open. and sort of drink it all in as I started to do more singing work wise, so that it didn't look as if I had no idea what was going on. Yeah. And my

Commented [CD521]: Young performers lack confidence to advocate for themselves

initial work was I was employed as an actor that had to do some singing bits, and then that same company, then the job that I got each contract would change slightly to involve more kind of singing, dancing and less acting. So the acting kind of filtered out, and the singing dancing kind of got pushed more to the forefront, which I thought I always think was a shame, but I never really knew fully how to pursue an acting career, and I always just went for in the job ads for the open auditions and stuff. And so there was never really acting job you could audition for, so I feel like I kind of fell into a more singing dancing, and luckily I'd done some singing and dancing. So I kind of worked for me.

Christine: Yeah. Yeah. Good. So, can you describe your overall experience of performing as a triple threat? And I'm looking for your experience.. Your experience.

P4: Yeah. So I think because I felt like my strength and my preference was acting, but I wasn't going into a job, that was primarily acting. I think I always well, I struggle with confidence anyway, but I always felt kind of almost a little bit imposter syndrome, a little bit, don't feel good enough of this job, and the company in particular company I worked for were not very nice. So perfect example would be my first cruise ship contract. The way they would set it up is they'd have five women, five men, two female dancers who would still be expected to sing even though they were employed only as dancers, two female singers who who only audition singing wise, but would still be expected to dance, and then one singer dancer, who was meant to kind of join the dancers, join the singers. It would still all kind of overlap and intermingle, but I was that singer dancer. There was, in my opinion, that should be one, a really privileged role. But two also, in my opinion, considered the strongest role, but within that company, it was very much not considered that it was kind of like, I felt, you're not good enough to be a dancer, you're not good enough to be a singer, but we kind of like you kind of good. So we'll put you in the singer dancer role. So I'd get all the leftover songs, I'd get all the kind of dance numbers where they needed an extra person. So that kind of fuelled my insecurity, perfect example, we had a cabaret. One of them got Think. She's a twig. white girl. Stick insect. She got Think. The other girl got Respect. And I got my guy. Nothing you can do, can make me untrue Yeah. I feel like that's a really good example of showing. This is what she they think of those two singers, and this is what we think you're capable of. I didn't even get the chance to kind of be considered for for the bigger songs, I guess. or what they consider. The good songs. I didn't mind. It reminded me of the musical, the movie, Sister Act. And it also meant singer dancers tended to get more of the characters. So we would do a condensed version of Oklahoma. I got Ado Annie. We' do the do some numbers from Les Mis. I got Madame Thenardier. And actually, in a way, it kind of worked in my favour because it was all, although they considered them the easiest songs to sing, I

Commented [CD522]: TT not considered an acting career - it is something separate.

Commented [CD523]: Imposter syndrome

Commented [CD524]: Even in professional companies TT is lesser than one or the other.

loved being the character role.. I've kind of lost my train of thought on the point of the question. What was the question?

Christine: The question was your overall experience of performing as a triple threat?

P4: Yeah. So I think at the beginning, and definitely when I was younger, I feel like it was considered a the weaker, the weak link. It's like a jack of all trades, master of none.. But then, as I got older, I feel like I started to notice more, maybe, that actually it has its strength, it has its what's the word I'm looking for? It helped it can help people. They look up to they don't have the acting, that people would start sort of saying, oh, I wish you could do that Why won't you do that? And I wish I could do that. And it's because their strength was more in one other area, whatever area that may be. And I do think you were saying about teaching acting, I do think acting very much takes a backseat when it comes to the style of work I've done, cruise ships in particular and and stuff like that, acting very much seems to be a last resort and you either maybe are quite good at it naturally or you're not. People don't tend to kind of actually focus in on it and consider trying to improve on it. Whereas it's so easy to point out and think about technical dancing, tricks, flexibility, and same with singing, all the different techniques, proving you're trying to improve on your own abilities, I think acting's not really considered in that way, but yeah, I don't fix too much on acting either. Sorry.

Commented [CD525]: "Acting takes a backseat'

Christine: No, the acting part is interesting, because it seems like, to me, like it's the element that's often left behind.

P4: Yeah. I have a strong belief in that. And even now to now, I do a lot more every now and then teaching youngsters. My partner always gets annoyed with me because she's amazing at teaching young kids and making exercises seem like a real fun game, but she's actually teaching them technique. She's just tricking it. And I think I only ever cover drama classes and so heavily involved focussed on games, and there are so many games, I'm like, "This just a game that you could play on the school playground. I don't want to play games." Um. So I will try and sneak in some fun stuff that is actually acting, but I do think so many kids get bored if it's not a fun game, and I'm not there, but well, then you're not doing an acting class. So, um, yeah, with the acting stuff, I do really struggle, because I do think it's not considered the same as dance and singing.

Christine: Hmm.

P4: That's just my opinion.

Christine: Great. Great. So I'm going to move on to the next one. Can you describe a specific situation where your attention was drawn to the act of singing while you were either performing or rehearsing a triple threat role or number.

P4: As in an unintentionally or what way>

Christine: Either way. So just so you're in rehearsal or on stage and you're dancing and singing, acting, doing the role, and all of a sudden, your awareness goes to the singing.

P4: Okay.

Christine: Or you are aware from the beginning of the rehearsal process, for example, of the singing, for whatever reason. Positive or negative. You know, can you think of any time that that happened?

P4: Yeah, yeah. I think again, because I think I'm most insecure about singing, I think rehearsal process, I'm more focussed on singing. Whereas I think performance wise, I am more muscle memory singing, I can't think about it when I'm actually in the zone, but then I'm a very muscle memory believer anyway. But yeah, I think whenever I consider it a challenging scene, so for example, if it's a big song or. I'm trying to think of you're asking for a specific example, let's think of a specific example. So, for example, we used to have to open the show with Supercalifragilisticexpealiocious. That is so out of mouthful title, let alone the mouthful song. But they'd also make us do an insane amount of dancing. And Again, where I think people focus, they have what they call their priorities. I don't like to let one thing slip, because of the other. So dancers will go, well, if I am out of breath or if I've got a really hard move, I'm going to do make it look good. Where singers will say, well, we need to make sure it sounds good," Whereas I don't like to let you slip. So I want all those words out. I don't want to just be miming. And I don't want to look like an idiot on stage. And when I used to teach, I used to be really hot on that, so I would teach teams shows, and I would say, I know, this is hard dancing, but you cannot not sing. I saw you not singing. You have to sing. We can't not sing.. And I do think a lot of people.. Let Singing slide, because they think visually, people are looking, and they won't focus on listening. And it's like,Oh, no, just because that might be your opinion, that's not everyone's opinion. And that shouldn't, as a performer, we should not be thinking that anyway. And don't care if your mouth is rhubarbing, rhubarbing, rhubarbing. It should be actually saying the lyrics, not just rhubarbing, and it should be. It should be coming out. And that's lack of our preparation and our training if we

Commented [CD526]: Perfectionism

Commented [CD527]: Dance as the most important element because it is visual

can't sing to the standard that needs to be sung to be whilst we're dancing to the standard that needs to be danced, if that makes sense.. But yeah, for me personally, going back to the question because I don't feel like it actually answered the question. I guess it would be when I think for me personally, it's a challenging song. For example, something really wordy as well as really hardcore dance, like Supercalifragilistic, or something where it's a, I don't know, a really tricky harmony, a really long note. I feel like Supercalie is a better example, though, because I feel like big songs for me, would end up being. because I don't know, like Defying Gravity, they'd let you stand there and do the last note rather than actually dance, so it doesn't count, in my opinion. So yeah, maybe Supercalie. I don't know if I answered the question very well there.

Commented [CD528]: Preparation key to doing all at the same time

Christine: You answered the question fine . Totally fine. Just for it has nothing to do with this, just for my own. on the ship. Did you have did you record backing vocals?

P4: So with my first company, they would have backing tracks with vocals on it. Not you, though. No. Not what we do for yeah. So I don't know whether it was past teams and they just kept those recordings or whether they, I don't know, they weren't a lovely company to work. And it would only be certain songs for something like I know, do you hear the people sing? They'd have that, all that but things like, I don't know, we used to do Spice Girls with the five Spice Girls bearing in mind two could barely sing a tune and there would only be three of us, and the two dancers would be expected to do a harmony. They wouldn't then put backing vocals on something like that. But then my other team the other the other company I worked for, which are a much nicer company. But we were.. called the Silver Sea vocalists. So although we did do a lot of movement and dance, it was nowhere near as hardcore as when I worked with Peale, but Silver Sea, we would be called the vocalists, so we didn't have anything. But that's when we would have two opera singers, two pops singers and two cross over singers. But we were called there were voices of Silver Sea, so you can't. You can't put BV's on that. No, There would be obvious, because there's only six of us on stage or eight. Yeah. So yeah.

Christine: Interesting. Okay, so. when you're thinking, I'm going to shunt you down a shoot right now. When you're thinking about when you were aware of singing while dancing and acting. What was your emotional response to that experience? Did you have ever have? And it doesn't have to be that particular experience. And maybe you didn't have an emotional response, but what was happening emotionally at that point for you?

P4: It's interesting. You're talking a lot about performance, and do you want to focus on performance, or do you want to talk would rehearsal experience make any help?

Christine: Yeah, absolutely. Absolutely pivot.

P4: Because, again Rehearsal. I had a I've had a very different experience. So working for Peale, my first company, I'm very loyal. So I' very much worked for one company and then another company, pretty much the whole time. The vocal director I worked with the most. I've never had such a stressful experience in my life. I would sit there anxious the whole time. It was not very nice. Um, made me cry. And and it's funny. It became like a running joke at Peale. You're a different person. You're a completely different person to who you are in rehearsals, because as soon as the creative team were gone and we were left to our own devices for six months or eight months, 10 months, however, long I was on. It was like my complete my ugly, anxious, scared, mute version of myself would disappear. and my experience performing would be completely different. And when I then started for Silver Sea,. Actually, this is very important. So when I got to Peale, bearing in mind, you would already have been given the job, given your contract, you would get there the first day and they would make you almost go through an audition period again. And then that day decide who was going to sing what, for all of the shows. Bearing in mind I might have something like ten shows, five cabarets, the whole bang. You were then, you'd have all 10 of you in the room, and he'd go, "Your harmony is, can we hear it?" I'm sorry, what? Can I hear mine again? And for someone who's not super confident, I've heard three other harmonies. I'm like, "U.. And you would be given a little MP3 and you would be expected the whole time in rehearsals when you have a spare moment to be listening, and we made rehearsals every day. I think we'd get one day off a week with Peale. And you just to be expected to learn it and know it. Whereas, when I worked with Silver Sea, they gave us everything prerecorded a bit like how you went. Prerecorded however many weeks beforehand, so because I'd worked in such a stressful situation for however many years, my first Silver Seas was a dream. I only had four shows in comparison to how I used to learn 10. I'd learned every single harmony. to a T. I went in, and I was like, I know what I'm doing. This is fine. I know what I'm doing. They were like, You're going great. The musical director was so lovely, so supportive, and the experience was completely different. And I could just relax more. So in that sense, I feel like it really depends on who you're working with as to that your experience with anything, but especially when it's what you're insecure about. So for singing, where I'm the most insecure about singing, the experience with that the musical director in comparison to that musical director. But then pushing that side, when they're gone, and it's just me, I think it really depends on the song. 'Cause for some of them, I just truly enjoy for others,

Commented [CD529]: Stress when unsupported in rehearsals

Commented [CD530]: Flourish when supported

Commented [CD531]: MD's affect emotional responses of performers

obviously, it draws on an emotion. and I actually enjoy super crazy characters or super emotional songs to those kind of rather than those in-betweenie ones. and I think maybe those in-betweenie ones are where maybe without meaning to or wanting to singing, I won't even be focussing on. Whereas I think it really depends on the song as to how I suddenly focus in. And it is more focussed on the acting, but I can... get a kind of certain emotion with certain songs over and over again. depending on what the song is, if you know what I mean? Again, I've completely digressed I don't know if that's actually.

Christine: When you just said was about the emotion in the song. But I'm very interested in your own personal emotion. You know, in those, which I think you talked about. I mean, you did talk about that rehearsal process and how that made you feel. So, yeah, absolutely.

P4: Yeah. And it, and it's funny how other people's words, especially people that you know are knowledgeable in that profession and you don't feel as knowledgeable in that profession can really, really affect you. So I am much more passionate about musical theatre with that cruise line, I'd have to do pop songs. I really struggle with pop songs and not my vibe. And I'll never forget it was Duffy, Mercy that I had to sing. It's a pointless song. It doesn't. You can't act that song. And I'll never forget in front of all my team that was going to be living with for the next 10 months on a floating tin can, all the creative team and when I say, ooh, costume, lighting, stage managers, cruise director, all of them, then he was like, no, you're meant to look like um, really seduct I was really young, and I was very inexpenced very naive. Was did not, I'm not very confident, sexually wise kind of girl. He's like, yeah, you're meant to be sultry and seductive in that, and you just look like a bunny in the headlights, if I'm honest, when you're singing that song. In front of everyone. And that's the kind of person he was, or we'd have five minutes one on one time, he's like, yeah, just, five minutes, this isn't enough with you. I just need a really long time to sort you out and I just don't have time. And things like that, then go, okay, so I'll just go and try my best on stage now. Thanks for that five minute pep talk. Yeah, that's the kind of thing. So then Mercies, not necessarily vocally challenging song, but now I will always have that thing off. I'm singing, and I know I'm not singing this very well,cause someone's told me I'm not singing it very well. I don't particularly enjoy this song, I don't particularly think it suits my voice, and someone's justified my thoughts, but in an even more negative way. So what should be a really simple song that isn't actually my favourite thing to do anyway, it then puts a really negative.. challenging. experience as you're doing it rather than just being at one on stage or whatever. Do you know what I mean? Yeah. As I remember going in to Silver Seas with the new musical director, and I had been given, I Will Survive. Again, pop, not my favourite thing. And I remember saying to her, I've learned it. I don't think it suits my voice, I don't think it's my

Commented [CD532]: Words from MD's can affect performance outcome

vibe. So I'll do it for you, but if you think Lucia will do it my girl to Lucia will do it better, she probably will, so it's fine if you want to take it off of me. And I sang it, and she's like, "What are you talking about? You're absolutely fine doing it. I'm not giving it to anyone else you're doing it." And just something as simple as that was like, "Oh, maybe I'm just.. in my own head about what I'm capable of, and just because it's not my favourite thing to sing, and it's not my favourite style, doesn't mean I'm not capable of not singing it. And, luckily, that's a much easier song to act. I had a guy that I could tell off and push him out. So it kind of helped a little bit. But yeah, yeah. Yeah? Yeah.

Christine: Yeah. Great. Great. So, I'm just going I'm just checking that it's still running.

P4: Oh, I was going to say, am I taking too long?

ChristineNo, no, not at all. Um, I'm just, I'm always nervous about oh, it's just suddenly stop or turn off.

P4: Yeah, it's like,

Christine: So. Do you, personally, have any strategies that you use to coordinate your singing and your acting and you're dancing simultaneously? Mm hmm. How do you learn it? How do you perform it? How do you coordinate those?

P4: I mean, I am a true believer in muscle memory. And I truly believe that every performer, including myself, has to feel confident enough in one element, whichever one that is. Well, I'm mainly focussing on dancing and singing here. I think because acting is so within me and my preference and I feel like I can't perform without acting. I don't consider it. And I think a lot of people, for the opposite reason, just because they don't really think about it. So we're focussing on dancing and singing, I do truly believe. You have to be happy to let one go and be just completely in your body. And for me, I do think it actually kind of goes back and forth a little. I've had it before with singing, just before going on stage. I'm like, I don't remember the first line. I don't remember the first line, and if I keep telling myself, what's the first line, I don't remember, I don't remember, oh my goodness, I won't be able to do it. Whereas I have to go, no, no, just stop thinking, and it will just come out. And I did that a lot with lyrics. Not so much actual. The voice and the style of the shape of whatever is coming out, but the lyrics, I did very much have to get it in there so much is muscle memory. And I think the same with dance, unless the dance is really, really complicated in my brain. Um, so that I can then focus on breathing and start singing. Um. I guess, yeah, I know, I guess it depends

Commented [CD533]: Acting is innate

Commented [CD534]: One discipline takes precedence in brain

song to song. I think if the dance is easy enough for it to be my muscle memory, then I will focus more on the vocal and the breathing. Whereas I think, now that I've done more singing, sometimes singing is a backseat, because I'm not as.. doing as much dance as I used to, so I'm having to think more, or, where am I? What am I doing? Where am I going? What position am I in? But I forgot what I was going to say, I had something in my brain then. Oh, that's annoying. But yeah, I muscle memory is a huge thing. for me, and I do think. Yeah, very song to song. routine to routine as to which one I focus on more. Oh, that was what I was gonna say, is Especially when I used to teach as well. I'm a huge believer in trying to marry the two as soon as possible. Some people really want to go, "No, no, no, I have to learn this dance routine. I can't think about singing right now." Whereas, as soon as I'm doing the dance, I'm trying to, even if it's just a little bit, I'm trying to sing. And I'm not focussing on the singing. I'm not putting more priority on the singing, because that's not fair when to the choreographer, whoever we're working with. Same with vocal director, not going to not focus on what the vocal director's saying, because my brains are all over the place with the dance, but I try really hard to marry the two together, because I think if you leave it too long, separate, you giving yourself a bigger challenge, and that's when I think sometimes one tends to drop more than the other. because people are not used to marrying the two together, and I think the sooner you can do it, or at least try, the less it becomes like separate things. Everyone has different opinions on that, but I'm quite a strong believer on that in trying to marry the two together, because otherwise, it becomes a much bigger thing when we were trying to do whipped into shape, that's that was a huge challenge for me, because it's not just letting my muscle memory take control. I had a variable, a prop that could have a mind of its own. when we were learning it, stamina-wise, I'm trying to sing it, and I was in the videos. I'm singing that whole time. I'm like, I need to get this as normal as possible. I cannot get that routine down, then add the singing and it all go to pocks and I'm just shooting my, like beating myself down, going, "You failed! O no! sort of thing. So yeah, I didn't want to get to a confident point to then go again. Yeah. So I'd rather get there and kind of build it up together, sort of thing. That makes sense?

Commented [CD535]: Marrying song and dance to become a whole ASAP

Christine: Yeah

P4: we should have had a video. I know, I' don't know if that's going to make sense at all.

Christine: The subject is now using her hands to do a ladder.. Well, you've. You've kind of just touched on this next question a little bit. If those strategies that you use ever take your emotional response into consideration, I think what you just said about. and I'm not talking about acting emotions. I'm talking about P4's. Mental emotions. Yeah, yeah. When you said

you know, just about if I don't do it this way, then it will cause problems. I mean, you know, that's an emotional response. Is there anything else that you can think about?

P4: Yeah, I just, I just think, because having taught people as well, so you see, and I think touching on the acting, I'm quite emotionally aware of performers naturally. I think that's just a natural personal thing. But so I'll see them dance it, and they're like, yes, got that. It was amazing. Look, see, I've done it. And I'm like, that was amazing. Or you'll see them sing it, and they'll sing it beautifully, and then you put it together and it's like "Yeah, but because I was awful. And I, you'll see from your performance, "Yeah, but I could dance it. "Oh, I can sing it." And I'm like, "Yeah, that's great, but you're not being put to just sing it. You're not being employed to just dance it. We need to it together... So I think some people misuse it as an excuse where for me, personally, I already beat myself up enough. So if I did that, it's like, oh, I'm beating myself up at the dance, I' beating myself up, beating myself up. Oh, I got it, got it, got it. Beat myself up up singing, beat myself up and saying, " I got it, got it, got it. Okay. Oh, well, I'm terrible. Welcome back to square one. What was the point of all of that? What was the point of all at that? I'm back to square one? So I... Yeah, I like to try and marry the two. But I do think I'd probably try and get the singing in more. One, I think, because it's an insecurity of mine, and two, because I think. it's easier to go away way and kind of work on that when you don't have a space to dance. Whereas in the dance studio, when you're in situ,it's like, we've only got, you probably only got a certain amount of time, one in this space, two with everybody else around you. So get their opportunity to get the singing in, whilst you can, because working on it on your own, there's only so much that can be done, if that makes sense. Because, yeah, singing wise I find out. I'm I might be able to sing it fantastic on my own but as soon as those other people are singing it different harmonies or someone on my harmony, but they're singing something slightly different. am I wrong? Are they wrong? I don't have the confidence to go, you were out there. You didn't do it right, because I did it right you were doing wrong. I will instead say, oh, was I wrong? You were wrong? We weren't singing the same thing. Yeah. So, yeah, I just think the sooner you can marry, the more important. Yeah, the better. I think.

Commented [CD536]: Combining singing and dancing to engender confidence or avoid lack of confidence.

Christine: Interesting. Would you mind going back to when you were talking about beating yourself up, beating yourself up, beating yourself up, beating yourself up? Yes. Can you talk about where that comes from? What I mean, what is that? Is that perfectionism? Is that.. I think you mentioned an imposter syndrome before. If you're not comfortable, we don't have to.

P4: No, I know. It's just.. It's getting deep. I've always struggled with confidence. I think it's that thing of. Yeah, confidence is a big thing, obviously. But also, I think going back way back to the beginning, where it was always considered a hobby, and then even when I then said to Mum, I think I'm gonna go study performing us at univers. She was like, oh, no, A level, even. She said, okay, you can study performing arts, but I want you to have two academic subjects as well, to fall back on. My parents are not artsy people. So I had to do geography and maths as well as performing arts. And then when I my performing arts grades, were going to get me into uni. I didn't even need my grade. I was already guaranteed a spot from her performing arts 'cause I knew what grade I was getting. She was like, okay, that's fine. I think because my parents haven't gone to university, they were just like, "Woo, she's go to university, one of very few out of the cousins that are going to university. So, but even then, I remember being in a room and my cousin was studying, I can't remember what she was studying philosophy or something, psychology. Well, I don't know something. And I remember being in a room and then going, oh, yeah, what are you studying? Oh, yeah, performing arts." I'm like, "O can't.. Yeah, that's me!" And I'm confident to sit in his room and talk to you all she's sitting in silence cause she's too shy. That's sure, OK, she's more prestigious. And then I remember when I finished university, I think mum said, oh, well, why don't you what are you going to do now? I was like, I'd like to try and perform." And she said, "Why don't you try for a year, see if you get anywhere, and then reconsider." My mum's it was always about working hard for your money, finance, my mum's finance accountant kind of person. So it was all very much like how were you going to earn enough money to live? And so then when I started getting jobs, there were little jobs because I didn't have an agent or anything. So I got like a little Halloween job and then Panto and then and then I got my first hotel job where I was an actor who could sing. So it was a historical hotel, we would be people that used to live in the hotel. So, like, I would be the lady who owned the house in the 1920s doing a house tour, or I would do we would bring a section of history to life in little mini plays during the day and stuff like that. And then I'd sing in the evenings and things. And I never forget the when I could get my mum to come to stay at the hotel and I did it. We used to do an opening show and I was, what, 21, the girl I was working with, it was something like 28. She was quite a bit older and she was lovely, worked with it was amazing to work with her, learnt so much, because she was that kind of girl that would be like, "Well, shall we do a duet?" And I'd like, I can't let her down, I can't let her down." I've got to step up here." And even then, my mum said, "Oh, yeah, when Heather came out to start singing, I thought, " oh, God, how is Meg gonna sing with this girl?" And then you came out and you actually were good. It was like, "Thanks, Mum." So she was shocked that I could reach the level of this, what she considered was the fabulous. She was a fabulous singer, a fabulous performer.. So I think that maybe underlining there and then, obviously auditions can be brutal. You don't

Commented [CD537]: Transition from hobby to career is difficult

Commented [CD538]: Mentorship is important

always get all the jobs. And then I think I focus a lot more on the negative things that people say, and I don't let soak in the positives that people say. So, yeah. is that kind of..

Commented [CD539]: Audition process is 'brutal'

Christine: Yeah, thank you. Thank you for that for my tangent. So that is the end of my formal questions. Is there anything else at all you'd like to add? Can you think of anything?

P4: Um. I don't know. Um. I feel like I've talked a lot about dancing and singing matching. You not as much about singing and acting matching. And also people's.. I think a lot of people focus a lot on technique and then feeling like, "Oh, I didn't I've sung it better." and oh, I... That was the best time I've the way the best way I sang it and stuff. And I think maybe it's because I'm not trained or because I don't focus so much on the technical stuff vocally, I feel like... singing wise, I'm a lot more consistent in the sense of again, muscle memory, I kind of get myself in a way of singing something. But the actress in me can make it look as if I'm singing It, for the first time. The perfect example is I Dreamed a Dream. Love that song. But there's a certain lyric ly set a little section that obviously triggers me emotionally every single time, and I can make it look as if I'm choking up for the first time in the moment, every single time. And it took me a while to work out how to then be able to sing safely afterwards, because sometimes it would then make my voice feel a little bit unuseable or I'd get like runny nose or whatever. But yeah, I don't know if that's something interesting to into into the mix. But yeah, so I think that's where acting wise 'cause a lot of people feel like, oh, it just see seeing how I feel in the moment, or I'm not feeling 100% today. I'm in a weird headspace. I feel like I can very much go into the zone of the character, but keep it consistent in the sense of acting wise, if that makes sense. Yeah.

Commented [CD540]: Consistency comes from muscle memory in singing

Commented [CD541]: Too much focus on technique in singing

Christine: Yep. That's great. That is absolutely great. Super. I'm gonna stop this. While we're still on the recording, thank you very much. thank you. That's good. Absolutely terrific. Thank you.

Appendix 7

Coding Analysis

Pass 1

Participant	Comment Text	Categorisation
1	neurodivergent specificity	
1	Genre as factor for singing	**Training**
1	acting=performance	
1	Singing: Solo vs Ensemble	Genre as factor for type of singing
1	Past vs. Present	Singing: Solo vs Ensemble
1	Age	Legit vs. jukebox style singing
1	Neurodivergent specificity	Low vs. high singing and how it affects 'support' for singing and dance
1	Synergy: audience	Different styles of dancing while singing
1	Neurodivergent: minfulness	Classical singing training as a negative
1	Mindfulness	Dance: physical awareness
1	Dance: physical awareness	Singing and dancing: physicality
1	Singing and dancing: physicality	Musical literacy
1	Breath	Muscle memory - singing and dancing
1	Breath - perceives to need less for MT	Singing 'placement' while dancing
1	Legit vs. jukebox style singing	Concurrent songs with differing styles
1	Low vs. high singing and how it affects 'support' for singing and dance	Vocal styles
1	Different styles of dancing while sining	Mixed voice less desirable than belt
1	Classical singing training as a negative	Mixed voice described as 'sweet spot' though less desirable
1	Breathing for singing and dancing	American accent delivers 'twang'
1	Tension	Estill training emphasises placement
1	Acting as intrinsic	Melody vs. harmony: tune easier
1	Acting as instrinsic	Exercises can apply to acting and singing
1	Swimming for lung capacity/fitness	Dancing technique has a high bar
1	Running for fitness	Perceived higher standard for dance
1	Do you know what word you had actually used here? I have listened 5 times and can't get it.	Singing and dancing are technical
1	Insider research - postionality	Fitness and age for dancers
1	Breathing	Vocal variety
1	prop	Discovering range of voice
1	lyrics	Training HAS to be fun or young people won't do it
1	rehearsal vs. performance	Different ways of teaching and learning
1	Frustration	Supportive coach = positive impact
1	Failure	Cruel teacher
1	joy	Style of teaching can resonate (or not)
1	relief	Performing arts perceived as a hobby
1	Anger	Other subjects perceived as more prestigious
1	Guilt	Parents who don't understand the industry or are unsupportive
1	Concern for others	Need to start young to be a dancer
1	Musical literacy	Singing started 'late'
1	Separate learner	Lack of voice training in this level MT
1	Repetition	Investment in training
1	muscle memory - singing and dancing	
1	Write out lyrics	**Acting**
1	Identifying places to breathe when singing and dancing	
1	Alignment affects singing when dancing	acting=performance
1	Personal not taught strategies	Acting as intrinsic
1	Driving	Acting as instrinsic
1	personal emotion vs. character emotion	personal emotion vs. character emotion
1	Frustration	Taking on characters' emotions
1	strategies as fixes for errors during performance	Acting through song improves singing
1	Energy	Acting the song instead of singing the song
1	Audience synergy	Acting through song
1	Freeing	Actor dancer singer
1	Bonds with others	Acting through song instead of 'singing'
1	Audience synergy	Acting as foundation
1	Fulfilment	acting through dance
1	Covid effects	Acting through song - motivation
2	Audition pigeonholing	Deep understanding of the character informs the singing/dancing
2	Evolution of 'what are you?'	Acting through song is brain trickery
2	Singer=LeadDancers=Ensembel	Acting through song as Uni course
2	Evolution	Acting requires tapping into emotions
2	Triple threat easier than acting, solely	Blurred lines between personal and character emotions
2	Separate learner	Performance = acting
2	Breathing	Acting as natural from experience
2	Spatial awareness when dancing	Acting fun, singing terrifying
2	Muscle memory - singing	Acting as separate pursuit
2	Dependency on type of number	Acting as separate
2	Singing 'placement' while dancing	Acting as add-on
2	Breathing: singing and dancing	Acting last - afterthought?
2	Muscle memory	Acting not afterthought but bookended
2	Concurrent songs with differing styles	Acting omitted
2	Run-through rehearsal at end only can lead to surprises.	Acting within
2	Creative team: Care for performers	
2	Creative teams' divergent visions	**Learning**
2	More concentration for dance	
2	Mirror or video as strategy	Separate learner
2	Acting and dancing hardest	Repetition
2	Sustainable strategies?	muscle memory - singing and dancing
2	Taking on characters' emotions	Write out lyrics
2	Tension	Muscle memory - singing
2	Growth	Memory (not muscle)
2	Comparison	Muscle memory
2	Worth of MT	Trust the muscle memory
2	Cost of being and MT performer	Muscle memory for technique during performance
2	Perspective	Simultaneous learner
3	Insider researcher	Learning as you go
3	Lack of confidence in singing	MT is group learning
3	Balancing the three disciplines - difficult	Fast paced
3	Breathing	Time
3	Memory (not muscle)	Preparation precludes emotional response
3	Acting as add-on	Drill
3	Difficulty of harmony draws focus	Learning choreo and songs simultaneously
3	Nerves for solo singing	

Participant	Comment Text	Categorisation
3	Throat tension b/c of anxiety	**Psychology**
3	Breathing	
3	Adrenaline	Frustration
3	Reaction of audience synergy	Failure
3	Pride	joy
3	This is why we do it	relief
3	Profound positive emotional reaction	Anger
3	Strategy - plank for stamina	Guilt
3	Strategy - running for stamina	Concern for others
3	Drill	Freeing
3	Muscle memory	Bonds with others
3	Merging disciplines difficult	Fulfillment
3	Separate learner	Pride
3	Acting last - afterthought?	This is why we do it
3	Three disciplines separate	Profound positive emotional reaction
3	Acting not afterthought but bookended	Positive emotion
3	Peers as sounding boards	Emotion - Escapism
3	Positive emotion	Scientific - endorphins - emotional response
3	Emotion - Escapism	Doubt, lack of confidence
3	Scientific - endorphins - emotional response	Defense mechanisms
3	Muscle memory	Confidence by doing
3	Performer as athlete	Confindence
3	No memory of performance	Crises of confidence
3	Filming as tool	lack of confidence
3	Performance high then loss of memory of it	Lack of confidence even when self identifying as singer
3	ranking in interviews and auditions	Lack of confidence led to wanting to quit
3	Confidence by doing	Learned confidence
3	Defense mechanisms	Singing evoking terror
3	Doubt, lack of confidence	Fear of judgement
3	Acting through song improves singing	Worry about remembering choreo and lyrics
3	growth and improvement through experience	Nerves for solo singing
4	Ranking in auditions	Management of nerves
4	Actor, singer, dancer	Vulnerability
4	Dance as specific training and type despite experience	Elation
4	Acting as separate	Satisfaction
4	Singing as anxiety producing	Pride
4	Acting the song instead of singing the song	Doubt
4	Attentiveness out of fear	Perfectionism
4	Acting as separate	Entertainment for audience supercedes perfectionism
4	Confindence	Performance elicits personal emotions
4	Triple threat is less than	Personal emotions negatively affect performance
4	Bigger songs are better songs	No room for emotions in strategies
4	Triple threat is less than	Strategies as result of emotional response
4	Acting separate	Planking for stress relief
4	Training HAS to be fun or young people won't do it	Speaking about collective emotions
4	rehearsal vs. performance	Vocal response to emotions
4	Disciplines as separate	Tension
4	Rehearsal vs. performance	Throat tension b/c of anxiety
4	Creative team uncaring/cruel	Tension as a response to singing
4	Different ways of teaching and learning	Awareness of tension
4	Supportive creative teams get better results	Focus on technique causes tension
4	Performers affected by creative teams positive or negative	Tension in hands
4	Muscle memory	
4	acting within	**Rehearsal vs Performance**
4	Trust the muscle memory	
4	Breathing	rehearsal vs. performance
4	Learning choreo and songs simultaneously	Rehearsal vs. performance
4	Props	Run-through rehearsal at end only can lead to surprises
4	Emotion: Crises of confidence	Rehearsal process disjunct
4	Performing arts perceived as a hobby	Time to develop performance
4	Other subjects perceived as more prestigious	Rehearsing on own in car
4	Parents who don't understand the industry or are unsupportive	Frustration in rehearsal with others
4	Acting through song	Love of the rehearsal process
5	Actor dancer singer	No memory of performance
5	Need to start young to be a dancer	Performance high then loss of memory of it
5	Cruel teacher	Strategies process driven therefore no emotions
5	Singing started 'late'	
5	Acting through song instead of 'singing'	**Synergy**
5	Style of teaching can resonate (or not)	
5	Supportive coach = positive impact	Synergy: audience
5	lack of confidence	Audience synergy
5	acting as foundation	Reaction of audience synergy
5	acting through dance	Energy from audience
5	Focus on technique causes tension	Do it for the high
5	Acting through song	Performance is for the audience
5	Breathing	Ego
5	Creative team separated and siloed	Audience synergy by breaking barrier
5	Stamina	Synergy
5	Knowledge of one informs all	Live band vs. backing tracks
5	Breathing	Stage presence
5	Deep understanding of the character informs the singing/dancing	
5	Acting through song - motivation	**Creative Teams**
5	Awareness of tension	
5	Tension as a response to singing	Creative team: Care for performers
5	Anxiety to specific roles/characters	Creative teams' divergent visions
5	Drill	Creative team uncaring/cruel
5	Getting back on track when error occurs	Supportive creative teams get better results
5	Jump on points	Performers affected by creative teams positive or negative
5	Mindfulness	Creatives not knowledgeable or caring for performers

Participant	Comment Text	Categorisation
5	Acting through song is brain trickery	Advocating for yourself as a performer
5	workarounds for shortcomings	Mentorship or direction
5	Acting through song	Creatives siloed
5	Physiology and psychology	Creative team separated and siloed
5	Stamina	Choreography and vocals at odds
5	Specificty of technique as preparation	Care for performers
5	Strategies as result of emotional response.	Care for other performers during rehearsals
6	Dancing technique has a high bar	Audition pigeonholing
6	Often start with dance no matter ranking	Part pigeonholing
6	Acting through song as Uni course	ranking in interviews and auditions
6	Vocal styles	Ranking in auditions
6	Natural	Evolution of "what are you?"
6	Singing with no direction	Singer=LeadDancers=Ensemble
6	Creatives not knowlegeable or caring for performers	
6	Advocating for yourself as a performer	**Stamina**
6	Mentorship or direction	
6	Vocal response to emotions	Swimming for lung capacity/fitness
6	pressure	Running for fitness
6	Stress leads to subpar performance	Strategy - plank for stamina
6	Peace point	Strategy - running for stamina
6	Planking for stress relief	Performer as athlete
6	Planking for stamina while singing	Planking for stamina while singing
6	Stress affects breathing	Stamina
6	Tension in hands	Stamina treadmill
6	Muscle memory	
6	Time	**Neurodivergence**
6	Separate learner	
6	Time	neurodivergent specificity
6	Singing is harder	Neurodivergent specificity
6	Preparation precludes emotional response	Neurodivergent: mindfulness
6	Mixed voice less desirable than belt	
6	Mixed voice described as 'sweet spot' though less desirable	**Strategies**
6	American accent delivers 'twang'	
6	Exercises can apply to acting and singing	Personal not taught strategies
6	Estill training emphasises placement	Driving
6	Breathing differences for dancing and singing	strategies as fixes for errors during performance
7	Lack of confidence even when self identifying as singer	Mirror or video as strategy
7	Singing vs. dancing: singing easier	Sustainable strategies?
7	Acting omitted	Getting back on track when error occurs
7	Sporadic career	Jump on points
7	Perfectionism	workarounds for shortcomings
7	Simultaneous learner	Personal adjustments to make number possible
7	Relationship between song and dance	Developing strategies
7	Melody vs. harmony: tune easier	Strategies linked to well-being
7	Creatives siloed	Mindfulness
7	Choreography and vocals at odds	
7	Performance = acting	**Career**
7	Lead vs. chorus	
7	Rehearsal process disjunct	Triple threat easier than acting, solely
7	Lack of confidence led to wanting to quit.	Triple threat is less than
7	Personal adjustments to make number possible.	Bigger songs are better songs
7	Entertainment for audience supercedes perfectionism	Balancing the three disciplines - difficult
7	Performance elicits personal emotions	Difficulty balancing three disciplines
7	Vulnerability	Worth of MT
7	Care for performers	Cost of being and MT performer
7	Mental health	Perspective
7	Less pressure, more enjoyment when not the lead	Insider researcher
7	Learning as you go	Insider research - positionality
7	Time to devlop performance	Growth
7	Developing strategies	Comparison
7	Strategies linked to well-being	Ranking changes
7	Mental health	Evolution
7	Stamina	Sporadic career
7	Investment in training	MT start as teenager
8	Ranking changes	MT is difficult
8	Singing evoking terror	Age
8	Acting as natural from experience	Past vs. Present
8	Perceived higher standard for dance	
8	Actor: training, non-musical	**Health and Well-being**
8	Fitness and age for dancers	
8	Acting as separate pursuit	Mental health
8	Acting fun, singing terrifying	Stress leads to subpar performance
8	Singing and dancing are technical	Peace point
8	Separating disciplines changes perceptions	pressure
8	Worry about remembering choreo and lyrics	Pressure
8	Stamina	Less pressure, more enjoyment when not the lead
8	Breath	Mental health
8	Muscle memory for technique during perfomance	Covid effects
8	Confidence through experience	Adrenaline
8	Management of nerves	
8	Muscle memory for technique during performance	Physiology and psychology
8	Live band vs. backing tracks	
8	Synergy	**Props and Tech**
8	Experience as a creative informs performance	
8	Performance is for the audience	prop
8	Ego	lyrics
8	Audience synergy by breaking barrier	Props
8	Simultaneous learner	Filming as tool
8	Performance = acting	
8	Rehearsing on own in car	**Solo vs. Ensemble**

Participant	Comment Text	Categorisation
8	Stratagies process driven therefore no emotions	Solo vs. ensemble
8	Frustration in rehearsal with others	Lead vs. chorus
8	MT is group learning	Group singing for growth
8	Elation	MT is a group activity
8	Pride	
8	Satisfaction	
8	Energy from audience	
8	Do it for the high	
8	Solo vs. ensemble	
8	Lack of voice training in this level MT	
9	Love of dance	
9	MT start as teenager	
9	MT is difficult	
9	Pressure	
9	Breathing	
9	Fear of judgement	
9	Training led to becoming a singer	
9	Acting requires tapping into emotions	
9	Blurred lines between personal and charater emotions	
9	Singing development	
9	Pressure b/c of comparison	
9	Accents: American MT	
9	Stage presence	
9	Speaking about collective emotions	
9	Pressure	
9	Care for other performers during rehearsals	
9	Love of the rehearsal process	
9	Perfectionism	
9	Pride	
9	Doubt	
9	Learned confidence	
9	Difficulty balancing three disciplines	
9	Stamina treadmill	
9	Breathing	
9	Awareness of physicality and function	
9	Rehearsal vs. performance	
9	Synergy	
9	Muscle memory	
9	Simultaneous learner	
9	MT is a group activity	
9	Fast paced	
9	No room for emotions in strategies	
9	Personal emotions negatively affect performance	
9	Part pigeonholing	
9	Group singing for growth	
9	Discovering range of voice	
9	Vocal variety	
9	Acting through song	

Pass 2

Participant 5	Age as factor for dance	
Participant 5	Dancing for fun as adolescent	**Career**
Participant 5	Being able to dance does not a dancer make.	
Participant 5	Singing in secondary is perceived as 'starting late'	Age as factor for dance
Participant 5	There is a trajectory for older performers	Singing in secondary is perceived as 'starting late'
Participant 5	Lack of confidence for singing	There is a trajectory for older performers
Participant 5	Work hard at singing b/c it is hard or b/c of lack of confidence?	TT first at University
Participant 5	Acting as baseline	
Participant 5	Acting ameliorates lack of technique	**Training**
Participant 5	Conciousness of technique can cause tension	
Participant 5	Creative have awareness of divergent disciplines	Being able to dance does not a dancer make
Participant 5	Wise sayings	Dancing for fun as adolescent
Participant 5	Knowledge of one applies to all	Consciousness of technique can cause tension
Participant 5	"Breath capacity" for upbeat number	Knowledge of one applies to all
Participant 5	The script (who, what, why, where) nassists with difficult singing (uptempo etc)	"Breath capacity" for upbeat number
Participant 5	Why are you singing informs technique - breathing in this case	Technique
Participant 5	Singing = tension	Make adjustments to accommodate singing or dancing
Participant 5	Anti-perfectionism, experienced performer	Classification is based on hierarchy of technique
Participant 5	Anxiety	MT vs western classical training
Participant 5	Practice	Cross-over techniques for disciplines
Participant 5	strategy linked to technique	Estill technique
Participant 5	mindfulness for healthier relationship with singing	Diaphragmatic vs clavicular breathing
Participant 5	Preparation	Three disciplines its own 'school'
Participant 5	Tricking your brain to perform	Technique should be embedded
Participant 5	Cheats for technical deficiencies	Mix healthy, but belt preferred
Participant 5	Psychology for singing	Mix is control and success
Participant 5	Psychology of triple threat	Perception of low vs high singing needing less support
Participant 5	Examples of others' songs	Choral and dance training impede solo singing
Participant 5	Acting through song	Core strength as negative in singing
Participant 5	Technique	Certain movements can impede vocal production
Participant 5	In performance, just do it for singing	Some movements especially do not support vocal freedom
Participant 5	Make adjustments to accomodate singing or dancing	Dance and voice are technical so not as fun
Participant 5	Performer must identify which discipline is most important at any given time.	Too much focus on technique in singing
Participant 5	Strategies = consider emotions as a solution to a problem	Consistency comes from muscle memory in singing
Participant 5	Response to a response	Training is spotty for singing and acting
Participant 5	Reliance on Technique resulting from emotion	Only two TT numbers in 2 years
Participant 6	Control of singing	
Participant 6	"Classification is based on hierachy of technique. "	**Breathing and Body**
Participant 6	MT vs western classical training	
Participant 6	Natural as a result of experience	"because singing is all on the out breath, and dancing is all about the in breath" (Wise sayings)
Participant 6	Performer self is a facade or mask ie. other	Why are you singing informs technique - breathing in this case
Participant 6	Self-conciousness without direction	Singing = tension
Participant 6	Creative disconnect between singing and dancing	Hi intensity dance causes pantiness which affects singing
Participant 6	TTs must advocate for themselves to stay healthy	Physical awareness
Participant 6	Who has to key to being a successful performer?	Body awareness
Participant 6	Singers need a team - Teacher, coach, MD.	Awareness of others on stage in dance
Participant 6	Perceived relaxation while singing	What am I doing with my body?
Participant 6	Anchors for emotions and singing	Athleticism
Participant 6	Most singers hold tension in their hands	Breath support for singing suffers when dancing
Participant 6	performing is acting	Most singers hold tension in their hands
Participant 6	To learn, layer dancing then singing then acting	Hold tension when things go wrong
Participant 6	Learning harmonies takes more time and discipline	
Participant 6	No emotion but actually emotion	**Acting**
Participant 6	Mix healthy, but belt preferred	
Participant 6	Mix is control and success	Acting as baseline
Participant 6	cross-over techniques for disciplines	Acting ameliorates lack of technique
Participant 6	Thinking about the whys	The script (who, what, why, where) assists with difficult singing (uptempo etc)
Participant 6	Estill technique	Acting through song
Participant 6	Diaphramatic vs clavicular breathing	Acting is the performance element
Participant 6	Three disciplines its own 'school'	Acting is just there
Participant 7	Sing perceived as easier than dancing	Acting innate
Participant 7	Disciplines impact each other	Acting is scary
Participant 7	Simultaneous singing and dancing need to be related.	Acting is last
Participant 7	performing = acting	Acting is often an afterthought
Participant 7	Harmony is added complication	Character acting is dependent on song and is at the sacrifice of note accuracy
Participant 7	Masking challenges replaces acting	Subtlety of character work/acting through song
Participant 7	Disconnected creative teams	Acting through song uses different thought process than dance. Neurology?
Participant 7	Confidence suffers when adding all elements	Personal emotions get muddled with character's emotions
Participant 7	TT's make own choices for success	Singing follows the character
Participant 7	Performing evokes vulnerability despite love of it.	Character songs perceived as more for actors
Participant 7	Passion	Acting takes a backseat
Participant 7	Backing vocals remove pressure of performance.	Acting is innate
Participant 7	Storytelling as next step	Acting requires unavailable deeper levels
Participant 7	Strategies for emotional well-being	Blurry line between acting emotions and real life emotions
Participant 7	Stamina	Masterclasses
Participant 7	Investment in singing lessons.	Acting through song masterclass with acting teacher
Participant 8	Elite education institutions pigeon- hole performers	TT not considered an acting career - it is something separate
Participant 8	Training is spotty for singing and acting	Storytelling as next step
Participant 8	Three disciplines 'on par'	Performing is acting
Participant 8	Separation of singing and acting	Performance = acting
Participant 8	Dance and voice are technical so not as fun	"Play" as important element of performing
Participant 8	'play' as important element of performing	
Participant 8	memorisation worries (choreo and lyrics)	**Learning and Memory**
Participant 8	Technique should be embedded	
Participant 8	Timeline of nerves	Practice
Participant 8	Performance in service of the audience	Tricking your brain to perform
Participant 8	Audience synergy	Cheats for technical deficiencies
Participant 8	Acting natural so not rehearsed	"In performance, just do it for singing"
Participant 8	Rehearsal as regimented, unemotional process	Repetition for learning
Participant 8	Individual processes and levels in a group dynamic	Learning elements separately files them in different parts of body for later combination

Participant	Comment Text	Categorisation
Participant 5	Age as factor for dance	
Participant 8	Audience synergy provides energy	Writing lyrics for retention
Participant 8	Solo vs group singing - more nerves for solo	Using a recording for personal rehearsal
Participant 9	TT first at University	Muscle memory allows multitasking
Participant 9	Training as a performer informs teaching	Preparation = muscle memory for singing
Participant 9	Love of performance	Memorisation worries (choreo and lyrics)
Participant 9	Realisation of the difficulty of TT	To learn, layer dancing then singing then acting
Participant 9	Perform on feeling	Learning harmonies takes more time and discipline
Participant 9	Lack of self-confidence as young performer	Simultaneous singing and dancing need to be related
Participant 9	Acting requires unavailable deeper levels	Order of learning: Singing, dancing, acting
Participant 9	Blurry line between acting emotions and real life emotions	Acting layered on at end
Participant 9	Singer b/c of casting	Acting detail molded to vocal line and choreo
Participant 9	American vs English accent in singing	Marrying song and dance to become a whole ASAP
Participant 9	Stage as comfort zone	One discipline takes precedence in brain
Participant 9	Worry	Backing vocals remove pressure of performance
Participant 9	pressure to not let others down	
Participant 9	Caretaking of others in cast	**Psychology**
Participant 9	One of the disciplines has to give	
Participant 9	Disconnect between somatic experience and others' perceptions.	Lack of confidence for singing
Participant 9	Rehearsal room is a safe space	Work hard at singing b/c it is hard or b/c of lack of confidence?
Participant 9	Live theatre allows self regulation	Anti-perfectionism, experienced performer
Participant 9	length of rehearsal process has postitives and negatives	Anxiety
Participant 9	Emotion suppression when using strategies	Psychology for singing
Participant 9	Discovery of different voice parts and styles	Psychology of triple threat
Participant 9	A real love of this art form	Control of singing
Participant 9	Enjoyment of the craft	Natural as a result of experience
Participant 1	Acting is the perfomance element	Performer self is a facade or mask ie. other
Participant 1	Acting is just there	Self-consciousness without direction
Participant 1	Ranking dependent on style and solo or ensemble	Perceived relaxation while singing
Participant 1	First experience of TT profound	Anchors for emotions and singing
Participant 1	Theatre provides social definitions for neurodivergent performers	Good singers have deep seated insecurities about singing
Participant 1	Mindfulness	Lack of self-confidence as young performer
Participant 1	Body awareness	Young performers lack confidence to advocate for themselves
Participant 1	Awareness of others on stage in dance	Imposter syndrome
Participant 1	Discovery of different styles of movement and song develop MT sensibility	Combining singing and dancing to engender confidence or avoid lack of confidence
Participant 1	Perception of low vs high singing needing less support	Confidence suffers when adding all elements
Participant 1	Choral and dance training impede solo singing	Perfection
Participant 1	Core strength as negative in singing	Anxiety
Participant 1	Acting innate	Strategy linked to technique
Participant 1	Athleticism	Mindfulness for healthier relationship with singing
Participant 1	Do you know what word you had actually used here? I have listened 5 times and can't get it.	Strategies = consider emotions as a solution to a problem
Participant 1	Hi intensity dance causes pantiness which affects singing	Response to a response
Participant 1	Elements can distract from singing e.g. props, intensity of dance	Reliance on Technique resulting from emotion
Participant 1	Frustration at combining elements	No emotion but actually emotion
Participant 1	Joy and relief at getting it right	Strategies for emotional well-being
Participant 1	Letting down fellow performers	Performing evokes vulnerability despite love of it
Participant 1	Reading music elevates performer over learning by ear	Passion
Participant 1	Learning elements separately files them in different parts of body for later combination	Joy and relief at getting it right
Participant 1	Dance could align with another's vocal line not yours	Letting down fellow performers
Participant 1	Writing lyrics for retention	Learning process causes frustration
Participant 1	Certain movements can impede vocal production	Disassociate emotion when things go wrong
Participant 1	Repetition for learning	Joy in performance going right
Participant 1	Using a recording for personal rehearsal	TT is freeing
Participant 1	Learning process causes frustration	Fulfillment
Participant 1	Disassociate emotion when things go wrong	Love of performance
Participant 1	Joy in performance going right	A real love of this art form
Participant 1	Audience syntegy	Enjoyment of the craft
Participant 1	TT is freeing	Emotion suppression when using strategies
Participant 1	Fulfillment	Emotion of performance is niche
Participant 1	Care for other performers	Wants to give audience a physical reaction
Participant 2	Elite institutions pigeon-hole into one discipline	Assumes negative bias when talking about emotions
Participant 2	Acting is scary	Pre-show nervousness
Participant 2	Strong singers are leads, strong dancers are ensemble	Arousal level makes you forget what you do causing annoyance
Participant 2	Strengths are evolving	High adrenaline when onstage
Participant 2	Acting is last	You do your best in the moment
Participant 2	Physical awareness	Performance comes at an existential cost
Participant 2	Perception of musical learning upended when dancing and acting	Resilience
Participant 2	Acting is often an afterthought	Worry
Participant 2	Character acting is dependent on song and is at the sacrifice of note accuracy	
Participant 2	Subtlety of character work/acting through song	**Rehearsal vs Performance**
Participant 2	Technical rehearsal is on own time b/c disciplines are separate	
Participant 2	Care and guidance for performers when asking them to do opposing styles concurrently	Timeline of nerves
Participant 2	Rehearsal process is disjunct	Acting natural so not rehearsed
Participant 2	Creatives unaware of technique for other disciplines. E.G. director asking singer to belt on a legit song	Rehearsal as regimented, unemotional process
Participant 2	Performers, especially young performers don't have agency to ask for what they need	Individual processes and levels in a group dynamic
Participant 2	Masterclasses	Technical rehearsal is on own time b/c disciplines are separate
Participant 2	Acting through song uses different thought process than dance. Neurology?	Rehearsal process is disjunct
Participant 2	Some movements especially do not support vocal freedom	Rehearsal room is a safe space
Participant 2	Preparation is knowledge of show and knowledge of character/song	Live theatre allows self regulation
Participant 2	Song preparation includes character and plot as well as notes and rhythm	Length of rehearsal process has positives and negatives
Participant 2	Personal emotions get muddled with character's emotions	Stress when unsupported in rehearsals
Participant 2	Hold tension when things go wrong	Flourish when supported
Participant 2	Resiliance	
Participant 2	Performance comes at an existential cost	**Synergy**
Participant 2	Strategies for future professional work	
Participant 3	Good singers have deep seated insecurities about singing	Performance in service of the audience
Participant 3	Breath support for singing suffers when dancing	Audience synergy
Participant 3	Simultaneous disciplines seem out of reach	Audience synergy provides energy
Participant 3	Muscle memory allows multitasking	Audience synergy
Participant 3	Harmony lines (alot) perceived as more difficult	
Participant 3	Preparation = muscle memory for singing	**Creative Teams**
Participant 3	Throat tension when nervous about a solo line	

Participant	Comment Text	Categorisation
Participant 3	Audience synergy	Creative have awareness of divergent disciplines
Participant 3	Difficulty of number leads to elation	Creative disconnect between singing and dancing
Participant 3	Emotion of performance is niche	TT's must advocate for themselves to stay healthy
Participant 3	Wants to give audience a physical reaction	Who has the key to being a successful performer?
Participant 3	Preparation of utmost importance	"Singers need a team. Teacher, coach, MD."
Participant 3	Disciplines never in perfect coordination	Disconnected creative teams
Participant 3	Order of learning: Singing, dancing, acting	TT's make own choices for success
Participant 3	Acting layered on at end	Masking challenges replaces acting
Participant 3	Acting detail molded to vocal line and choreo	Care and guidance for performers when asking them to do opposing styles concurrently
Participant 3	Acting through song masterclass with acting teacher	Creatives unaware of technique for other disciplines. E.G. director asking singer to belt on a legit song
Participant 3	Assumes negative bias when talking about emotions	"Performers, especially young performers don't have agency to ask for what they need"
Participant 3	pre-show nervousness	MD's affect emotional responses of performers
Participant 3	Arousal level makes you forget what you do causing annoyance	Words from MD's can affect performance outcome
Participant 3	High adrenaline when onstage	
Participant 3	Only two TT numbers in 2 years	**Training**
Participant 3	Singing follows the character	
Participant 3	You do your best in the moment	Elite education institutions pigeon-hole performers
Participant 4	A lot of 'singers' have never had a lesson.	Elite institutions pigeon-hole into one discipline
Participant 4	Character songs perceived as more for actors	"Strong singers are leads, strong dancers are ensemble"
Participant 4	Young performers lack confidence to advocate for themselves	Training as a performer informs teaching
Participant 4	TT not considered an acting career - it is something separate.	Transition from hobby to career is difficult
Participant 4	Imposter syndrome	Mentorship is important
Participant 4	Even in professional companies TT is lesser than one or the other.	Audition process is 'brutal'
Participant 4	"Acting takes a backseat'	
Participant 4	Perfectionism	**Discipline Ranking**
Participant 4	Dance as the most important element because it is visual	
Participant 4	Preparation key to doing all at the same time	Ranking dependent on style and solo or ensemble
Participant 4	Stress when unsupported in rehearsals	First experience of TT profound
Participant 4	Flourish when supported	Strengths are evolving
Participant 4	MD's affect emotional responses of performers	Three disciplines 'on par'
Participant 4	Words from MD's can affect performance outcome	Disciplines never in perfect coordination
Participant 4	Acting is innate	Realisation of the difficulty of TT
Participant 4	One discipline takes precedence in brain	One of the disciplines has to give
Participant 4	Marrying song and dance to become a whole ASAP	Simultaneous disciplines seem out of reach
Participant 4	Combining singing and dancing to engender confidence or avoid lack of confidence.	Singer b/c of casting
Participant 4	Transition from hobby to career is difficult	Even in professional companies TT is lesser than one or the other
Participant 4	Mentorship is important	Dance as the most important element because it is visual
Participant 4	Audition process is 'brutal'	
Participant 4	Consistency comes from muscle memory in singing	**Neurodivergence**
Participant 4	Too much focus on technique in singing	
		Theatre provides social definitions for neurodivergent performers
		Strategies
		Preparation
		Performer must identify which discipline is most important at any given time
		Thinking about the whys
		Song preparation includes character and plot as well as notes and rhythm
		Preparation is knowledge of show and knowledge of character/song
		Preparation of utmost importance
		Preparation key to doing all at the same time
		Strategies for future professional work
		Mindfulness
		Fitness
		Stamina
		Fitness and age for dancers
		Synergy
		Difficulty of number leads to elation
		Wants to give audience a physical reaction
		Discovery of different voice parts and styles
		Audience synergy provides energy
		Singing and Musicianship
		Harmony is added complication
		Learning harmonies takes more time and discipline
		Harmony lines (alot) perceived as more difficult
		Usually I know my harmony lines, but if I have a solo line
		Throat tension when nervous about a solo line
		Dance could align with another's vocal line not yours
		Elements can distract from singing e.g. props, intensity of dance
		Investment in singing lessons
		Solo vs group singing - more nerves for solo
		Reading music elevates performer over learning by ear
		American vs English accent in singing
		A lot of 'singers' have never had a lesson
		Health and Well-being
		Stage as comfort zone
		Pressure to not let others down
		Caretaking of others in cast
		Disconnect between somatic experience and others' perceptions
		Care for other performers

Appendix 8

Thematic Analysis

Research Question

What is the performer's experience of the impact on singing while simultaneously performing the three musical theatre disciplines (singing, acting, and dancing)?

Remember:

- Does this provisional theme capture something meaningful?
- Is it coherent, with a central idea that meshes the data and codes together?
- Does it have clear boundaries?
- Does it tell the story?
- Does it answer your research question?
  (Braun and Clarke, 2021)

Initial Themes (Phase 3)

1. Singing causes anxiety even in performers who consider themselves singers first.
2. Anxiety can lead to physical tension which negatively affects the voice.
3. Singing teachers and musical directors can be a negative or a positive influence for performers.
4. Creative teams work in siloes rather than as a unified team which causes challenges for performers.
5. There is a divide among performers on how to learn the three disciplines for a performance: together or separate.
6. A performer can be considered a singer without formal training but dancers must have learned technique.
7. Breathing is different for singers and dancers.
8. Performers know that acting through song enhances their performance but acting is often an afterthought ('sprinkled in at the end') rather than integrated from the beginning.
9. Performance synergy
10. Muscle memory is a strategy achieved by drilling melody, harmony, lyrics and movement.
11. Stamina is a concern for singing and dancing simultaneously and is practiced using several strategies.

12. There is a distinction amongst performers between rehearsal and performance.
13. Belting is often considered the preferred singing style by singers.

Student Number: 2335206

Appendix 9

Employer Approval Letter

Cuckoo Studios

Christine Descher
Pear Tree House, High Street
Brookland
Romney Marsh
Kent
TN29 9QR

cris@descher.com
+44 (0)7920 484637

10 February 2025

Dear UWTSD,

RE: Singing as a Triple Threat: The Performer's Experience of Singing While Simultaneously Acting and Dancing

I confirm that I approve of the research proposed in 'Singing as a Triple Threat' to be carried out by Christine Descher of Cuckoo Studios during interviews with professional contacts between April 2025 and July 2025.

Kind Regards,

Christine Descher

STUDIOS CUCKOO
Bringing you the joy of singing through the synthesis of mind, body, and soul

Appendix 10

Ethics Form

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

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*** 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 MASTERS PROGRAMMES should submit this form (and receive the outcome) via systems explained to you by the supervisor/module leader.

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

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

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

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

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

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

SECTION A: About You (Principal Researcher)

1	Full Name:		Christine Descher			
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:	cris@descher.com
6	Contact Telephone Number:	+44(0)7920 484637
	For students:	

Student Number: 2335206

7	Student Number:	2335206
8	Programme of Study:	MA Professional Practice (Voice Pedagogy)
9	Director of Studies/Supervisor:	Louise Emanuel/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 Yes, please indicate source of approval (and date where known): ***Approval in principle must be obtained from the relevant source prior to seeking ethical approval***	Research Degrees Committee		☐		
		Institute Research Committee		☐		
		Other (write in) WAPPAR Ethics Board Representative		☒	**27/01/25**	

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	**UK Research Integrity Office (UKIO) - Code of Practice for Research (2023)** **UK Information Commissioner Office (ICO) - General Data Protection Regulation (2018) – Research Provisions**	☒

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

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

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

SECTION E: Details of Research Activity

1	Indicative title:	Singing as a Triple Threat: The Performer's Experience of Singing While Simultaneously Acting and Dancing		
2	Proposed start date:	31/03/25	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:** *Purpose of Research Activity* *Proposed Research Question* *Aims of Research Activity* *Objectives of Research Activity* Demonstrate, briefly, how **<u>Existing Research</u>** has informed the proposed activity and explain *What the research activity will add to the body of knowledge* *How it addresses an area of importance.*			
3	**Purpose of Research Activity** This research is intended to discover if and how the singing voice is affected when a performer is concurrently dancing and acting. The available literature regarding the triple threat performer is skewed toward available training or practitioner based manuals. Jennie Morton has written about triple threats but from the point of view of a former performer or as an osteopath. Since there is a dearth of peer-reviewed literature addressing this question, I would like to explore singers' experiences, positive and negative, while dancing and acting, in order to provide an information resource for singing teachers, vocal coaches, and music directors who teach triple threat performers. This research would also be useful to dance and acting teachers, choreographers, and directors for the development of holistic triple threat performers by offering an insight into the performer's experience. Finally, performers can hone their skills more efficiently and cogently with up to date information on how those skills co-exist. (this box should expand as you type)			
4	**Research Question** What is the performer's experience of the impact on singing while simultaneously performing the three musical theatre disciplines (singing, acting, and dancing)?			

	(this box should expand as you type)
5	**Aims of Research Activity** • To discover and critically evaluate through a review of existing literature what singers experience while performing all three musical theatre disciplines in order to inform practitioners, teachers, and performers of all three disciplines how the musical aspect of the triumvirate is affected by the other two. • To discover the experiences of singing while dancing and acting and their perceived relationships. (this box should expand as you type)
6	**Objectives of Research Activity** • Review current literature on the triple threat experience and adjacent subjects for a better understanding of what research exists. • Conduct individual interviews with a cohort of triple threat musical theatre professionals, semi-professionals and vocational trainees on their experiences of singing while dancing and acting in an attempt to understand their experiences. • Consider somatic and neurological events that may influence participants' experience. • Analyse collected data looking for themes of what happens when singing while also dancing and acting. • Add to research canon for the experiences of triple threats particularly with regards to singing. • Report findings both written and oral to satisfy the requirements of this assignment. • Use this data as a possible foundation for deeper research into this subject in the future. (this box should expand as you type)
	Proposed methods (maximum 600 words) Provide a brief summary of all the methods that **may** be used in the research activity, making it clear what specific techniques may be used. If methods other than those listed in this section are deemed appropriate later, additional ethical approval for those methods will be needed. You do not need to justify the methods here, but should instead describe how you intend to collect the data necessary for you to complete your project.
7	1. **Qualitative Methodological Approach** – I will use the qualitative methodological approach as I am interested in the experience which musical theatre performers have while singing, acting and dancing with an emphasis on the singing. 2. **Reflexive Journal** – In order to assist my entire research process as a practitioner-researcher (insider researcher), I will keep a reflexive journal throughout the research process in order to interrogate and understand my personal points of view and biases. 3. **Literature Review** – I will undertake a literature review of historic and current literature which relates to the three musical theatre disciplines and how singing is affected. Since there is a paucity of that literature, I may have to include non-specific or adjacent material. 4. **Semi-Structured Interviews** – I will conduct semi-structured interviews as the data collection method. These will be individual interviews and will take place either in person or online. I shall prepare a series of set questions and will allow on-topic discussions to occur as a natural progression of the conversation. For transcription, I will use written or recorded (audio and/or video) notes I take during the interviews. 5. **Reflexive Thematic Analysis** – Following Braun and Clarke's (2022) method for thematic analysis, I will examine and interpret the data which I collect in the interviews. 6. **Coding** - The thematic analysis will include coding to capture themes in the data (Braun and Clarke, 2022). 7. **Triangulation** – I will triangulate all of my data sources "to gain a richer or multifaceted account of the phenomena" (Braun and Clarke, 2022, p. 279) experienced by the subjects in this study.

	(this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	All research activity will be conducted in the United Kingdom Online (Zoom) Home studio (Pear Tree House, Brookland, Romney Marsh, Kent) Ashford Studios (Cattle Market, Orbital Park, Ashford, Kent) (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 *(this box should expand as you type)*

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

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

Student Number: 2335206

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: (this box should expand as you type)		

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

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

SECTION G: Intended Participants

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

	Who are the intended participants:	YES	NO
1	Students or staff at the University?	☐	☒
2	Adults (over the age of 18 and competent to give consent)?	☒	☐
3	Vulnerable adults?	☐	☒

4	Children and Young People under the age of 18? (Consent from Parent, Carer or Guardian will be required)	☐	☒
5	Prisoners?	☐	☒
6	Young offenders?	☐	☒
7	Those who could be considered to have a particularly dependent relationship with the investigator or a gatekeeper?	☐	☒
8	People engaged in illegal activities?	☐	☒
9	Others. Please indicate the participants below, and specifically any group who may be unable to give consent.	☐	☒
	Details of any other participant groups: (this box should expand as you type)		

	Participant numbers and source Provide an estimate of the expected number of participants. How will you identify participants and how will they be recruited?	
10	How many participants are expected?	**Interview participants: 10** Justifications include: • Limited scope of this assignment including word count and time to analyse the data. • Homogenous study populations in qualitative research reach saturation at 9-17 participants when using interviews for data collection (Hennink and Kaiser, 2022). • Using larger qualitative samples than required can lead to ethical concerns including placing excessive demands on participants and unnecessary data collection (Hennink and Kaiser, 2022). *(this box should expand as you type)*
11	Who will the participants be?	The participants will be professional, semi-professional, and vocational trainees in musical theatre including but not limited to performers with whom I have worked with as a musical director and/or fellow cast member. *(this box should expand as you type)*
12	How will you identify the participants?	I will contact potential participants by identifying performers with whom I currently work or have worked with in the past. I will consider my professional network to complete the roster. I have private contact numbers for some people in my network but for any bother people, I will speak to them in-person. I will follow up using email. I use the Gmail client. *(this box should expand as you type)*

	Information for participants:	**YES**	**NO**	**N/A**
13	Will you describe the main research procedures to participants in advance, so that they are informed about what to expect?	☒	☐	☐

14	Will you tell participants that their participation is voluntary?	☒	☐	☐
15	Will you obtain written consent for participation?	☒	☐	☐
16	Will you explain to participants that refusal to participate in the research will not affect their treatment or education (if relevant)?	☒	☐	☐
17	If the research is observational, will you ask participants for their consent to being observed?	☒	☐	☐
18	Will you tell participants that they may withdraw from the research at any time and for any reason?	☒	☐	☐
19	With questionnaires, will you give participants the option of omitting questions they do not want to answer?	☒	☐	☐
20	Will you tell participants that their data will be treated with full confidentiality and that, if published, it will not be identifiable as theirs?	☒	☐	☐
21	Will you debrief participants at the end of their participation, in a way appropriate to the type of research undertaken?	☒	☐	☐
22	If NO to any of above questions, please give an explanation			
	(this box should expand as you type)			

	Information for participants:	**YES**	**NO**	**N/A**
24	Will participants be paid?	☐	☒	☐
25	Is specialist electrical or other equipment to be used with participants?	☒	☐	☐
26	Are there any financial or other interests to the investigator or University arising from this study?	☐	☒	☐
27	Will the research activity involve deliberately misleading participants in any way, or the partial or full concealment of the specific study aims?	☐	☒	☐
28	If YES to any question, please provide full details			
	I will use iPhone Voice Memos or iPhone video camera to record in-person interviews. I will use the record function on Zoom for online interviews. In all cases, I will require informed consent from the participants when recording and inform them how long the data will be retained. *(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?**	**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		
	Risk to participants: **Lack of understanding** Participants might not fully comprehend the purpose of the interview, or the questions being asked, leading to confusion or inaccurate responses.	*How you will mitigate the risk to participants:* **Informed consent** Clearly explaining the research purpose, potential risks, and participant rights to withdraw at any point.	

	Privacy concerns Participants may disclose personal information when talking about experiences and then may worry about the confidentiality of their responses and possible disclosure	**Confidentiality** Inform participants that their responses will be kept confidential, anonymised and will be deleted upon completion of my MA study.
	Interviewer bias If the interviewer asks leading questions or interprets responses based on their own biases, it can influence the participant's answers.	**Question construction** Carefully devise questions and follow-up questions to mitigate participants' and questioner's biases.
	Social desirability bias Participants may feel inclined to give answers they believe are socially acceptable, potentially distorting their true opinions or experiences.	**Question construction** Carefully devise questions and follow-up questions to mitigate participants' and questioner's biases.
	Power imbalance The dynamic between the interviewer and participant can create a power imbalance, where the participant feels obligated to provide certain answers.	**Environment** Create a warm and inviting environment to put participants at ease. Reassure and remind participants at any point during the interview of the aims of the interview and that the outcomes are independent and based on their experiences.
	Power imbalance The dynamic between the interviewer and participant can create a power imbalance, where the participant feels obligated to provide certain answers.	**Debriefing** Offering participants the opportunity to discuss their experience after the interview and share results of the study.
	Emotional Impact When participants are asked to discuss their experiences, there is the possibility of an emotional response or impact. *(this box should expand as you type)*	**Environment** Focus on establishing a safe and supportive environment by clearly explaining the research process, providing opportunities for participants to pause or skip questions, actively listening with empathy, validating their emotions, and offering breaks when needed. *(this box should expand as you type)*
3	If research activity may include sensitive, embarrassing or upsetting topics (e.g. sexual activity, drug use) or issues likely to disclose information requiring further action (e.g. criminal activity), give details of the procedures to deal with these issues, including any support/advice (e.g. helpline numbers) to be offered to participants. Note that where applicable, consent procedures should make it clear that if something potentially or actually illegal is discovered in the course of a project, it may need to be disclosed to the proper authorities	
	n/a	

	(this box should expand as you type)	
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:	*How you will mitigate the risk to the investigator:*
	Data Loss There is the possibility of losing data, both written and media, which would cause a halt or delay to the completion of the project. Data loss could also compromise compliance to data retention laws.	**Data Storage** Data will be kept in a cloud based storage solution which is password protected. By using the cloud, it is backed up and more secure than saved on a device.
	Physical Response Interpreting participants' physical responses along with their words could pose confusion and mixed messaging.	**Intention** Clearly conceive methods of collecting and interpreting data before interviews start including interpreting words, tone, and body language.
	Power Imbalance The dynamic between the interviewer and participant can create a power imbalance, where the participant feels obligated to provide certain answers.	**Awareness** The interviewer should be aware of their relationship or lack thereof with each participant and consider their words and actions before the interviews begin.
	Bias Unintentionally guiding the conversation with leading questions or interpreting responses based on personal biases, potentially affecting the validity of the data collected.	**Reflexive Journal** Keeping a reflexive journal can help to mitigate biases and maintain objectivity during the interview process as it allows the researcher to explore their positionality as an insider researcher.
	Objectivity The open-ended format can make it challenging for the researcher to remain neutral and avoid influencing the participant's responses.	**Reflexive Journal** Keeping a reflexive journal can help to mitigate biases and maintain objectivity during the interview process as it allows the researcher to explore their positionality as an insider researcher.
	(this box should expand as you type)	*(this box should expand as you type)*
5	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to the University:	*How you will mitigate the risk to the University:*
	Data Protection Data could be lost or compromised causing legal, financial, and reputational damage to the University.	**Data Storage** Data will be kept in a cloud based storage solution which is password protected. By using the cloud, it is backed up and more secure than saved on a device.

Student Number: 2335206

	Data Protection Data could be lost or compromised causing legal, financial, and reputational damage to the University. *(this box should expand as you type)*	**Confidentiality** Any data collected as part of this study will be kept confidential and anonymized as per the university's ethics code and deleted at the end of my MA. *(this box should expand as you type)*
6	**Environmental risks** For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: n/a *(this box should expand as you type)*	*How you will mitigate the risk to environment:* *(this box should expand as you type)*

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

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?
	• I will provide the participants with a document which explains the full scope of the project in order for them to provide informed consent before the interviews commence. • I will conduct member checking whereby I provide a transcript of the interview to the participant to check for validity after the interview has happened. • I will provide my email address to all participants so that they can contact me if they want to know the final results. *(this box should expand as you type)*
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.
	• I will provide the participants with a document which explains the full scope of the project in order for them to provide informed consent before the interviews commence. • The participants will provide consent via a digital consent form which they will sign, scan and email to me before data collection begins.

Student Number: 2335206

	• I shall keep the consent forms in a password protected cloud-based storage solution (Microsoft OneDrive) and will expunge them in accordance with data retention legislation and university policy. *(this box should expand as you type)*
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.
	Participants will not be named in any data collection or presentation of the research. I will use a number based system to identify participants across all documentation, media, and presentation. *(this box should expand as you type)*

SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	YES	NO
1	***"Personal data"*** *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.*	☒	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	I will use signed consent forms to acquire informed consent from my participants. I will contact the participants using phone numbers for WhatsApp messages and emails. *(this box should expand as you type)*		
	Does it involve special category data (as defined by the GDPR)?	YES	NO
3	***"Special category data"*** *means sensitive personal data consisting of information as to the data subjects' –* *(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),*	☐	☒
	If YES, provide a description of the special category data and explain why this data needs to be collected:		
4	*(this box should expand as you type)*		

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	YES	NO
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒
7	Private company computers?	☐	☒

Student Number: 2335206

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:		
	All data will be kept in password protected cloud storage on the Office 365 system which will not be shared. Audio/visual data will be transcribed and would be shown to participants to check accuracy of reporting. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. *(this box should expand as you type)*		

	Data Protection		
	Will the research activity involve any of the following activities:	**YES**	**NO**
13	Electronic transfer of data in any form?	☒	☐
14	Sharing of data with others at the University outside of the immediate research team?	☐	☒
15	Sharing of data with other organisations?	☐	☒
16	Export of data outside the UK or importing of data from outside the UK?	☐	☒
17	Use of personal addresses, postcodes, faxes, emails or telephone numbers?	☒	☐
18	Publication of data that might allow identification of individuals?	☐	☒
19	Use of data management system?	☐	☒
20	Data archiving?	☒	☐
21	If YES to any question, please provide full details, explaining how this will be conducted in accordance with the GDPR and Data Protection Act (2018) (and any international equivalents, where appropriate):		
	All data will be encrypted and kept in password protected cloud storage on the Office 365 system which will not be shared. All data transfers will be encrypted, and password protected. All participants will be given a unique identifier to ensure confidentiality and this list will be kept securely in the password protected folder. The data will be stored until the completion of the MA course and then deleted. In accordance with the DPA2018, participants will have the right to ask to see what data is held relating to them, and this data will be deleted immediately if the participant requests this (GDPR 'Right to be forgotten'), in which case the data will not be used in the project. *(this box should expand as you type)*		
22	List all who will have access to the data generated by the research activity:		
	Principal researcher – Christine Descher Supervisor – Louisa Morgan		

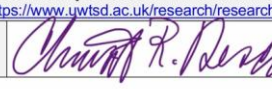
	(this box should expand as you type)		
23	List who will have control of, and act as custodian(s) for, data generated by the research activity:		
	Principal researcher – Christine Descher *(this box should expand as you type)*		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and kept in password protected cloud storage on the Office 365 system which will not be shared. The data will be stored until the completion of the MA course and then deleted. *(this box should expand as you type)*		
25	Please indicate if your data will be stored in the UWTSD Research Data Repository (see https://researchdata.uwtsd.ac.uk/). If so please explain. (*Most relevant to academic staff)*		
	n/a *(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**	☒

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Y Drindod Dewi Sant
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PG2 / E1 FORM

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:** 13/02/25

For STUDENT Submissions:

2	Director of Studies/Supervisor:	Laura James	**Date:**
3	Signature:	Laura James	9.4.25

For STAFF Submissions:

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

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

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

RESEARCH STUDENTS ONLY
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.

Student Number: 2335206