Appendix A

Letter of Approval - The Brighton Academy

The Brighton Academy
12 Richmond Parade
Brighton
BN2 9QD
stuart.dawes@thebrightonacadey.com
2nd July 2024

Dear UWTSD,

RE: Teaching the hypermobile voice student: an exercise-based strategy (Warden,2024).

I confirm that I approve of the research proposed into 'Teaching the hypermobile voice student' to be carried out by Georgina Warden of Georgina Warden Voice Coach, in private lessons with its students at The Brighton Academy between September 2024 and December 2024.

Kind Regards,

Stuart Dawes

Co-Principle

Appendix B
Letter of Approval - Georgina Warden Music

George Warden Vocal Coach
18 Kensington Road
Chichester
PO197XN
georgekwarden@gmail.com
01st July 2024

Dear UWTSD,

RE: Teaching the hypermobile voice student: an exercise-based strategy (Warden,2024).

I confirm that I approve of the research proposed into 'Teaching the hypermobile voice student' to be carried out by Georgina Warden of Georgina Warden Voice Coach, in one to one lessons with students at The Brighton Academy between September 2024 and December 2024.

Kind Regards,

Georgina Warden

George Warden Vocal Coach

Appendix C

Initial Consultation Template Regarding Hypermobile Singers

Initial consultation

Questions that must be addressed to assess if caution over hypermobility should consider when working with the students are;

> Did you have any ‘double jointedness’ as a child?
> Have you experienced any ankle trauma? This includes breaks, sprains, dislocations or subluxations.
> Have you experienced any knee trauma, such as a dislocation or any pain from prolonged standing?
> Have you experienced any shoulder trauma, such as subluxation or dislocation?
> Do you experience any performance anxiety, and if so, what are your symptoms? (this may open for questions on anxiety disorders which should only be explored if the student offers the information)
> Are you particularly clumsy?
> Do any of your immediate family suffer from hypermobility?

These questions were derived and adapted from the works of Grahame 2000 ; Tinkle, 2020; Brockett and Chapman 2016; Ferrell, 2004; Bates et al. 2021; Wolf et al ,2011.

Appendix D.

Postural Assessment Template

Postural assessment

Have students remove any excess layers of clothing (such as jackets and jumpers), and their shoes. Ask students to stand relaxed and then observe them from the anterior and lateral views

From the Anterior view, the body should look symmetrical. Take time to observe;

- The shoulders;
  - Are they equal in height?
  - Does one sit higher than the other,
- Rotation of the head;
  - Is it sitting centrally on the top of the spine?
  - Is it unbalanced in any direction?
- The chin;
  - Is it sitting central on the vertical plane of the body
  - Or is the head rotated at all?
- The neck
  - Are the sternocleidomastoid muscles showing equal prominence?
- The trunk.
  - Is it central
  - Or is there a tendency to lean?
- The hips
  - Are they balanced?
  - Or do they appear to be tilted in any direction?

From the Lateral view, take time to observe;

- The knees
  - are they hyperextended?
- The spine
  - is there any exaggeration of the curves of the spine?
- The head
  - is the head sitting centrally on top of the spine
  - or is it being pushed forward?

Appendix E.

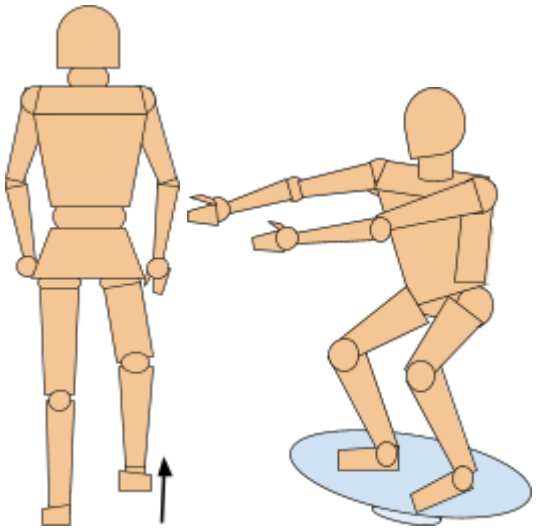
Interventions strategies (Warden, 2021)

Before we look at exercises that will help the mobile singer, there are ways to make your studio more suitable for the hypermobile singer. You may find that you already have a lot of these! Hypermobile people have been found to have a decreased sense of proprioception, so having multiple mirrors, both fixed and portable, in your studio will help to give a student visual feedback where they lack kinesthetic feedback. Equipment such as balance boards, yoga balls, resistance bands and a bar can be helpful for proprioception exercises, which are balancing exercises to improve the sense of self in space. These exercises should be gentle and not cause pain.

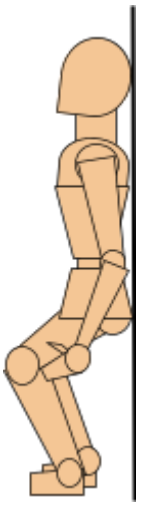
Knees

If your student presents with hypermobility for the knee and has a tendency to lock their knees when they sing, firstly bring awareness to this behaviour using mirrors and use these exercises where appropriate

For increased Proprioception in the knee



Postural exercise for use in singing practice



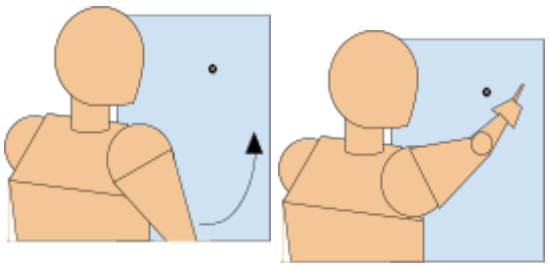
Exercise 1 (pictured left) Balance on one foot simply. When this balance is established, continue this movement with your eyes shut.	Exercise 1 If a student has particularly hypermobile knees. This is a position that they can safely phonate in. Get them to stand in a semi,

Exercise 2 (pictured right) Whilst standing on a balance board, gently squat and maintain your balance. The difficulty of this exercise can be increased by shutting the eyes, but it is suggested that this is done under supervision.	seated position against a wall. This encourages proprioception, strengthening and muscle memory whilst using the wall as a stabiliser for the spine.

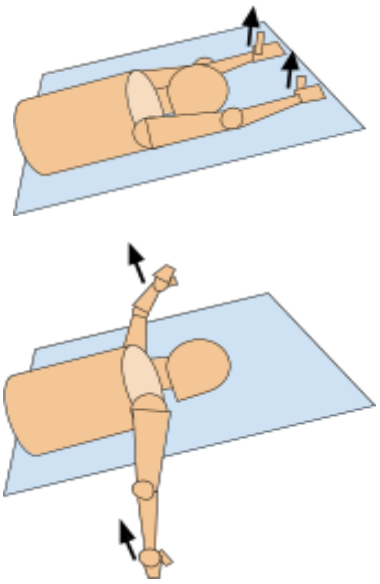
Shoulders

If your student presents with shoulder hypermobility, this could significantly affect their posture presenting as rounded shoulders.
Firstly, bring awareness to this behaviour using mirrors and use these exercises where appropriate

For increased proprioception



For strength,



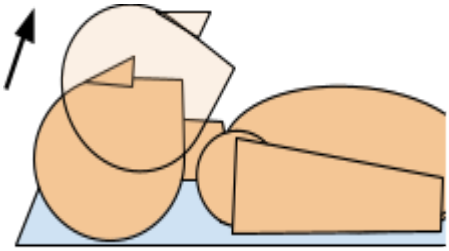
Exercise 1 Place a target on a wall and stand an arm's width away from it. One at a time, raise your arms and touch the target. Once you have done a few repetitions, do the same with your eyes closed.	This strengthening exercise is intended to rebalance the scapular from a kyphosis position back to neutral. Exercise 1 (pictured top) Overhead arm raise. Lie face down on the floor and raise the arms above the head

	with the thumbs lifted to the ceiling. Contract the scapular and raise the arms off the floor. Hold this pose for 3 to 5 seconds and then release. Exercise 2 (pictured bottom) Repeat exercise 1, but with the arms out to the side

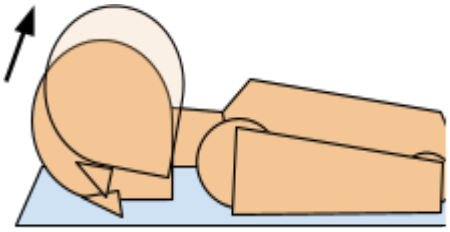
Neck

If your student presents with hypermobility of the Cervical spine that may present in the neck in postures such as kyphosis. These exercises will help to rebalance the muscles of the neck first, bring awareness to this behaviour using mirrors and use these exercises where appropriate.

Neck Flexor Strength



Neck Retractor Strength



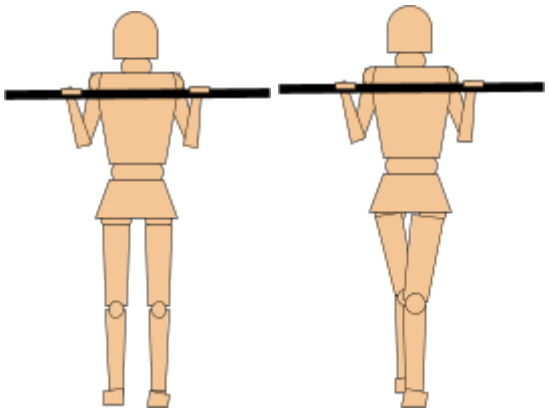
Purpose This exercise helps to rebalance the strength in the neck for those singers who tend to collapse into their necks or throw their heads back when they sing. Exercise Lay on your back with a pillow under your head and your arms relaxed at your side. Lift your head off the pillow and bring the	Purpose This exercise helps rebalance the strength of the neck muscles for those with kyphosis. Exercise Lie face down with your arms at your side. You can place a towel under the forehead for comfort. Tuck in the chin and lift the head off the floor whilst the shoulders and chest remain on the floor. Hold for 3 to 5 seconds and then release

chin to the chest. Hold for 3 to 5 seconds and release.	

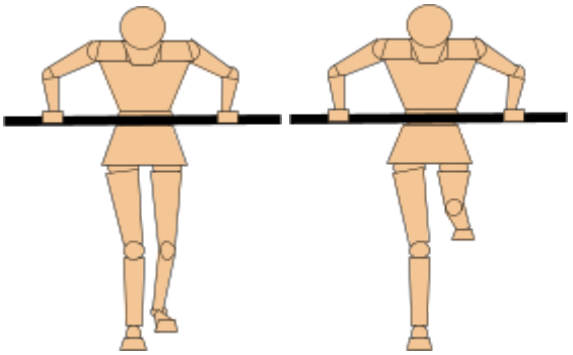
Trunk

The trunk can be affected by hypermobility through an imbalance in the hips, knees and spine. Begin by bringing awareness to the observed behaviour via the use of mirrors and then undergo these proprioception exercises.

Exercise 1



Exercise 2



Take a bar and hold it out in front of your chest. From here walk forward, placing your feet from toe to heel, as if you were walking on a balancing beam. The aim is to keep the bar horizontal at all times. Once this movement improves, undergo this exercise with your eyes closed.	Take the bar and hold it against your stomach and rotate forward slightly at the hips, as if to lean over the bar. Keep the bar connected to the stomach and lift a foot behind you without rotating the trunk. Do this on both sides.

Appendix F

Questionnaire Landing Page

Joint Hypermobility and the Voice

I am inviting seven Brighton Academy students to participate in my final research project for my Masters Degree in Vocal Pedagogy. The purpose of this questionnaire is to determine if you possess the hypermobile tendencies that I am researching. If you are selected to participate you will receive an additional 5 hours (30mins a weeks) of vocal tuition from George at TBA (outside of timetable) focusing on your hypermobile tendencies. Please contact george.warden@thebrightonacademy.com with any queries concerning this research project.

Participants will benefit from learning vocal and physical exercises designed to benefit the hypermobile singer. Due to the anatomical and genetic nature of hypermobility and the voice, I will need to collect information and approach exercises via the participants assigned sex at birth. However participants will always be referred to by their preferred gender.

Appendix G.

Questionnaire consent forms

Participant 1

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

*I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Email*

Participant 2

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

*I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 3

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

*I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 4

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

*I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 5

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

*I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 6

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

*I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 7

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

*I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 8

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

*I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and do not wish to participate

Participant 9

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

*I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 10

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

*I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 11

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 12

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

*

I understand and wish to participate

I understand and I do not wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 13

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 14

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 15

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 16

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and DO NOT wish to participate

Participant 17

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 18

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 19

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 20

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 21

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 22

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 23

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 24

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 25

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 26

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 27

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 28

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 29

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 30

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 31

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 32

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 33

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 34

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 35

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 36

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Participant 37

Consent to Participate

Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable and will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expected to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

* I understand and wish to participate

Consent to Process and Store collected data

Participants' identities will remain anonymous in all published material and any personal data collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain the right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may be included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

I understand and consent to have my data stored and processed

Appendix H

Participant Consent Forms

Participant no 30

Teaching the Hypermobile voice student - what do singing teachers need to know? A pilot study of exercises to aid in the vocal health and strength of hypermobile singers.

Participant Consent Form

Consent to participate 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 of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves undertaking 8 weekly 30 minute vocal sessions and up to 2 hours a week of exercise practice .
- I understand that I will not benefit directly from participating in this research.
- I understand that I will not be asked to undertake any exercise outside of my physical capabilities and can refuse any exercise without any consequences of any kind.
- 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.
    - This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in (but not limited to) the researcher's dissertation, research papers, presentations and podcasts.

- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.
- I understand that signed consent forms and original audio recordings will be retained on a two step authentication system which is password and biometrics protected to which only the researcher has access to until the researcher has their dissertation results confirmed by the exam board.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until the 1st of January 2027 .
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Georgina Warden
Ba(hons), PGdip, Estill 1&2, Vocal health first aider

Signature of research participant
[redacted]

Date
18/10/2024

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



Date
13/10/2024

Participant no 5

Teaching the Hypermobile voice student - what do singing teachers need to know? A pilot study of exercises to aid in the vocal health and strength of hypermobile singers.

Participant Consent Form

Consent to participate 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 of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves undertaking 8 weekly 30 minute vocal sessions and up to 2 hours a week of exercise practice .
- I understand that I will not benefit directly from participating in this research.
- I understand that I will not be asked to undertake any exercise outside of my physical capabilities and can refuse any exercise without any consequences of any kind.
- 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.
    - This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in (but not limited to) the researcher's dissertation, research papers, presentations and podcasts.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will

discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms and original audio recordings will be retained on a two step authentication system which is password and biometrics protected to which only the researcher has access to until the researcher has their dissertation results confirmed by the exam board.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until the 1st of January 2027 .
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Georgina Warden
Ba(hons), PGdip, Estill 1&2, Vocal health first aider

Signature of research participant
[redacted]

Date
19/10/2024

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



Date
13/10/2024

Participant no 1

Teaching the Hypermobile voice student - what do singing teachers need to know? A pilot study of exercises to aid in the vocal health and strength of hypermobile singers.

Participant Consent Form

Consent to participate 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 of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves undertaking 8 weekly 30 minute vocal sessions and up to 2 hours a week of exercise practice .
- I understand that I will not benefit directly from participating in this research.
- I understand that I will not be asked to undertake any exercise outside of my physical capabilities and can refuse any exercise without any consequences of any kind.
- 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.
    - This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in (but not limited to) the researcher's dissertation, research papers, presentations and podcasts.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will

discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms and original audio recordings will be retained on a two step authentication system which is password and biometrics protected to which only the researcher has access to until the researcher has their dissertation results confirmed by the exam board.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until the 1st of January 2027 .
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Georgina Warden
Ba(hons), PGdip, Estill 1&2, Vocal health first aider

Signature of research participant
[redacted]

Date
14/10/2024

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



Date
13/10/2024

Participant no 17

Teaching the Hypermobile voice student - what do singing teachers need to know? A pilot study of exercises to aid in the vocal health and strength of hypermobile singers.

Participant Consent Form

Consent to participate 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 of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves undertaking 8 weekly 30 minute vocal sessions and up to 2 hours a week of exercise practice .
- I understand that I will not benefit directly from participating in this research.
- I understand that I will not be asked to undertake any exercise outside of my physical capabilities and can refuse any exercise without any consequences of any kind.
- 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.
    - This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in (but not limited to) the researcher's dissertation, research papers, presentations and podcasts.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms and original audio recordings will be retained on a two step authentication system which is password and biometrics protected to which only the researcher has access to until the researcher has their dissertation results confirmed by the exam board.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until the 1st of January 2027 .
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Georgina Warden
Ba(hons), PGdip, Estill 1&2, Vocal health first aider

Signature of research participant
[redacted]

Date
19/10/2024

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



Date
13/10/2024

Participant no 11

Teaching the Hypermobile voice student - what do singing teachers need to know? A pilot study of exercises to aid in the vocal health and strength of hypermobile singers.

Participant Consent Form

Consent to participate 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 of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves undertaking 8 weekly 30 minute vocal sessions and up to 2 hours a week of exercise practice .
- I understand that I will not benefit directly from participating in this research.
- I understand that I will not be asked to undertake any exercise outside of my physical capabilities and can refuse any exercise without any consequences of any kind.
- 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.
    - This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in (but not limited to) the researcher's dissertation, research papers, presentations and podcasts.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms and original audio recordings will be retained on a two step authentication system which is password and biometrics protected to which only the researcher has access to until the researcher has their dissertation results confirmed by the exam board.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until the 1st of January 2027 .
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Georgina Warden
Ba(hons), PGdip, Estill 1&2, Vocal health first aider

Signature of research participant
[redacted]

Date
20/10/2024

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



Date
13/10/2024

Participant no 18

Teaching the Hypermobile voice student - what do singing teachers need to know? A pilot study of exercises to aid in the vocal health and strength of hypermobile singers.

Participant Consent Form

Consent to participate 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 of any kind.
- I have had the purpose and nature of the study explained to me in writing and I have had the opportunity to ask questions about the study.
- I understand that participation involves undertaking 8 weekly 30 minute vocal sessions and up to 2 hours a week of exercise practice .
- I understand that I will not benefit directly from participating in this research.
- I understand that I will not be asked to undertake any exercise outside of my physical capabilities and can refuse any exercise without any consequences of any kind.
- 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.
    - This will be done by changing my name and disguising any details of my interview which may reveal my identity or the identity of people I speak about.
- I understand that disguised extracts from my interview may be quoted in (but not limited to) the researcher's dissertation, research papers, presentations and podcasts.
- I understand that if I inform the researcher that myself or someone else is at risk of harm they may have to report this to the relevant authorities - they will discuss this with me first but may be required to report with or without my permission.

- I understand that signed consent forms and original audio recordings will be retained on a two step authentication system which is password and biometrics protected to which only the researcher has access to until the researcher has their dissertation results confirmed by the exam board.
- I understand that a transcript of my interview in which all identifying information has been removed will be retained until the 1st of January 2027 .
- I understand that under freedom of information legalisation I am entitled to access the information I have provided at any time while it is in storage as specified above.
- I understand that I am free to contact any of the people involved in the research to seek further clarification and information.

Georgina Warden
Ba(hons), PGdip, Estill 1&2, Vocal health first aider

Signature of research participant
[redacted]

Date
14/10/2024

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



Date
13/10/2024

Appendix I

The Beighton Scoring System



The Ehlers Danlos Society (2025) *The Beighton Scoring System; Measuring joint hypermobility* [Info Graph]. https://www.ehlers-danlos.com/assessing-joint-hypermobility

Appendix J

Body Mapping Worksheet

Body Mapping

What is Body Mapping?

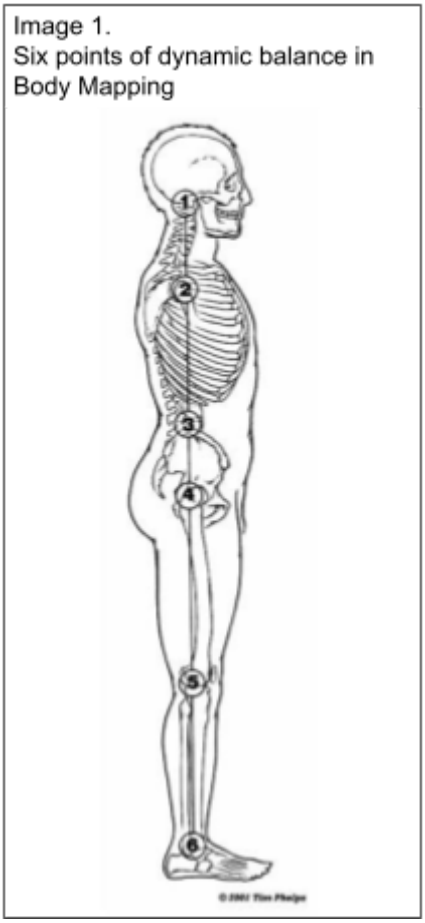
Body mapping is a way to increase awareness in the bodies of performers. Awareness is brought to the alignment of the body to find any places of imbalance. Body mapping provides a way to retrain the brain using anatomical knowledge, strategies and techniques to release any possible muscle tension or misalignments.

Each person's body map is unique to themselves. It is a representation of their learned patterns and movements within the brain. These maps determine the way in which we move and hold our bodies and we can only move in the manner that these maps dictate.

Practice

Please do your body mapping practice as regularly as you remember to do it! Changing your map takes time and needs regular attention. However practice sessions should be short as the average adult brain works best in 15 minute sessions of focused work.

Image 1.
Six points of dynamic balance in Body Mapping



Kinesthetic feedback

Kinesthesia is your ability to sense the position of your body and movement of your body parts. As a person with hypermobility has an altered sense of where they are in space due to their extended range of motion in the joints, please do your body mapping exercise in front of a mirror whenever possible as this will aid in your kinesthetic feedback.

Body Mappings 6 places of Balance

1.) A-O Joint (the Atlas-Occipital Joint)
2.) Arm/Shoulders
3.) Lumbar Region
4.) Hips
5.) Knees
6.) Feet/Ankles

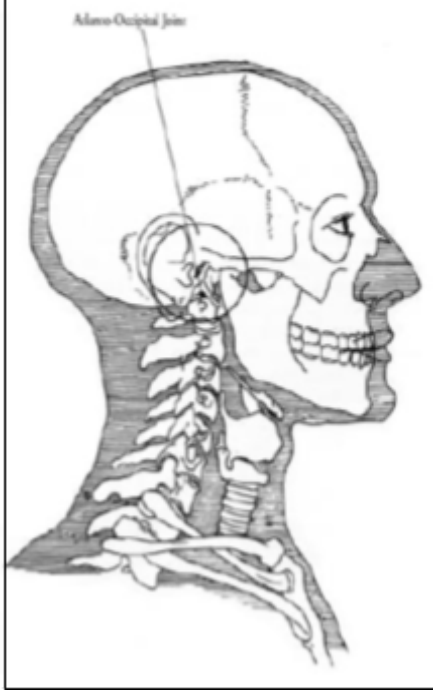
1.The A-O Joint

The head sits on the first vertebrae of the spine. The head should balance perfectly on this vertebra freeing the muscles of the neck. Half your head should be in front of the joint and half of it behind.

Exercise

- Place your thumbs under your cheekbones and with your palms facing the ceiling, reach behind the skull and place your fingers under the back of the skull. Now lift your hands to the ceiling drawing the head upwards.
    - Alternatively, place the thumbs under the back of the skull and the fingers above the ears and lift the skull.
- In this lifted position, place your thumbs in your ears and connect your little fingers under your nose and then flip them to connect behind the head. Do this in front of a mirror and do the movement without moving your head.

Image 2.
The Atlanto-Occipital Joint location



2. Arm

The arm structure (from the collarbone to the fingers) should sit freely over the ribcage. The bone structure is connected to the body largely via muscles as the arm bone structure is only connected to the rest of the skeleton via the collarbone.

Exercise

- Stand against a wall and raise your arms into a goal post position. From here raise your arms whilst maintaining full contact between the wall and your arms. Repeat this exercise as long as it is comfortable.
- You can increase the difficulty of this movement by taking your hands away from the walls towards the ground but not allowing the shoulders to roll away from the wall.

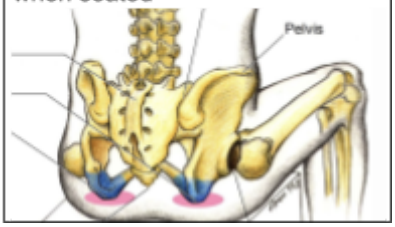
3. Lumbar Region

The lumbar region is not a joint but a region of the spine which consists of 5 of the largest vertebrae and it is here that is the body's centre of gravity. Any slight change to this part of the spine can drastically alter the alignment of the body. The lumbar should align directly below the AO joint.

Exercise

- Sit on a hard chair and feel where your sit bones (blue on Image 3) are in contact with the chair. Try slouching and feel the difference, then try creating a banana shape with your back and feel where the sit bones are again. You should aim for the sit bones pointing directly downwards, a central feeling between the slouch and the banana back.
- Now try this standing.

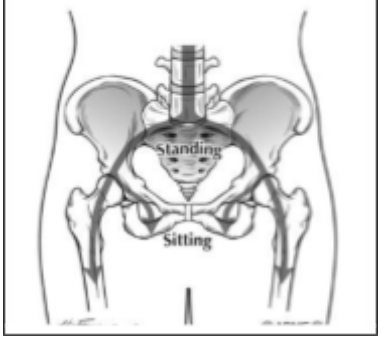
Image 3.
Correct position of the sit bones when seated



4. Hips

The body delivers its weight from the torso down through the pelvis and into the hips. Misalignment at the hips will cause unnecessary pressure to either side.

Image 4.
Pelvic Weight Distribution (female)



Exercise

- Perform a tree pose on each leg to find the centre of balance for each hip.
- Practice brushing your teeth on one leg alternating between left and right.

5. Knees

Knees are a place in the body where hypermobile people often experience discomfort. This is due to the knee joint locking in place or in dance terms; in sway back.

Exercise

- Go back to the lumbar exercise and check your knees.

6. Feet

The ankle meets foot over the arch to deliver weight evenly to the ball and heel of the foot. The foot should have weight balanced central through the foot and not to the inside or outside of the arch.

Exercise

- Role your weight from your heel through to your toes and then place your weight onto your feet.
- Place your fingers between your toes.

Images

Image 1

Phelps, T. (2008) *Places of Balence* [png] University of Rochester https://iml.esm.rochester.edu/polyphonic-archive/article/body-mapping-what-every-musician-needs-to-know-about-the-body/index.html

Image 2

Kascow, R. (2015) Atlanto-Occipital Joint [png] Musicians Health collective http://www.musicianshealthcollective.com/blog/2015/2/20/guest-post-flutists-release-restrictive-patterns-with-body-mapping

Image 3

Cserveny, A. (2015) Sit Bones [png] Alexander Technique .London https://www.alexander-technique.london/2015/01/08/stand-on-your-bottom-what-the-truth-about-sitting/

Image 4

Roskopf, R. (2021) Pelvic Weight Distribution [png] Massage an movement http://richroskopflmt.com/blog/2021/2/2/weight-bearing-down-the-spine-pelvis-and-hips

Prokop, J,. (03 December 2024) Part 03 Body Mapping Integrating the Whole with Jan Prokop Three Week Course!, Voice Study Centre

Appendix K - Jaw tension worksheet

Jaw Tension

The normal range of the jaw is from 4 to 5 cm. When the jaw opens to around 1cm it only rotates the jaw in its socket. When we open the jaw to its normal extension between 4-5 cm the jaw begins to slide along the bone above it.

When we over extend our jaw it slides past the notch on the skull and there is a risk of subluxation.
People with hypermobility should avoid extending the jaw beyond 5cms and there is no occasion during singing that warrants this.

Image 1.
Left Temporal Mandibular joint at 40mm of opening.



Image 2.
Left Temporomandibular joint at 60mm of opening.



Jaw tension is a regular occurrence in those with hypermobility. The Jaw joint and its muscles and functions are intimately associated with functions of the head and neck.The exercises for you in this week's lesson are to target any parts of the head and neck that may be adding to or causing your jaw tension. Some of these exercises may feel invasive, only do the exercises you feel comfortable with.

If we breathe incorrectly the neck can be used as a compensatory muscle to aid the breath. The first exercises we are going to look at aim to stop the neck getting involved in breathing.

Exercise 1 - Breath for neck relaxation

1. Lie on your back
2. Feet against the wall, pick the glutes up and press the heels down.
3. Breath in this position.
4. Feel the back expand backwards into the the floor
5. Put your focus on your neck first, is there any tension can you move it gently whilst breathing.
6. Now put the focus on your jaw. How does it feel?

Exercise 2 - Thoracic Breathing

1. Lay on the floor in Semi-supine with the head supported by a thin pillow or block.
2. Place one hand on the sternum and aim to move the in-breath through this area.
3. With that continued in-breath, place the other hand on the ribcage and feel the expansion of the rib cage.
4. Continue still with the in-breath and move the first hand from the sternum to the stomach and allow the stomach to relax and expand with the breath.
5. Do the same in the reverse order for the out breath.
6. Repeat this pattern moving the hands simultaneously with the breath, making the movements slow and smooth as possible.

Follow this link and practice this breath.
https://www.youtube.com/watch?v=GK8rKm9ApE0

Jaw

Now we are going to move on to the tongue as it can cause tension in the jaw.

Exercise 1

1. Relax your jaw but keep your lips closed.
2. With your lips sealed and teeth apart, lift your tongue and press it against the roof of your mouth.
3. Pulse it 5 times against the roof of the mouth.
4. Repeat these steps multiple times as regularly as possible.

Exercise 2

1. Place your thumb centralling under your tongue.
2. Place your first finger over the tongue.
3. Pinch the tongue and pull. How does the jaw feel?

Exercise 3.

1. Place both thumbs under the tongue.
2. Put the first fingers over the tongue and use them to roll the tongue forward and pin the tongue.
3. How does the jaw feel?

Exercise 4

1. This time approach the tongue from above
2. Hold each side of the tongue with the thumb and first finger.
3. Not far enough back to gag. And squeeze
4. Hold it tightly and gently pull it,
5. How does the jaw feel?

Images

Image 1

Karegeannes , M. (2015) *Left TM at 40m of opening* [png] TMJ Treatment https://www.treatingtmj.com/causes/tmj-hypermobility-how-to-assess/

Image 2

Karegeannes , M. (2015) *Left TM at 60m of opening* [png] TMJ Treatment https://www.treatingtmj.com/causes/tmj-hypermobility-how-to-assess/

Di Bon, J (2020). *Breathing Is Important With Hypermobility and EDS | Jeannie Di Bon* [Video]. Youtube. https://www.youtube.com/watch?v=GK8rKm9ApE0 : Accessed October 2024

Fritz, W,. (October 2022) Dealing with Jaw Tension Options for singers. Voice Study Centre

Appendix L - Vocal exercises for the Hypermobile singer.

Vocal Exercises for the hypermobile singer

TA - strengthening exercises

The Thyroarytenoid

The TAs are a complex muscular pair of intrinsic muscles (in green below). Hypermobility is caused by a disruption to the collagen fibres within connective tissue, this causes some connective tissue within the body to be able to extend beyond the normal range of motion.

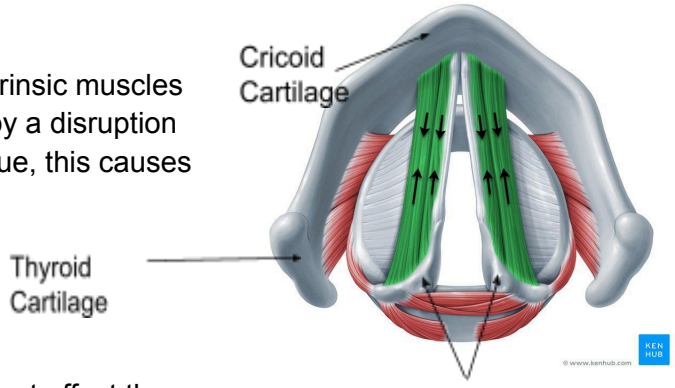


Image 1.
Thyroarytenoid muscle

The TA muscle is the muscle I believe to most affect the hypermobile singer. This muscle is engaged when we sing in our thick fold or modal voice in which hypermobile singers can struggle to maintain (Jeffery, 2021). To make a hypermobile muscle more stable we must strengthen it. The exercises below are isotonic exercises, these cause the muscle to contract and hold and in time strengthen and stabilise the TA. (Cottrell, 2015).

Extended Tone Exercise.

Use the ‘o’ of the world knoll (ə), to voice this exercise. Engage and contract the TA to create a dark bold sound in the lower range of the voice. Hold the [ə] for as long as is comfortable and then repeat several times on

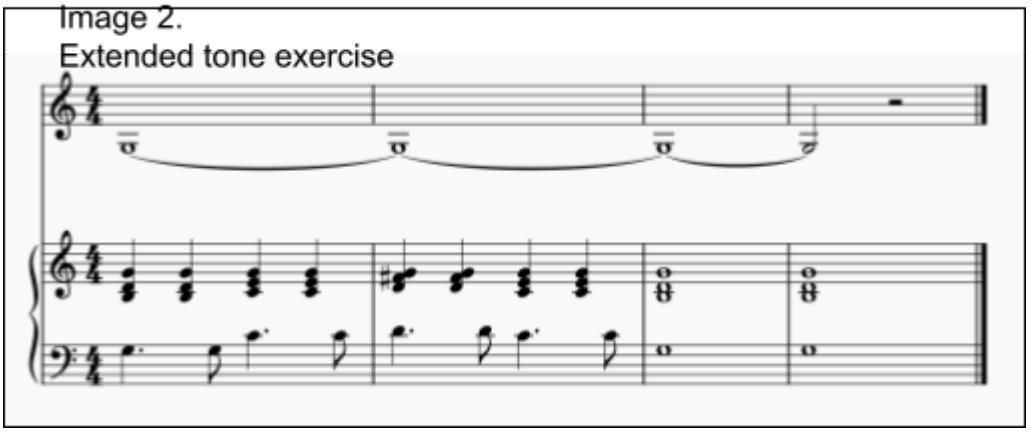


Image 2.
Extended tone exercise

the same tone before going up a semitone.

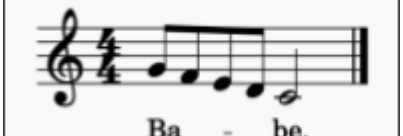
Plosive Consonant Exercise

Image 3.
Plosive exercise



Plosives /b/, /d/ or /g/ cause the TA to engage. Sing a plosive on each note descending from the 5th degree of the scale (Sol) to the 1st (Do). Do this as low as is comfortable in your range. Then repeat the exercise, increasing a semitone at a time until you are unable to maintain the tone and volume the same as in the bottom of the range.

Image 4.
Plosive and vowel variation



Now repeat this exercise sandwiching any vowel between two plosives. For example [ei] and /b/ to create, Babe. Once you feel confident in these two exercises you can progress to Image Four.

Image 5.
Advanced plosive and vowel variation



CT - strengthening exercise

Image 6.
Cricothyroid muscle

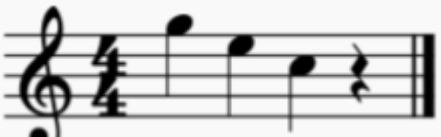


The cricothyroid muscle (CT) (highlighted in green in image 5) is responsible for the lengthening of the TA muscle. When it contracts it causes the thyroid cartilage to tilt forward causing the TA muscles to stretch and thinning the vocal folds. This occurs during high pitched vocalisation and should be exercised for strength in the upper range but also, as the antagonistic pair, used to relax the muscle to the TA.

CT contraction exercise

Using the thin folds or M2, perform a simple descending triad on a [u:] sound. Ensure you don't change the effort levels as you descend

Image 7.
Cricothyroid contraction exercise



Images

Image 1
Dai, S. (2022) *Thyroarytenoid muscle (Musculus thyroarytenoideus)* [png] Ken Hub https://www.kenhub.com/en/library/anatomy/thyroarytenoid-muscle

Image 2
Warden, G. (2024) *Extended tone exercise* [png]

Image 2
Warden, G. (2024) *Plosive exercise* [png]

Image 3
Warden, G. (2024) *Plosive and vowel variation exercise* [png]

Image 4
Warden, G. (2024) Advanced *Plosive and vowel variation exercise* [png]

Image 4
Crumbie, L. (2022) Cricothyroid muscle (musculus cricothyroideus) [png] https://www.kenhub.com/en/library/anatomy/cricothyroid-muscle

Image 5
Warden, G. (2024) Cricothyroid contraction exercise [png]

Cottrell, D. (2015). Building Vocal Strength With Sustained Tone Warm-Ups. *The Choral Journal*, *56*(3), 73–79. http://www.jstor.org/stable/24580635

Jeffery T, Postavaru GI, Matei R, Meizel K. (2021) 'I Have Had to Stop Singing Because I Can't Take the Pain': Experiences of Voice, Ability, and Loss in Singers With Hypermobility Spectrum Disorders. J Voice(21)00407-0. doi: 10.1016/j.jvoice.2021.11.017.

Appendix M

Initial interview Transcriptions

Participant no.1 week 1 transcript

Participant no : 1
Session no : 1
Session location : The Brighton Academy, Brighton Campus
Time and date: 17th October 2024, 7.00pm

Researcher

Here we go. So thank you so much for filling out my survey. It's really, it's an area very close to my heart because I'm hypermobile. If you probably haven't guessed. So, and it's something that I've never even considered could be part of why XYZ feels a bit harder. So it's kind of a part of just discovering that together and seeing, basically, I'll be putting some strategies together with you to see if we can make life easier for you. That's, that's the idea. So a bit of a partnership anyway. We won't be doing a tonne of singing, it'll be a lot of exercise-based stuff, basically, and then it's just making sure that whatever you're in, clothing-wise, that you're comfortable. That's the big thing. Comfy stuff and nice supportive shoes would be great. Don't worry about heels. Don't have to do that. Definitely not. None of that, none of that. So, I mean, firstly today, A, it's getting to know you and saying hello, which is lovely, and then just chatting mainly about your your questionnaire answers, and then hopefully we'll have a bit of time at the end for me to give you an exercise that would be fun to work on through the week.So it's all to benefit you. So if anything don't feel right or feel nice, always tell me. Yeah, so it's, it's totally up to you.

So you have a right to leave the research at any time you want without judgement or anything like that. Same thing with any of the exercises. If they don't feel comfortable, don't feel right, please do tell me so we don't have to do anything that you don't want to do.

Okay, so should we get down to it? So, Annabelle, I've got that you've never had a formal diagnosis of joint hypermobility.

Participant no.1

A Yeah, never a formal one, but I've had like hip, knee, shin, ankle, all of that, and every time I've just been like, I don't know, but I'm like, cool.

Researcher

Yeah, so you've had doctors point it out to you, but never had the formal thing.

Participant no.1

It's one of these typical, really hard to get a formal diagnosis on the NHS because what can they do for you?

Researcher

Yeah, exactly. So yeah, so you've had like doctors point it out. Now, so then what we do, so what happens, how will the NHS formally diagnose it is through something called the Beighton score, which you did on the survey.

So that's the testing all the joint things, which is all good and well, but it can also loads of bits that a lot of people are very hypermobile and so we'll do the boring Beighton score stuff and then we'll talk about the more interesting bits. So we spoke about bending your little finger on your right hand slightly degrees, you said was something you could do as a child, but can't do now. So just do that for me so I can have a look. I mean, you're pretty much there already, aren't you anyway?

Participant no.1

I used to like, wrap it like all the way around there and you'd just freak my parents out.

Researcher

Excellent. Amazing.
And so, and then, but your left hand does right still, you reckon? Yeah, pretty much. So it's something you remember very much being bending.

Participant no.1

Yeah, I get that really now and I'm just like, I can't really do it anymore, but you just let go.

Researcher

Yeah, so yeah, loads of hypermobility in there. And then we reckon you've got hypermobile thumbs, so able to touch. Yes, very much so. And then we did your elbows. So we've got, yeah, so you sit at about, it's about 10 degrees ish, isn't it? So they're not like crazy bendy, but they're definitely there.

Participant no.1

I've noticed before then, like, if I actually do them too much and jazz it, they're like, wee!

Researcher

Yeah, so you really feel it. So how aware of your elbows are you, do you think?

Participant no.1

A Um, well, I've always, always been aware that like my elbows and my knees kind of look different and I've always like really struggled with trying to get them in a position that worries about it hurting, but dance class is definitely difficult to remember everything, just to keep everything like a regular.

Researcher

Yeah, I can imagine, I can imagine. Well, I know, I know the feeling. Um, okay. And then, so knees, let's just have a quick look at your knees, so do you find, I know, don't worry, don't worry, so do you find that your knees go past?

Participant no.1

So you get that kind of, I don't mind it. I dislocate my knees really easily, I actually did it to two weeks ago.

Researcher

Okay, so I won't ask you to do that again. Um, and then it seems a silly question to ask dancers, I know, but can you place your hands flat on the floor without bending your legs?

Participant no.1

Yeah

Researcher

All right, so, so in terms of your what we call Beighton score, you've got 8 out of 9, but really it's more than that because you could do it as a kid. So you're really high scoring on that. So it's something, you know, very much a doctor should listen to if you ever want to pursue that route.

Participant no.1

Yeah

Researcher

You know, they're not going to change much, but it is useful just to have it on your records if you wanted them. It's just one of those things. So tell me about your ankle trauma you've had. So when asked if you've had any ankle trauma, such as breaks, sprains, dislocations or subluxations, if it's a long story, tell me or go for it.

Participant no.1

So just, I don't know what's up with my ankles, but spraining them, rolling them all the time. And then it ended up getting so bad to a point where I was in heels, like we were doing, um, we were learning like a dance from West Side Story, and I had my heels. This was like two years ago, I think, in my first year of college. First time dancing in heels. Land my heel down really hard, I snapped all the way up there. That's the worst it's ever been.

Researcher

Yeah, that's pretty bad. And so what's that? Not your ACL?

Participant no.1

No, it's like the tendon kind of running on the side

Researcher

eah, okay. Okay. So recovery time on that?

Participant no.1

Um, I don't remember. Still kind of rehabbing it. Still a while. Because you know, it's like, I do find at the end of the week it does still hurt a bit.

Researcher

Yeah.

Participant no.1

And it clicks. My ankles are very clicky, I don't click much.

Researcher

Yeah, okay. And when did you do it?

Participant no.1

Two years ago, I think. I think actually two years ago.

Researcher

So when you first started?

Participant no.1

Yeah, it was two years ago when I rolled it, and then in like two weeks time it would have been when it snapped.

Researcher

So it snapped after, so you injured it? And then did you keep dancing on it?

Participant no.1

I took like a week off, and then we went into showcase rehearsals and I snapped it. So there's nothing, yeah

Researcher

Okay. Um, that sucks. So, which ankle?

Participant no.1

My right ankle.

Researcher

So that was your right, and do you find the same with your left? Do you roll your left as well? Or is it just a tendency on the right side?

Participant no.1

I don't know why it's my right side, it's like the weirder side. Because I also have really bad knee issues from a knee injury when I'm up on the heel, which is also what dislocates the most.

Researcher

Yeah, okay.

Participant no.1

And my right leg is way back as well than my left.

Researcher

So you're particularly bendy on your right side, which actually, interestingly, doesn't correlate with your little fingers as well. So it's very much hips down, innit? Um, okay, so, right side but less so on the left side.

Participant no.1

Um, okay. Okay, now, so, next question. Have you ever experienced any knee trauma? Probably seemed like the most simple answer you've ever done in your life. So tell me about it, so this is your right side again?

Researcher

Yeah, so, I was at, do you want to know the story of the injury?

Participant no.1

Yeah Um, so like, for some reason I'm just like, I've never put two and two together until like this year when a doctor for like the third time said that I was hypermobile. And I was like, oh, so I've like dislocated my right knee quite periodically throughout my life.
And I've always been like, oh, I need to get it out again, oh, I'm not really realising that was a dislocation. Because any time I'd straighten it properly and put weight on it, it would just go again. Like when I was healing.
I just remember I did it two weeks ago. Tap. Um, but I part, I fainted on a, like a walk, I actually don't know when this was, I think it was like beginning of 2021.
Probably. Like, February. And I passed out on a hike, and I think I really, really, really badly dislocated it.
Something happened, but I ended up having a really bad trauma to the knee. And, like I still deal with it, like pain. right knee quite a bit.

Researcher

Three, three years ago, nearly four to be fair.

Participant no.1

Yeah.

Researcher

So quite a while. Um, and so the regular dislocation of the knee, has that happened since your injury or did it happen even before then as well?

Participant no.1

Before and since.

Researcher

So, um, right. So, pain from prolonged standing, any of that? Yeah?

Participant no.1

Especially now. Especially after ballet.

Researcher

Yeah. Yeah. So dance is really aggravating it?

Participant no.1

I think especially, so my old collages didn't tell me how to deal with it, so I would just lock them up. Yeah. And now I'm making an effort not to lock them up, it's really painful.

Researcher

Yeah. Yeah. So that, those muscles will strengthen. Yeah, it's just a hard thing. It's just a hard, it is a process. And what's amazing is your awareness is so important. A big part of what we're going to do is, is that, and we call it, um, body mapping. Being really aware of where your body's in space and all that kind of thing.Um, so you're already, you're already coming from a really positive space, even though you're going, yeah, it hurts, and yeah, I'm bendy and yeah, it sucks. But already you're in a, you know, good place. Um, so any pain from like prolonged walking, just like normal, regular action, do you get anything, discomfort from that?

Participant no.1

I don't think so. But if I've been standing for a while, it does make my knees too hard.

Researcher

So it's your singular position, when it's like held in a certain place, it can hurt, but less so when you're walking.

Participant no.1

Well, if I've been standing, then more of that. Right. But I don't think I've had any discomfort. It's just like you get that regular pain when you walk too.

Researcher

eah. Well, hopefully the answer to that one's no, if you're not aware of it. Um, hopefully I don't bring awareness to any new pain for you.

Participant no.1

I really hope not. A Yeah, because I wasn't aware of like my standing pain. I thought that was normal. And then I was like, oh no, you just scrape that. And then I'm like, oh, that's fine.

Researcher

Isn't it bizarre? This stuff that we just assume. You just deal with it. That is normal because you just get on with it and you've never had the conversation. And it's a weird one. Like, I've been experiencing it now. I'm in my early thirties. And even now we're talking about friends with stuff, about stuff and you're like, oh wait, that's not the norm for you. And you start to learn so much more about you. And that's what you're kind of experiencing now where you're going, okay, so it doesn't hurt for you to stand and say what? You know, it's a really bizarre thing. But like I say, that awareness is so important.

It's so good. So I've got a lovely no next to no shoulder trauma. So you don't have any problems with those shoulders in terms of like can't dislocate or do anything like that.

Participant no.1

No, I didn't think so. Yeah.

Researcher

That's all right. No, really good. And any. Do you find yourself falling into your shoulders or ever been told to stand up straighter?

Participant no.1

Yeah.

Researcher

So would you describe yourself as clumsy?

Participant no.1

Yeah.

Researcher

This is a very normal thing.

Participant no.1

yes, I am. Yeah. Hypermobility.

Researcher

I didn't know that. I thought dyspraxia was going to have that dyslexia thing. Not necessarily, I mean to be fair, I'm dyslexic, hypermobile

Participant no.1

I'm dyslexic too.

Researcher

So hypermobility, what hypermobility actually is, is a mutation in part of your collagen. And collagen is what, you know, is a huge foundation of loads of your muscles. So it's kind of like, your muscle wants to be like this, and yours is a little bit like that. Do you see what I mean?

So they don't work quite as efficiently. So we can build up strength in the muscles, but you're still building up strength in the kind of wibbly wobbly collagen, rather than that lovely knitted collagen that you'd expect. So a big part of what we do is going to be strategies to be more aware of what's going on in your body, so you can protect and strengthen.

It's a lot of prevention. It's not just, we're going to be like, I don't know, lifting 20 kilogrammes again. Do you know what I mean?

So there's a lot of that. But amazingly, lots of stuff comes hand in hand, so clumsy. So I'm guessing you probably walk into door frames quite a lot.

Participant no.1

I'm a door frame bumper.

A Yeah. I trip over things that just aren't even there. Yeah. I trip over things that I think might be away from me. So much so. I drop things.

Researcher

didn't ask this earlier, so apologies if I go back on myself. Do you roll your ankles just when walking on a completely flat surface?

Participant no.1

I did that the first day of uni.I just rolled, and I was in front of my mum, and I was like, oh my God. Yeah. I'm more of what, I think I was a lot worse when I was younger, but since I've done physio on my ankles, they are a lot, lot stronger than they were. So it's like, it's less frequent now, but all the time when I was younger, I'd just roll my ankles or get my knee out of place.

Researcher

What physio exercises do you do then? What do you do as your go-to?

Participant no.1

So I don't really do any more than I did. So I built up a lot of muscle in my feet. I was, I think, doing balancing work in the past. I do the one where I stand on a pillow, try to balance. Yeah. A lot of calf raises. A lot of calf raises. One leg calf raises, two leg calf raises.
Sitting down with the thing and standing up, you know. And not slumping, yeah. No, like Chops.

Researcher

Brilliant. So it is balanced. It's building a strength for it. Amazing. Okay. So yeah, your awareness is good. It's good. It's a really sad thing sometimes sending out a questionnaire like that and people finding out they're hypermobile when they weren't aware. And you kind of have to break the news.
And it's like, oh, it's nice to work with someone who's aware of it. I'm not going to lie. So another one, do you find that you go, I've got a bruise there and I have no idea how I did it?

Participant no.1

Yeah. Yeah. Yeah, that actually happened in Arizona. I opened up a scab and didn't realise I had a bruise on my jeans. Ah, yeah. Yeah. I don't even know where this came from.

Researcher

You look down and go, what? You weren't there yesterday. So are you happy talking to me a little bit about your performance anxiety? So when asked if you experience any, tell me a bit about that.

Participant no.1

A So I did cry at the first audition last week.That's what it kind of is. But it's really weird because I can do auditions. I'm really strong on rehearsals, but then I can do shows. But I can't do acting for so long. I find it really hard even just singing in front of my friends.
That's taken me ages. I think today was the first time I did it without not doing it at first id that makes sense. I feel like it's just very annoying. Yeah. It's a confidence thing, I think.

Researcher

So the reason I ask people is they haven't actually worked out why yet, which is interesting. But there is evidence that hypermobile people have a tendency towards experiencing anxiety.

Participant no.1

Really?

Researcher

In one study, 70% of hypermobile people experienced an anxiety disorder

Participant no.1

So it's quite... It's like dyspraxia anxiety. I know, autism also has it. Yeah. So that was my mum's automatic link with me for hypermobility, which I'm like, this is good. I've just got three things surrounding it.

Researcher

They're all quite... It's almost like, I don't know, they're part of the same package. Do you know what I mean? Rather than be like, hey, just add a label to it here. You know, if you think that

hypermobility comes from a collagen deficiency mutation, however you want to describe it, it wouldn't be unheard of that it's going to affect you in different ways, you know? And the other thing is, and you'll be glad to know, there's loads of strategies we can put in place to help with that and to make that a bit easier. You know, we can't make it disappear because it's part of our innate nature, fight or flight. It's just one of those things, but we can do stuff to try and help, you know? So, you're unaware if any of your family suffer from hypermobility?

Participant no.1

I don't think they do.

Researcher

Okay.

Participant no.1

I don't think that my mum definitely doesn't. I don't think that my dad doesn't. I don't think either of my siblings do. But I'm not sure.

Researcher

Okay, no worries. So, right, onto my questions about the voice and hypermobility. Right, so I asked, do you experience any breaks or cracks in your voice? Oh, I gave you a statement. I experience breaks and cracks in my voice regularly while singing. Now, so you put neither agree nor disagree at the time.

Participant no.1

I now agree.

Researcher

Tell me about it.

Participant no.1

I don't know what happened to my voice over summer. I feel like it just walked out the door. Maybe because I've been singing all summer.
But I'm experiencing a lot of cracks in like the most random places. Even just singing like a simple phrase. But then I can belt a note and there won't be a crack. Yeah. What's going on?

Researcher

So it feels like you've got no control on it. Is that fair to say?

Participant no.1

Yerh

Researcher

So out of interest then, you said it's something that feels like new to you. What about before this sensation, like before summer

Participant no.1

A So I taught myself how to sing in musical theatre.
And recently, like December last year until now, I had a musical theatre singing teacher. So I don't know.I don't really know. I didn't really experience, like, it was mainly belt notes because I wasn't using the right techniques, I was experiencing cracks. But I think I've had a lot of control over, like, just regular phrases in my mix now.

Researcher

Amazing. So really, the way you'd noticed it before was just where you hadn't got the technique right. It wasn't like it just braked and randomly disappeared on you and you didn't know why. But now it's all right. It's such a different environment to be in. I know.

Participant no.1

You know, it makes you feel different. Maybe the new, like, singing rooms and stuff like that.

Researcher

It's all that kind of thing. You know, and your voice is such a reflection of yourself.
Yeah. You know, and then you add the added layer of... But you're pretending to be somebody else with the... There's a lot going on and a lot to think about. So it's not unsual, don't worry.

So we've got I somewhat agree on I have a wide vocal range.

Participant no.1

So I’m told

Researcher

Yeah. We'll have a look at that in a moment anyway, so...

Participant no.1

I don't know what it is now.

Researcher

Don't worry, I can help with that.

So, somewhat agree on... At times I've lost my voice without the presence of illness. So we're talking, like, perfectly fine. Don't have a cold. We've slept pretty well. And suddenly your voice just kind of isn't there.

Participant no.1

I have it in the song. It's fine with it. It's not because I'm using the wrong technique. It's just not there. It just goes.

Researcher

Regular? Like, how often does that happen?

Participant no.1

It's not regular. It's like... I don't know.

Researcher

Once, twice a year?

Participant no.1

More than that. About three or four times.

Researcher

I somewhat agree that I have a distinct break in my vocal range.

Participant no.1

I think I do. Others tell me I don’t .So I don't when I do sirens. I'm like a mixed exercise where I run through my range. But I feel like I do because I can feel it switch.

Researcher

So I experience vocal fatigue after prolonged periods of talking. Somewhat agree?

Participant no.1

A Yes. Feeling that today.

Researcher

Participant no.1

So that could be.... Acting classes. Like script work.
Chatting with friends. Chatting with mates. I hang out with friends and stuff. But sometimes I get home and I'm too tired to even talk. And my voice just feels like really... That could. Yeah. And then same with singing. I don't know.
It depends. Yeah. Like if I was singing all day.

Researcher

Yeah. So we're talking like prolonged. So after a show, after a heavy voice day, doing choral, anything like that.

Participant no.1

I mean, I've lowered my speaking voice over the years. Because I used to speak like this. And people were just telling me I was too like that.So I've lowered it.

Researcher

And the last one. Where you strongly agree. I experienced jaw tension. I strongly agree.

Participant no.1

A Yeah. I actually haven't been wearing it (retainer) since I've been at Brighton. But when I get stressed, I get really, really, really bad jaw tension. So I have to wear a retainer at night. I started doing that because I would clench my jaw so hard. And I still do it. And even just going like that is really painful..

Researcher

Do you do anything to help that? Do you have any strategies yourself?

Participant no.1

Matt has given me. Some massage With some heat on it as well. He said to really use a Theragun.

Researcher

Oh, okay. Like a literary theragun?

Participant no.1

It's probably not safe.

Researcher

I would, at the beginning, whilst it's still quite tight and uncomfortable, stick with your hands. And do the double side of the hand. Exactly that. When you're doing this, make sure you support. So either do it at exactly at same time. Or if you're focussing one side, make sure you support with your hand as well. So you're not...

Participant no.1

Like that?

Researcher

Yeah, exactly. So you're not going to push your jaw in an uncomfortable position.
So in the last few minutes, what we're going to do is, if you don't mind, we're just going to have some sirens so I can hear your range. That's all it is. It's nothing.

Student was given Exercise no1 to complete for 10 minutes a day on an A3

Participant no.30 week 1 transcript

Participant no : 30
Session no : 1
Session location : The Brighton Academy, Brighton Campus
Time and date: 18th October 2024, 7.00pm

Researcher

Alright, no.30, so what we're going to do today is chat about the questionnaire that you filled out and give you an idea of what's gonna happen over the next few weeks. If you haven't already guessed, I am also a hypermobile person. So I'm coming from that perspective myself. I started my research not because I was hypermobile myself but because I was seeing trends at The Brighton Academy of hypermobile singers. When I started my research I found out very quickly that it's more prevalent in females and performing artist of which you are both of! So I began to think what can I do to help these people and make their voices more stable. So I began with the research and realised very quickly there was very little research on hypermobile voices and particularly non from the singers perspective. So what I'm doing with my masters is to start that process and through this research give you an exercise program to go through to find if we can find something that will really benefit you as a hypermobile singer to give you strategies for strengthening and stabilising your voice.

I'd also like to remind you at all points in the session this is voluntary and you are welcome to not partake in the exercises or questions i ask.

So shall we get started?

Participant no.30

Yerh

Researcher

You have never had an any formal diagnosis of hypermobility?

Participant no.30

No

Researcher

Despite the fact you are super bendy!

Participant no.30

Yerh, it's just blatantly obvious

Researcher

So the only negative marker i have for you on the beighton score is your left little finger doesnt go back

Participant no.30

Yes I trapped it in a door and havent been able to do it since

Researcher

But you could move it to 90 degrees as a child?

Participant no.30

Yerh

Researcher

The first 9 questions are the Beighton score which is the given tool for rating the level of hypermobility in the body. You have come out as a 8/9 however we have just clarified that that is the result of an injury but historically you were a 9/9.

Participant no.30

Yerh

Researcher

However, this rating system ignores a lots of symptoms that have been linked to hypermobility. And the next set of questions is all about that.

So you have responded yes to experiencing Ankle trauma, including sprains, subluxations and dislocations. Tell me about it.

Participant no.30

I have sprained my ankles collectively 5 times. I cant remember which one is 3 and which is 2.

Researcher

When was the first time you remember spraining it?

Participant no.30

Ooh I think I was about 7? I think it was the start of year 2. I went over and it snapped. I have ripped the muscle each time. If I jump from slightly too high I can't walk for a little bit as my ankles hurt too much

Researcher

So that's both ankles. In terms of your normal day to day, do you get pain from say, relaxed walking.

Participant no.30

Yes, sometimes, little twinges and niggles.

Researcher

Do you ever roll your ankle on flat surfaces regularly?

Participant no.30

Oh yes! But I do stand on the edges of my ankles.

Researcher

Oh no no.30! So don't do that!

Participant no.30

Especially if I'm in heels

Researcher

How do you feel in heels?

Participant no.30

Yerh not bad

Researcher

You feel pretty stable?

Participant no.30

Yerh.

Researcher

Okay, so next one. Have you ever experienced any knee trauma? Such as dislocation or pain from prolonged standing

Participant no.30

Yes, I know if I have been stood for a long time it hurts. My knees just quite often just hurt. If I have stoof for too long I feel like my thigh muscle is in my knee.

Researcher

So regular pain in your knees isnt an unusual thing for you?

Participant no.30

No. and its even between the two knees.

Researcher

But you have never dislocated them or had any impact trauma.

Participant no.30

No.

Researcher

Have you ever had any physio on it?

Participant no.30

No. But I have had physio on my hips.

Researcher

NHS or Private?

Participant no.30

At dance college. It's the outer muscle is just too tight, so it messes up my hips. I can’t turn out.

Researcher

The next one I asked you was ‘ Have you ever experienced any shoulder trauma?’ you answered yes. Tell me about that.

Participant no.30

I tore my collarbone, all but a quarter of the ligament in my shoulder split.

Researcher

How old were you when you did that?

Participant no.30

10

Researcher

Do you feel stable in your shoulders?

Participant no.30

No. Not at all. I think my shoulders are the worst bit of me. Because they are so loose. Its why my posture is so bad.

Researcher

Your natural position is very slumped?

Participant no.30

Yes

Researcher

So next one. I asked do you describe yourself as clumsy?

Participant no.30

Yes

Researcher

Do you find yourself walking into door frames?

Participant no.30

Yes

Researcher

Coffee tables? That sort of thing?

Participant no.30

Yes.

Researcher

So the reason I ask about your clumsiness. Is that this relates to your proprioception? And hypermobile people have quite a poor sense of proprioception, which is your brains ability to sense where your body is in space. And you have a very large extension range of motion.

Participant no.30

Yeah it's crazy. *participant shows researcher the hypermobility in their elbows which is a hyperextension in both elbows of 45 degree!*

Researcher

So your brain thinks that is normal. So you brain doesnt know where your limb is. So the next one I asked you is ‘DO you experience any performance anxiety’ you responded yes. Are you comfortable talking to me about that?

Participant no.30

Yes, so this week in acting I had to act out a confrontation and I had a panic attack. I get very nervous before anything. Yes my whole personality here is completely fake, I am actually terrified. I thought I could act confident in a new setting and see if it sticks.

Researcher

I'm sorry to hear you struggle with this, the reason I asked is that there is a correlation between people who suffer anxiety and have hypermobility. So this isn't an alien trait for

you and could be explained due to your hypermobility. So through the next few weeks we will be looking at strategies to help with this.

Participant no.30

Yes.

Researcher

Do you shake alot when you sing?

Participant no.30

Yes my whole body shakes and my face twitches.

Researcher

So, hypermobility is due to a mutation in the collagen in our connective tissue so can experience it in any muscle. So you may have a lot of unstable muscles and as the adrenaline starts to surge through the body those unstable muscles cant cope with the adrenaline and shake. So if you think of it as we stabilise those muscles they may shake less. And those are some things we will be looking at over this course. So next question, you responded yes to having hypermobilty in your family. Who has it?

Participant no.30

My Mum and my maternal Granddad. And my mum has fibromyalgia

Researcher.

The reason I ask this is that there is a genetic trait in hypermobility. So now we are going to get onto the voice. First statement I asked you to respond to was ‘I experience breaks and cracks in my voice whilst singing’ you have put ‘strongly agree’.

Participant no.30

Sometimes as I start talking it will disappear. I get a lot of fry and it disappears mid conversation as well. I also have to clear my throat regularly to regain my voice. It isnt flemmy I just need to do it to regain my voice.

Researcher

Does this happen as you sing as well?

Participant no.30

Yerh.

Researcher

You have put agree to the next question which is ‘ I have a wide vocal range’

Participant no.30

Yeah I think you said its a D3 - something in the 5s

Researcher

Okay we will look at that properly next week. So you have put agree to ‘I have at times lost my voice without the presence of illness.’ tell me about it.

Participant no.30

If I have been in a loud class or a party I will have no voice the next day.

Researcher

Okay so any environment you have to slightly raise your voice in?

Participant no.30

Yep.

Researcher

Do you ever experience it outside of that? So just a normal day and you voice goes.

Participant no.30

Mainly on the mornings

Researcher

Does it take a while for your voice to wake up?

Participant no.30

Yes I would say it's an hour before I am able to have a conversation.

Researcher

And then we have ‘ I have a distinct break in my vocal range’ can you explain where it is

Participant no.30

Yes, it is very obvious from my thick fold to thin fold. And its always in the same place.

Researcher

So next we have ‘ I experience jaw tension’’ I strongly agree. Do you have any strategies to help with that?

Participant no.30

Yerh so I have some Matt G massage. He pointed out that I was tense everywhere

Researcher

Well, Yes, because you are have to hold your body together more than most.

Participant no.30

Yerh I chew the inside of my mouth all the time so that tightens my jaw.

Researcher

Do you wear a nighttime retainer.

Participant no.30

no

Researcher

Okay so you do the external and internal massage.

Participant no.30

yep.

Researcher

So next you answered strongly agree to ‘I experience vocal fatigue after prolonged periods of talking’. So similar to what we talked about before. If you were talking at home for a long time would that feel the same as being i a loud environment.

Participant no.30

Yes, it just gets more and more fryy and horse

Res
earc
her

You have said the same thing for prolonged periods of singing.

Participant no.30

I get it in the car. When i am blasting tunes to stay awake.

Researcher

Do you get it in choral?

Participant no.30

Yes that's why i sit in alto so it isnt as taxing.

Researcher

So right from the off there is a strategy you can do. Because its a loud room you compensate as you cant hear yourself. So you can put your fingers in your ears so you can hear more internal resonance. So lastly I asked you to write any advantages,

disadvantages or personal traits you wish to discuss. And you said you can lie flat on he floor with your palms on the floor behind you. So that is your very hypermobile shoulders.

Participant no.30

Yup it's my thing.

Researcher

So now I am going to give you one simple exercise to put into your daily routine. Little and regularly. no.30 I would like you to make an ‘a’ sound with the mouth closed. You need to create lots of space at the back and we can allow some fry to it. We are going to do a two octave exercise to make our voice work over those gaps. So we can highlight if the exercises I am going to teach you are helping the voice.

- Gave no.30 exercise 1 starting on a D3

Participant no.5 week 1 transcript

Participant no : 5
Session no : 1
Session location : The Brighton Academy, Brighton Campus
Time and date: 18th October 2024, 7.30pm

Researcher

Oh, it's so nice to see. I don't get to see you guys much. Makes me sad. So, right. Take a seat. Come sit down and chill. So basically, today, we're gonna chat about your, the survey you filled out first. I'm just trying to give you an idea of what we're basically doing. So if you hadn't guessed, I'm also a hypermobile singer.

Participant no.5

Oh, yeah

Researcher

That's where I'm coming from. Oh. The weird thing is that I didn't actually notice it until I saw the trends in the singers at TBA. So about 5 years ago now, I was like, they're all very bendy. And it kind of became more and more prevalent. And so I started looking into it and started researching it. And essentially, hypermobility is way more prevalent in females and in performing artists. And what is TBA full of?
RS Female performing artists.

I want to help my students more. Yeah. Basically, it doesn't exist. So that's what we're focusing on. So that's why we're here. So over the next few weeks, the idea is to give you strategies to help stabilise, strengthen your voice and hopefully your body a little bit along the way as well as we go and just give you strategies for awareness and longevity essentially.

So I have to do the bit and remember to say to you, so this is completely voluntary. Any point, you are welcome to walk out the door and not look back. I will not take it personally with absolutely no judgment. It also means any exercises you're uncomfortable with, we just don't do them. Any questions you don't want to answer, you just don't answer them. It's absolutely fine. Okay?

Participant no.5

Mhmm.

Researcher

Not a problem. So let's crack on. So you've had a formal diagnosis of of, joint, hypermobility, aren't you?

Participant no.5

Oh, I think so. It was when I was a lot younger.

Researcher

Oh, was it? Right.

Participant no.5

Yeah.

Researcher

So you saw physio sessions for it

Participant no.5

Yeah. But then, I don't I don't know what happened to them. I don't know.

Researcher

The NHS, that's what happened to them, poor old NHS. So, I reckon then possibly that you're more likely to have had a joint hypermobility syndrome or hypermobility syndrome diagnosis because hypermobility spectrum disorder only came into existence from existence from 2017.

Participant no.5

Oh, okay.

Researcher

So if you were quite young and that makes sense because that makes sense why you don't know what kind of HSD you have because there's like 13 categories of it. So, so yeah, so I reckon you've got JHS rather than HSD. So, yes. So that's more likely. Now, if you went again now and started talking to them about it, they'd probably change that and and look at it, that kind of thing. But even now, there are some doctors who don't even know it's changed. It's still really… It is a bizarre one. It's not looked into enough, in my personal opinion.

Participant no.5

A little bit of information. Yeah. I had a back injury last year. Started last year. And, well, NHS didn't really do anything. They just said it was an early rotation. So I looked into a chiropractor, had an x-ray, because that's the only thing she could refer me for, not an MRI. Yeah. And she thinks it was a disc protrusion.

Researcher

So the next nine questions that I asked you on this, you probably don't even remember it. It's probably quite It feels like a while ago now inside all the script and line learning and all that stuff. So how you are diagnosed in the NHS is through the Beighton score. So basically, the way that the NHS diagnose it is through the Beighton score. So they might have got you to do that thing way back when and all that. Yeah.
tangent short
So it's a 9 point scale and at the age you were at, you would have had to have, 4 and above for it to for you to be classed as hypermobile. But that does change as you get older. So even now, you are really high on the beighton score. Now you're how old are you now, Rhi?

Participant no.5

22

Researcher

22. Yeah. So you've done your growing and you've got, like, 3 more years of maturing in the female body around that. So you've done the majority of that and still got quite a lot of this.
So left and right fingers both bend to 90 degrees. Yeah. Nice and springy.. And same with your thumbs to the wrist though. Yeah, all that stuff. Yes, yes, yes. And yes, that was it. So we reckon that you've got hypermobility in 1 elbow, definitely. t's less so in that way, isn't it? Definitely less so but it is kinda there. And I won't make you do your knees and things with your back and your body.

Participant no.5

You can, that fine.

Researcher

So, and your knees lock and go into, basically, sway back position. Oh, that's good. They're not too bad, are they? They're there. They're doing it, but they're not crazy bendy. And then you can place your hands flat on the floor without bending your knees, which seems a really stupid question to a dancer. So this is the other thing is you've got things that can be trained into your body on the Beighton Scale. Okay. A bit daft in it. Since the NHS changed the diagnosis criteria and started looking more broadly at hypermobility spectrum disorder, there's more questions, which is good because there's so much more about hypermobility than just bendy elbows and things. Right? So that's why I asked you these questions.

So the first one I asked was have you ever experienced ankle trauma? Of which point you put yes. So tell me a little bit about that.

Participant no.5

It's normally just a sprain, I've done it a couple of times and normally just when I'm walking.

Researcher

So you could be on a completely flat surface and your ankle can roll, basically.

Participant no.5

Yeah.

Researcher

So is it is it got more of a tendency on one side than the other with your ankles?

Participant no.5

I think it's more on my right.

Researcher

And do you remember the first time you did it?

Participant no.5

No.

Researcher

Like pretty young or is it more

Participant no.5

It wasn't young young, I don't think. It would have been like just preteen, like, mid teens maybe. Yeah.

Researcher

Kind of teens onwards. Right. But we've never broken, dislocated or or semi dislocated it?

Participant no.5

No.

Researcher

Lovely. Good. Right. So next one, I've got yes to having knee trauma. Tell me about that as well.

Participant no.5

t's just a bit dodgy.. My left knee. I Yeah. It's fine. I'm just showing you this one. Just like even when I'm stretching it, I can feel, like, something.And I don't know. I just get pain like here sometimes.

Researcher

On the inside?

Participant no.5

Yeah..But I have no idea what it is. I'm just sometimes.

Researcher

It's is it a feeling of instability? Is that a good way to describe it?.

Participant no.5

My knee is so click, whenever I go upstairs as well, they're like, every step. Like, literally, I could just be walking. And sometimes I feel like I have to crack it myself Yeah. Because I'm like, oh, it feels In the wrong place.
Yeah. It's just funny. And I'm like, oh, it needs to go somewhere. It shouldn't be there. It doesn't feel like it should be there.

Researcher

Yeah. Oh, bless you. Do you get it on your right knee or literally just your left?

Participant no.5

No. Just my left.

Researcher

Cool. And never bashed it or knocked it or anything that you can remember?

Participant no.5

No.

Researcher

Cool. Does it get painful from just standing for a long time? Or either of them, I should say.

Participant no.5

No.

Researcher

So I asked, have you experienced any shoulder trauma, subluxations, or dislocations? And you put, I don't know. Why is that?

Participant no.5

Funny that you say this now. Since the start of the week this shoulder has been slippery. Like, I was literally I think it's because like, I was reading online, and it was like you can have flare ups of like hypermobility. It was like interesting. Because it was like if you're doing a lot more movement than you normally are, which I am. If you're stressed, I was like, I am. I was just like in the shower.
I was just doing that movement. It's it's a lot better now. Yeah. But like, I was just like, like, it was painful. I was like, oh my god.
Yeah. I was like, I keep it still. Yeah. Because I was like, oh my god. I can't have a dislocated shoulder.
But really before then, no. But solidification.

Researcher

So what hypermobility actually is is a mutation in your collagen. So your collagen is something that's in every muscle. It's in your extracellular matrix, which is like the foundation of the muscle. What they should look like is long thin fibers like that that just knit together beautifully and work together. Aside from hypermobile people, it looks like this.
They're they're the wrong size. Right? But that doesn't mean it's in every single bit of collagen in your entire body. Otherwise, you would be a puddle of body on the floor. Right? So, for example, when you're doing physio when you're younger, they're aiming to strengthen that good collagen to support the bad collab, like, so the muscle that can strengthen. Because sadly, we can't we can't fix hypermobility as well as, but we can strengthen and stabilise it, which is what we're aiming to do.

So I put, would you describe yourself as clumsy? You put no, which is nice.

Participant no.5

I think I'm clumsy. But when I ask other people, they think no.

Researcher

Why do you think you're clumsy?

Participant no.5

I don't know. I just feel like I am. My mom's always like pulling the face at me.

Researcher

Do you do things like do you walk into door frames? Do you find yourself bumping into things or anything like that?

Participant no.5

I think I do walk into door frames. Yeah. I do. I do. I notice it.

Researcher

Interesting. So what I'm asking by that question or trying to get a handle on is something called your proprioception, which is our ability to know where we are in space. People with hypermobility have quite a poor proprioception. So it's not unheard of for hypermobile people to be classed as your as clumsy, and it's because because your, limbs and things have a wider range of motion than is normal. So your brain thinks that that is normal. So your brain thinks that that is what that is. So, therefore, all your ability to know where you are in space is warped. Yeah. And that's why you end up walking into the door frame because my brain thinks that my actual is here, but it's here or here and it's there.

So you walk into stuff. So it could be actually that you've got quite decent proprioception and stuff. So we we can talk about that more later. So, do you experience performance anxiety? And you've put yes. Are you happy to talk to me about that?

Participant no.5

Yeah. Like, do you mean, like dance, singing, both?

Researcher

Anything. Day to day life, you know..

Participant no.5

I always have a fear that I'm gonna crack when I'm singing. It never feels stable, and I know what I'm trying to sing but it just doesn't come out that way.

Like, for example, Tim the other day, who's trying to get me to… I was singing Dancing in the Street. Yeah. And he was like, just do something crazy. I was like, no..
I need to pre-plan it because otherwise, I'm like, it's not gonna come out.

Researcher

So it's that it feels unreliable. Right?

Participant no.5

Yeah.

Researcher

And do you think that's what causes those nerves and no performance?

Participant no.5

Yeah. So, like, if I practice at home, obviously, less, like, anxiety about it. In space. And it comes at home when it's come out in a room. Like, I sang that song the other day, and I was like, It's like it's Yeah. It's like it's so wrong.I was like, that's not how it sounds in my room., It's just I'll be slightly above the note or slightly under the note, and I'm like, okay.

Researcher

So, again, the reason why I'm asking is that the correlation between anxiety and hypermobility is really, really high. So it's not unheard of for people who are hypermobile to experience, to have a more prevalent, experience of anxiety in their life in general. And now, of course, when we're in a performance setting, the stress levels are heightened and everything gets heightened. And then things like you look at someone else and they go, I was really nervous, and you go, you didn't look it. And then you go, I was really nervous, and your legs and your arms are shaking because you don't have the strength in your arms and legs that other people do. Do you see what I mean? Because of hypermobility. So it's something that we'll, but we'll be putting strategies in for that as well over.

Okay. And you've got immediate family who are hypermobile as well.

Participant no.5

Yeah. My sister.

Researcher

Same level, worse, same less so?

Participant no.5

Well, she gets very, very slippery shoulders. Like, sometimes she'll just move and she'll go, but she's never actually dislocated it. But, yeah, shoulders and everything. Weird.

She's got a really dodgy neck. Like, especially when she's younger, she's, like, move her neck and she'd, like, be, like, screaming because, like Yeah. But, yeah, shoulders and everything.

Researcher

Okay. Alright. So last one in my questions for you when it comes to hypermobility in the voice. So I gave you some statements and asked whether you agree with them or not, basically.
So the first one I asked you was ‘I experienced breaks and cracks in my voice regularly when singing’, and you've put somewhat agree. So tell me a bit about that. Is it a really regular occurrence? Is it when you're more nervous? Like, what what's it feel like?

Participant no.5

More when I'm nervous.

Researcher

Do you experience it in any particular part of your voice?

Participant no.5

Yeah. Like, on my, like, normal break. But, like, it's like I don't know what I know what part of my voice I'm trying to get into, if that makes sense, but I can't get there.

Researcher

Can't access it quite it?

Participant no.5

Yeah

Researcher

That's not normal. So do you get those breaks and cracks in any part of your voice that usually feels really stable?

Participant no.5

No. Not unless I've used my voice, like, a couple of times.

Researcher

So unless it if you've got fatigue, it could happen.

Participant no.5

Yeah.

Researcher

Okay. Good. And the next statement is, ‘I have a wide vocal range’ and you've put somewhat agree.
So hopefully, in being your 3rd year, you know your vocal range like that.

Participant no.5

Yeah, It's a D3 - C6

Researcher

You’ve got a wide vocal range.

Participant no.5

Yeah.

Researcher

Okay. Interesting.
So again, hypermobility, stretchy muscles, singing, stretching, can go higher, that kind of stuff.

Next, ‘I have at times lost my voice without the presence of illness.’ And you put somewhat agree. So have you had voice loss when you've not been ill, basically?

Participant no.5

Yeah. A lot. Like, I would sing I'd sing once, and then I'd be like urgghhh, and then Dean would be like, are you okay? I was like, no. because I ended up going for a scope. I couldn't deal with the scope.They got it so far, and I was actually, like, gagging. And I just burst into tears. I was like, no. Don't do it again. So I know.
And he was like, from what I did see, you look fine. So I was like, yeah.

Researcher

Did they manage to take any pictures or anything? Do you remember?

Participant no.5

I could have got a video or something.

Researcher

Between now and next week, see if you can find the video. If you get a chance, have a look for me because it'd be interesting to see.

Right. I have a distinct break in my vocal range and you've put agree. Where do you feel your break is?

Participant no.5

I don't know the notes.

Researcher

That's alright. So do you feel like it's from thick fold to thin fold or across the line?

Participant no.5

Yeah.

Researcher

Is that that, does that feel like it, if you know, like it sits below your belt note or above your belt note?

Participant no.5

I'm gonna say above.

Researcher

And next you've put agree for our experience, jaw tension.

Participant no.5

Lots of jaw tension. Yeah, but I didn't realise it until, like, last summer. And I was singing, and I was like, oh, my mouth hurts and tongue tension as well.

Researcher

So you've put strategies in place?

Participant no.5

So, yeah, doing a massage,

Researcher

Do you ever do the internal one? You put your thumb in your mouth and grab the muscle.

Participant no.5

Yeah.

Researcher

And then I experienced vocal fatigue after prolonged periods of talking.We've got agree. So we're talking just like normal levels like we are now with no loud volume in the background. Do you get it after that kind of talking?

Participant no.5

No. I'd say like, quite person, so I don't really talk that much. But I feel like if I've used my voice a lot in a day, I can feel it. You know what I mean? Feel it.

Researcher

Yeah. It's like a heavy college day could make you feel vocally tired.

Participant no.5

Yeah.

Researcher

And then I experienced vocal fatigue after prolonged periods of singing. We've got strongly agree. Yeah. So how are you coping in rehearsals at the minute?

Participant no.5

Okay. It's usually like… I think with our harmonies and stuff, I tend to flip my voice quite early. If that makes sense, like, as soon as it starts getting a bit high, I'm like, I'll just sing a little bit of…
But when I'm singing my, like, my own songs, like, at home, whatever, or, like, when I'm trying to do, like, a strong mix or about I can sing, like, twice and it's not the same afterwards. Do you know what I mean?

Researcher

Yeah, and then you're left blank you're please write any vocal issues, advantages, or physical traits you'd like to state below.Quite happy and feel like we spoke spoke about lots of your hypermobile stuff?

Participant no.5

Yeah. I think so. Yeah? Cool.

Researcher

Alright. So there's one thing I've realized. I didn't ask because I'm gonna go back to your shoulder trauma. you're in that position of I'm tired, so I sit like this.

Participant no.5

Well, it's improved since I was younger, when I'm younger because they literally were like, your disc is gonna slip in your back if you don't change your posture. So I was like, oh, okay. Like, I think I'd sit like this, and then I get tired.

Researcher

I'm gonna give you one exercise that I want you to look at through this week. And you're a D3, aren't you? So I'm gonna start you on **G** and that plus you do That does you there. Yeah. Alright. That's it.So what it is is it's a ma sound, but with an ‘a’ sound with your mouth closed. So it's gonna feel quite big and open at the back. Right? And you can add fry to it. It doesn't have to be clean and beautiful and clear. That's absolutely fine. It can be a slightly relaxed position. So we're gonna go like this. So that is the exercise. So we're looking at something wider, 2 octave range because what that does is encourage the voice to work over those registers, those places where we've got some potential weakness. Hopefully, it's gonna build some strength there.
And because you've got such a wide range, I'm gonna give you 3 of them. Let's do that. Yeah. Let's do that. So there's your first one.
Yeah. And your second one's gonna be on a b. It's gonna be that. There. C.
And then your third one, if you're having a particularly good day, we've got C. Yep. And that's it. So if you can manage to get about 10 minutes in a day or every time you think about it, just have a single bit. And it doesn't need to be 10 of them. That's not what I'm asking for. Little and regular is absolutely fine. Yeah. Incorporate it into your own warm up.

- Gave no.5 exercise one on G3, A3 and B3

Participant no.11 week 1 transcript

Participant no : 11
Session no : 1
Session location : The Brighton Academy, Brighton Campus
Time and date: 17th October 2024, 6.30pm

Researcher

There we go. Alright. So, firstly, thank you for filling out my survey. It makes all the difference for me to actually have people to help. This is for my final module of my masters. And, essentially, what we're gonna be doing is kind of working together to try and find strategies, or trying out strategies that I'll be giving you to kind of help with this stuff that you're experiencing at the minute, basically. So today, we're just gonna talk mainly about your questionnaire. So at the start of each session, I'll always remind you that you're welcome to leave at any point in time without any judgment. If there are any questions I ask that you're uncomfortable answering or exercises that you don’t feel comfortable with, just say it's literally not a problem. I'm here to help not hinder!

Alright? So, first things first, let me check so you haven't had any formal diagnosis. You've got diagnosed with something similar.

Participant no.11

My mum's a physiotherapist. Because she has told me but it's not written down but she works for the NHS and yeah. So I'm taking her word. So, yeah.

Researcher

Even though it's not sat on a piece of paper somewhere, you know.And the way that they diagnose hypermobility, so pants anyway.great. So, you were yes to all of them, weren't you? Except your palms. So, your elbows are basically, in terms of Beighton score, the only thing, aren't you?

Participant no.11

I think so. No, it's more my hands and knees. Yeah

Researcher

And then we know that you're, so you've got sway back in your knees as well. So, knees are very much-

Participant no.11

Yeah, so apparently normal people don't stand like this. They stand like that.
But that's my natural resting position

Researcher

Yeah, very much so. And so, if you haven't guessed, I come from a hypermobile perspective myself as well. And it's, and weirdly, it's not why I came to start studying hypermobility. It was purely being here and noticing trends in TBA students about hypermobility. And I was like, this just seems crazy. So, I started researching it. And basically, it's like the percentage of, it's way more likely in women for a start. And of course, we've got a much higher cohort of women than men here.
And it's way more prevalent in performing artists. So, to say we've got lots of performing artists, females, in the building, it's not unusual that we're seeing trends of hypermobility. You know, so is it a funny one? Oh, I didn't ask as well.
And you can place your hands, it's a stupid question to ask, your hands on the floor without bending your knees. Yeah, which seems like such a stupid thing to ask dancers as well. So, right.
So, you come up really high on your Beighton score, seven out of nine, which is how the NHS diagnosed it. So, if you ever did, you know, get diagnosed by a doctor, they would say, yes. Yes, you are, because you fit all the criteria.
The crazy thing with hypermobility, and I don't know if it's something that you've seen or maybe you might be aware of, might not be aware of, is it isn't just bendy fingers. And basically, the stuff on the Beighton score doesn't cover it all.

Participant no.11

No

Researcher

So, first things first, we're just gonna chat about your answers to each of the questions, basically. So, I asked, have you ever experienced knee trauma, such as dislocations or pain from prolonged standing? And you've said yes. So, tell me a bit about that.

Participant no.11

So, I've never had knee dislocations, but from where I lock my knees, I have a lot of tension and pain and things like, you know, this thing. Oh, yeah. Like, they'll like pop, like the joint behind it.
And as well, where I've like, I have a lot. It's so weird, because on this knee, I have a bit of scar tissue, but not a lot.
I don't have any pain. I never experienced any pain until I went to a dance school last year, where I've got all this scar tissue here. This happened about maybe like 12 years ago. So, it's all healed, like, doesn't hurt.

Researcher

So, what's that from? Is that from?

Participant no.11

This one's from playing football with my little cousin.
This one's just another fall. This one, I'm not too sure. But then, this like, last year, when I've got into like doing heels dance and commercial, putting like any weight on it, it's like, it's so painful.
Like, it shoots through my knee. So, that's another thing about my knee.

Researcher

So, yeah, it's a fair bit of, it's quite superficial scar tissue though, isn't it? Did you ever have to have stitches or anything in those?

Participant no.11

No, never. Okay. But I just thought, because I spoke to my mum about it, and she was like, yeah, that like, can come back.
And I was like, that's so weird to have something from 12 years ago. It's causing me issues now.

Researcher

Oh, the human body is mental.
Very much so. So, you get more pain on your left side than your right?

Participant no.11

Yes, Like, if I'm standing, I'll majorly sink into my right hip, I think. So, that probably affects my right knee more than my left. Yeah, yeah.

Researcher

So, prolonged standing does give you some discomfort in your knees. Okay, all right.

Participant no.11

So, I crack as well.

Researcher

Okay, so, the next one I asked you was, have you ever experienced any ankle trauma? So, this includes break sprains, dislocations, any of the above. And you've gone, yes. So, tell me a bit about your history with your bendy ankles.

Participant no.11

So, it's, I don't know if I'm getting up to deal with ADHD in me. Sometimes, like, it's not always. I think I have quite a good, like, dance technique. But, like, so, like, I'm gonna demo. If I'm jumping, I will be jumping, like, through my feet. But there'll be times where I don't know what's actually happening, it feels as though my ankles come out of its ankle and back into place, and it's a horrible pain. It's like, if you're on a monkey bars and you go down, there's all that shock.
I've not landed like that. I've gone through, but it, like, feels like it's gone out and come back in, and, like, I'll have pain for about five minutes after.

Researcher

it's almost like, yeah, like a shock, that kind of,

Participant no.11

yeah.

Researcher

Okay. Both ankles? Or just one more than another?

Participant no.11

Maybe my right more than left, but it's happened on both of them.

Researcher

Okay.
So, is it, like, a feeling of, so, here's one. Do you feel stable wearing, like, heels? Stable in your ankles, sorry, when you're in heels?

Participant no.11

Like, a going out heel, absolutely fine. And then, last year, I started doing heels, like, dance heels classes.
Now, I could, like, wear them all day, I'm absolutely fine. But when I started learning, it was very much, like, finding that, I don't know if that's because I haven't danced in a stiletto heel before or not, but I didn't feel unbalanced with them straight away.

Researcher

So, didn't, but feel like you build the strength up now?

Participant no.11

Yeah, well, I had to go to the gym because I was having these problems with my ankles. My dance teacher last year was saying that they tend to, before, when I'd go and elevate, they tend to go that way. So, then I went to the gym and did, like, that for, like, months on end, and now I'm up there.. They're all right.

Researcher

Amazing. So, actually, you are quite aware of your hypermobility, aren't you?

Participant no.11

Not in my vocals, I wouldn't say, but it's in, like, body-wise.

Researcher

Well, this is a nuts thing.
So, in terms of hypermobility, what hypermobility actually is, is a slight mutation in one of your collagens. So, we have lots of different collagen in our body, but your collagen fibro, 1A, or something mental like that. Collagen, usually, should kind of, they're lines, and they should meet up nice, and what they do is they're kind of like a foundation of all your muscles.When you get this mutation, they're a little bit, like, wobbly and spider-like, and so they don't knit together. So, you don't get that stability. So, we can't change that because we can't change that formation. But it doesn't happen in every single, it's not every muscle in the body, otherwise you couldn't stand, yeah, couldn't stand, right? So, what we can do, and what you have been doing, is strengthening all those good bits of collagen and all those muscles to help protect that. So, that's part of what we're looking at is, we've kind of got, we'll be looking at three steps. First is always awareness, which sounds like yours is pretty good and pretty heightened anyway. Awareness, then, into strategies of how to, kind of preventative strategies, and then strategies for strengthening is what we'll be looking at over the next, however many weeks we're on. So, next one is, I've got you as a no for shoulder trauma, subluxations, and dislocations, so never had any problems with your shoulders?

Participant no.11

Not until this week.

Researcher

Oh, no, you're joking.

Participant no.11

Yeah, I've never really had any issues. My shoulders are quite hypermobile as well. But the past, like, five weeks, because I want to get into gymnastics, my housemate's been, she's a gymnast, and helping me get my back walkover. And the flexibility's fine. I can, like, lay on the floor.
If I put my arms back like that, like, this far off the floor, so they'll go back, but I don't think it's used for the weight of me being on it. My right shoulder been fine. This feels absolutely gone.
Like, I've been in pain just, like, moving it. That's painful today..

Researcher

So, do you find that your normal position is that?

Participant no.11

Yeah, my mum always corrects me. It should be this, but, like, I will just sit like this.

Researcher

So, you're kind of unmasked, easy.

Participant no.11

When I'm walking, though, I have quite good posture. It's just when I'm sitting down, I'm like, I don't know.

Researcher

It's that prolonged singular stance, isn't it? Yeah. Because even if you stood for a long time.

Participant no.11

It would go. But if I'm moving, it's fine. The movement's nice.

Researcher

So, walking doesn't affect ankles, knees, shoulders, anything like that. Walking feels quite comfortable.

Participant no.11

Yeah.

Researcher

Have you ever just randomly rolled your ankle whilst walking?

Participant no.11

Yeah.

Researcher

Yeah?

Participant no.11

It's like before I did all the strengthening stuff..

Researcher

I haven't quite. But since then, been better?

Participant no.11

Yeah, since then, I haven't really had any issues that much, at all.

Researcher

Next one. So, next one. We also said no to, which is good
So, I asked if you'd describe yourself as clumsy. Yeah. Is it the kind of thing where you're like, it's one of the words my friends would use to describe me? Is it quite prominent? How does it affect you?

Participant no.11

It's just more that I'm stupid. Or like, this scar, I've been living like Harry Potter for the past two years. Because apparently, as a dancer, I have no spacial awareness. I was at work for five minutes, started dancing around, went to go do like, not a slut drop, but like go down like that.
Smashed my head on a wooden table, not table, chair. I'm laughing about it. Two minutes later, there's just blood pouring out of my head.
I'm rushed, like my head being glued back together. One time I tried to jump over a fence, smack on the floor. It's always the head.
It's all, yeah, it's always the head or my legs. I think it's just more, more silly ideas, but yeah. Yeah.

Researcher

So, so it's something that comes hand in hand with hypermobility.
So what happens with hypermobility is we have a poor sense of proprioception, which your mum might have mentioned to you or spoke to you about. And proprioception is the ability to know where your body is in space. Because your body is moving or your joints, I should say, moving past their normal range of motion, like your knees.
So your comfortable normal is sway back, right? So that's your standard setting. So your, your ability to sense where you are in space is warped because you're already further back than your body thinks you are. And that hand in hand affects things with your proprioception across your entire space. So I'm guessing you walk into door frames lots.

Participant no.11

Yeah.

Researcher

And like bump knees on coffee tables and always walk into corners and that kind of thing.

Participant no.11

Yeah.

Researcher

And that's to do with proprioception. So we've also going to be looking at some strategies as well to help build up your proprioception.
And it's something that you can work on. So, and something as well, that'd be probably worth chatting with your mum about.
If you haven't had that before. Hang on. And I'm guessing you probably get a fair bit of bruising without knowing how.

Participant no.11

Yeah. Yeah, my first week here I was like, I how have I got bruises on my ribs..
I was like, we thought we were doing any floor work. Everywhere.

Researcher

Right, and you've put, don't know for this one, so I'm really interested to have a chat about this one, is do you experience performance anxiety? So what we're talking about is, you know, heightened nerves in a performance space or, you know, if you're comfortable talking about it, do you get heightened nerves at times generally, anything like that?

Participant no.11

Just like, isn't that anxiety?

Researcher

Yeah.

Participant no.11

Yeah, so, I don't know, like, it's weird, because at my first, so I've done two ATS sessions, and like, as a person, I think I'm really confident, and it was so weird, because I was like, I'm so ready to sing this song at Let Me Go.
So I got up and then my legs started shaking. I was like, what is going on? Like, I know this song, I've done it, and like, until I had, until I started full-time training two years ago, I'd had this for years, like, I've been singing since I was little, in secondary

school, I always remember my legs would be uncontrollably shaking, and like, that was such a big thing, and like, I was like, that's so embarrassing, because like, everyone can see I'm nervous, I was like, I don't mind being nervous, I don't want everyone to see that I'm shaking like this on stage, and I got rid of that, and I had it a little bit at the start of my first foundation year, my symptoms were like, oh, I'm going up, it's a type of thing, and it did go. Never had it last year, and the first, like, I don't know if it's because it's new people, new environment, but that happened, today was absolutely fine.
But I think as well, as a person, like, I feel my emotions either zero or a hundred, like, towards people, towards myself, what I'm doing, like, any activities, like, everything or nothing, so I think when I do feel that anxiety, I'm feeling it.
Yeah, it depends, I think it depends.

Researcher

Depends on the environment, really. It's not a massive thing in your life, it's just like, you go, oh, into a new environment, and you go, oh, okay, my legs are shaking, yeah?

Participant no.11

Yeah.

Researcher

Yeah. So, again, it's because it's something that has been connected to anxiety, you know, lots of people with hypermobility experience anxiety.

Participant no.11

I used to be more than I am now, but I don't know whether that's because I've worked on my mental health or not, I'm not sure.

Researcher

Yeah, so, could be that, it could be just the fact that, yeah, you're more used to the environment, you've got more experience, so it's not a new thing, so you're going less into fight or flight and all that. Yeah. What's interesting when you talk about your leg shakes, and, you know, if you've got, it sounds like where your knees are where a lot of your hypermobility manifests, or where they are particularly hypermobile, if you think they've not got the strength in them, so the adrenaline's pumping through it, so they're gonna start shaking and you don't have the muscularity as much to hold that, so it's not, you know, an add-on.

Participant no.11

Oh, and at work, this was like two years ago, but everyone nicknamed me Parkinson's because my hands were like this all the time, but that was never an add-on, I don't think that was an anxiety thing, if it was, it was like subconscious, because I don't think I was aware of it, I think that's just because my diet was poor, I was like too

much caffeine, not enough nutritious food at the time, but yeah, my hands used to be like this all day, like, yeah, which was strange.

Researcher

So, you've also got immediate family who suffer from hypermobility as well, is it really prominent in your family?

Participant no.11

My mum's quite hypermobile, so she's mid-fifties, could still probably get into the splits if she stretched her hands on the floor, like, she's very, like, she does, like, not stretch, but like, she's very aware of her body and everything, but yeah, she can do that, no problem. My brother, I think he was quite hypermobile. Oh, my brother always, I've not seen him in ages, because he's in rehab in like another country, but when he was living with us, when he was in secondary education, he was doing cadets to train for the army, but he didn't have, he had the knee stop thing as well, and he went to the gym and injured his knees, and his knees weren't in a fit enough place for him to consider him for the army.

Researcher

Yeah, so it is strong within the family. And your brother as well, okay. So, because it's also genetic, hasn't necessarily been super proven as genetic, it's a weird one, it's all in.
So, right, so now, so moving on from the body more to the voice, I gave you some statements to do your whole somewhat agree, agree, disagree, all that stupid academic language that I have to use, besides I'd rather just say to you, tell me about it.

So, I asked if you experience breaks and cracks in your voice regularly, and you said you somewhat agree. So, tell me a little bit about that and what you experience there.

Participant no.11

So, I think I've got a strong chest thick. Yeah, thick, nice. And strong thin.
I don't have breaks within that. I don't know whether they're breaks because of this or that, I just haven't worked out which is my mix. They're going from thick to thin.
That's when I have my breaks. Or like when I'm singing sometimes, but I don't know if that's just poor technique.

Researcher

So, breaks and cracks like sudden loss, like sudden loss of control, maybe is a good way to get.

Participant no.11

Yeah, yeah, yeah, I've had that when I'm practising. I wouldn't say like, I've tried to practise an hour a day. I wouldn't say that I have a break every day, but I do like have them, yeah

Researcher

Okay, and you said that you agreed to having a wide vocal range. Do you know your vocal range. Katie worked it out for me the other day. I think it's three octaves.

Participant no.11

Yeah, I don't know if that's considered wide or not.

Researcher

Do you know the actual notes?

Participant no.11

E3 - D6

Researcher

Cool, E3 to D6, yes, that is a wide range

Participant no.11

I think there was a few notes below and above, but they weren't like clean, so she had me wait and clean that, so it's not like comfortable.

Researcher

Yeah, so what I'm interested in as well is the fact that you can possibly get lower than that. It's quite interesting in terms of range, amazing. Okay, so we said at times you've lost your voice without the presence of illness, we've got neither agree nor disagree. So, has it ever happened to you? So like, as in, when I say like losing your voice, like suddenly your voice is like this, and you can't talk for any reason without being poorly.

Participant no.11

So, that happened to me like for the first time last weekend and the weekend before this, because I started working in a club.

Researcher

Yeah.

Participant no.11

And what, I don't even remember if it was you, or someone else was talking to us because I remember one time when the song was changing, the DJ was changing the

song, and I heard how loud it was, and I was like, whoa, I was like inside voice. And then I realised, no wonder, I woke up on Sunday and I sounded like a frog. Off the top of my head, I don't think I've really had that before for no reason.

Researcher

Okay, yeah. But I could be wrong. So even then, so we talk about without presence of illness, but that's also like without working strain, and obviously you've got, yeah, these external factors that are potentially, you know, that are going to catch you out is hard in it, because you need to work.

Participant no.11

Yeah.

Researcher

But then you go, sorry, you know, I've got to use my inside voice, and people are like, what? I'm looking after my voice. So, yeah, what are you on about? So, we spoke a little bit about this already. So, you feel like you've got a distinct break in your vocal range. So, you've got really good control over your thick folds and really good control over your thin folds, but that manipulation from one to the other is hard.

Participant no.11

Yeah. don't know whether that's, I don't think I've naturally had a mix. When I first, I think at my singing training, I did like choirs and church stuff when I was younger. And then like my first proper singing teacher was two years ago, and he was like, you speak really low, but you don't sing like that.
I didn't know how to use my chest voice. I was always singing in my head voice. And then he showed me that, and now I've got both of them, but like for two years, I've been trying to work on that.

Researcher

Yeah. It's quite normal. It's not an unusual thing.

Participant no.11

Yeah.

Researcher

Oh, how old are you, Participant no11?

Participant no.11

21

Researcher

21, cool.I forget, it's just my 19 plus situation because technically your anatomy is sorted by then, kind of thing. Yeah. 21, cool.
All right. And then what did we ask next? So, strongly agree to jaw tension. Tell me a bit about your jaw tension.

Participant no.11

So, my mum, like, you know when you can get massages and that?

Researcher

Yeah

Participant no.11

She's been doing that on me because if I put both my hands here, I open my mouth slowly, then my jaw doesn't move at the same. You can put your fingers on my face as well.

Researcher

So, as in they move each side.

Participant no.11

This moves down before this, but I'm just opening my mouth. So that, I don't know why, but they're not in sync. I don't think I have tongue tension, but every time we're doing that, it's not hurting my tongue, it's hurting my jaw.
Oh, and then, I was just having, like, I was just around one of my girl's houses at home, and they were like, you grind your teeth in your sleep. And I was like, even though I did that, I was sitting there. So, I think that probably doesn't help either. Yeah. And, like, my natural, like, position, I'm not, like, relaxing the jaw. I'll walk around clenching my jaw and not realising I'm doing it.

Researcher

Again, quite a normal thing when it comes to hypermobility because there's this, like, protection that you're doing. Because if you relaxed, because you're extra stretchy. That's quite weird, yeah. Yeah. Do you ever walk around like this with your hands up, as well? Do you do the T-Rex?

Participant no.11

Yeah, like, yeah. Yeah, yeah.

Researcher

And it is that, like, I know if I put my arms down and I relax them, I know that there's risk of dislocation. Yeah. Not that you will, but that's what your brain's saying to itself. So, you've got some strategies to help with that.

Participant no.11

You get the internal massage and do all that stuff. And she's only done it a few times, but not because of my jaw.
I was like, my nose is wonky. Can you fix it? And she was, like, saying that she could, like, re-align my face if other things are aligned in my face. Yeah.
But then again, it probably hurts my singing, but yeah. Yeah, definitely. She's at home, so I can't do that now, but yeah.
Yeah, cracking kicking. But it's something you can do yourself, as well. You can get in there with your thumb and your finger.

Researcher

eah, it's so painful. Yeah. Yeah, it's easier to stop yourself than tell your mum to stop. So, I think about that. So, already, I'm seeing, like, you've got a lot of strategies and things in place and your awareness is really high, which is really good. Because it is, if you don't have that, that's when your life's a bit more difficult.
So, we've got disagree for, I experience vocal fatigue after prolonged periods of talking. So, you find your voice is always quite happy when you've been chatting away?

Participant no.11

I think I just talk so much that I don't think I've experienced it from talking unless I'm, like, shouting, like, that weekend. But... Oh, Vee said I have a lot of vocal fray.
I don't know if that's because I smoke. She was like, Vee's singing, smoking outside. She was like, and you smoke, that probably doesn't help.
And I was like, but do you think that my vocal frays come from my smoking? And she was like, no, because Georgia and Devin in third year, they're also from my hometown. And she said that when they started, they also had the worst vocal fray in their year. So, it could be, like, my location. Oh, yeah, but I don't know if that's fatigue. I don't know what that is or why, but yeah

Researcher

No, no, that's all right. We're talking, like, you could go home and be like, oh, I don't want to talk.

Participant no.11

Oh, no, that doesn't feel like that, yeah.

Researcher

But you do get it after a long period of singing?

Participant no.11

The only time I felt it is been in, like, show rehearsals when it's, like, hours and hours long. But if I'm doing, like, an hour, like, for up to four hours or something, like, here, plus my own practice, I don't get experience fatigue from that.

Researcher

Cool, so even a heavy day here.

Participant no.11

Is fine, yeah.

Researcher

But I'm guessing when you're talking show, so it's when you have it day after day after day after day. Cool.All right, so what we're gonna do is, have you got your phone with you?

Participant no.11

Yeah.

Researcher

Excellent. So I'm gonna record aN exercise for you.
And this is all that I want you to do this week.

- Participant given exercise 1, for 10mins a day on G3 - Bb3

Participant no.11

Participant no.18 week 1 transcript

Participant no : 18
Session no : 1
Session location : The Brighton Academy, Brighton Campus
Time and date: 16th October 2024, 7.30pm

Researcher

So, welcome. Thank you so much for filling out the survey. It's really helpful. I cannot tell you how much I appreciate it. So, what we're going to do today is I'm just going to talk through your answers. We're going to have a chat to start with and just kind of, A, for me to get to know you a bit better because we haven't worked together before. And mixed, we're just getting to know hypermobility. So, if you haven't guessed already, I myself am also quite hypermobile. And it's something that kind of came to my attention like three years ago when I realised suddenly I was like, there's so many hypermobile students here. And I was like, why is that? So, I started researching it and went, well, it's probably because there's way more females to males here. And it's 60% more likely in a female than it is a male. And it's also a much higher percentage in performing artists. And then I started going, hang on a second, I'm hypermobile. Why is this affecting me as well? And realised that it's a much bigger picture than I've got bendy arms or whatever. So, this is really for my final research project for my master's degree. And essentially what we'll be doing just from now to Christmas is working together for me to help give you strategies that will help stabilise and hopefully strengthen your voice in the sense of hypermobility. So, that's all we're doing. So, the really important thing is at any point in time, you're more than welcome to leave the project. It happens, you get busy, life gets stressful, whatever, you don't like me, it happens, right? So, yeah, you can leave at any point in time without any judgement or anything. And that's the same when it goes for any of the exercises or anything we're doing. Any questions I ask you, if you're uncomfortable and don't want to tell me, just be like, sorry, I'm not feeling that. That's absolutely fine as well.

Okay. So, should we get down to it? So, first things first. You've never had a formal diagnosis of any kind of hypermobility from a doctor, right?

Participant no.18

No.

Researcher

You'd be surprised. To get that diagnosis is impossible. So, it was a very, very hopeful question. So, the first set of questions I asked you were all to do with what we call the Beighton score. It's how the NHS diagnoses hypermobility. It's the technical way to diagnose hypermobility. But it's really pants because unfortunately, hypermobility is such a bigger picture than the questions they ask. That's the thing. So, at the moment, so what came back for you is nine out of nine on your Beighton score, which is like a hundred percent bendy, which is excellent.

I asked if you'd ever had any ankle trauma, sprains, breaks, dislocations, subluxations, and you said no.

Participant no.18

Yeah

Researcher

So, never rolled the ankle or anything like that?

Participant no.18

No, just like, you know when you just like step on it for a wee minute, it's like sore. A little bit of like springiness. Yeah. I know. I feel like my ankles are very loose.. They just don't have a lot of strength. But never any serious injuries.

Researcher

Yeah. But even, so we're not talking so much just serious injuries. It's kind of that noticing that looseness is quite, quite, you know, where you go. Yeah, I have. So, things like, do you feel, how stable do you feel dancing in heels, for example?

Participant no.18

t the start, it was quite hard, like adjustment. I think also because I went straight to three inch, so it was a bit dry. But after doing like shows in heels and stuff, like I'm more used to it. But like, it was the same with point as well. My ankles were not strong.

Researcher

So, but then, so how long have you been on point for?

Participant no.18

Well, I've not been on point properly in like almost a year.

Researcher

Okay. When you were doing point, how long had you been on point for?

Participant no.18

Three years.

Researcher

So quite a bit, a chunk of time to develop that strength, innit?

Participant no.18

Yeah. So I did get quite strong from that.

Researcher

A little bit of an advantage, look at that. Excellent. Okay.

So, we've said yes to knee trauma. So have you experienced any knee trauma, dislocations, or pain for prolonged standing? So tell me a bit about that.

Participant no.18

Both of them get really sore just because I'm like locked in them. After ages of standing. But more so my left. And I've noticed it more recently in the past.

Researcher

So when you say your left, is it that it gets tired and painful quicker or it's more painful?

Participant no.18

A bit of both, I'd say. Probably just like, they're both aching after a while, but then my left also like clicks a lot more. And I just probably feel it a bit more.

Researcher

Yeah, no, fair enough. So no specific trauma or anything like that. It's that when you suffer a long time, they're really, they're tired and sore, yeah?

Participant no.18

Yeah

Researcher

Do you get the same kind of pain from walking?

Participant no.18

Um, it's been a while since I've walked long distance. Yeah. But like on my 15 minute journey to here, it doesn't hurt.

Researcher

Absolutely fine.

All right. So, um, then, so just checking what you said no to, no shoulder trauma, subluxations, dislocations.

Participant no.18

No.

Researcher

Do you find yourself relaxing into your shoulders quite easily?

Participant no.18

Yerh

Researcher

Um, right. So would you describe yourself as clumsy?

Participant no.18

Yeah.

Researcher

How so? Are we talking like brutally? Are we talking a little bit? Are we talking that would be the first thing your friends would describe you as?

Participant no.18

Probably if they had three words to describe me. Yeah. Just like knocking things that aren't even an arm's distance. I don't know how, and probably my balance as well.

Researcher

Yeah. Yeah, that's not unheard of. And kind of connected, do you find yourself spotting bruises that you've no idea how it happened or not so much?

Participant no.18

Um, I actually have got a bruise here. Um, probably, but yeah, a little bit. Yeah.

Researcher

So you'd be interested to hear that hypermobility and clumsiness come hand in hand. It's to do with a thing called proprioception. So proprioception is our ability to know where our body is in space. So I'm guessing that you walk into doorframes?

Participant no.18

Yeah.

Researcher

And things like coffee tables, smacking your knees and that kind of thing.

Participant no.18

Yeah

Researcher

So what happens is you're walking through and you're unaware that your shoulder is that close to it, basically. So proprioception, there's loads of stuff underneath. It's not just like this magical thing. It's all to do with nerves and signals and all that kind of thing. But what we can do and what we'll be doing over the few weeks as well, I'll be giving you exercises to increase your proprioception, which is all part of the singing as well as, you know, hopefully get you walking into door frame slightly less would be nice, wouldn't it? Um, but there's a lot of things connected to hypermobility that people are even unaware of, you know, it's um, loads of it, loads of it.

Um, so are you comfortable talking to me about your performance anxiety? So I said, if you experienced it at all, you said yes. So tell me a bit about it. How does it feel?

Participant no.18

I think it was after COVID or like during, I guess, where like when I was starting to get back into singing in front of people, I just couldn't do it.
And like, I'm finding my one-to-one singing lessons. Um, I'll sing quite happily for them, but then like when it gets like ATS, I know everyone doesn't really like it, but it's pretty brutal, but still… And then there's been like, I really don't feel very nice..
It's just kind of a case of like, the singing is like so different to like in front of people..
And like with you too,

Researcher

Yeah, is it that you don't feel as in control?

Participant no.18

Yeah

Researcher

In that space

Participant no.18

I kind of just forget about all the work I put into it. Yeah. Okay.

Researcher

Do you forget the lyrics?

Participant no.18

Um, not really lyrics. I'd say more so breathing

Researcher

They haven't proven why yet, basically, but for people with hypermobility, it's quite a normal thing to experience anxiety. So they do kind of come a little bit hand in hand. And again, we'll look at some strategies to make that feel more comfortable. That's the plan. Um, you said kind of happened after COVID. So did you not get that feeling before COVID? Or is it just heightened it? How would you?

Participant no.18

Yeah, I think before, I mean, I was actually like 14 and 13 in COVID.
So, maybe it's just a case of growing up. Um, yeah, I just feel like I was a bit more like, carefree before COVID.

Researcher

Yeah. It's a bit depressing. Yeah, fair enough.

Participant no.18

So yeah, you were so young at that time as well. You're right. It's saying you're a very different person at age 13, 16.

Researcher

So, um, right. So you've got some immediate family who suffer from hypermobility. A lot of them, a few of them.

Participant no.18

my mom. Yeah. She can do all the... All the bending. She's got very swift eyelids as well. Yeah.

Researcher

So it's because it's also a genetic thing. So hypermobility essentially is, a mutation in your collagen fibril one, where your collagen usually is these lovely lines that connect together and create your muscles, um, in this lovely, happy way. Us lovely hypermobile bendy people have a mutation in that. It doesn't mean it's every cell in your body.
It's just bits, right? And the collagen is a bit like this and it doesn't really know what it's doing. And so we can't fix that, right? We can't straighten out a collagen and put it in the right thing. But what we can do is help strengthen around it, make everything feel more stable.
And what we are asking is do you feel it affects your voice as well? Because for some people that could be super hypermobile and go, no, my voice feels fine. Talk about some people might be a little bit hypermobile and find that effects there because you have collagen through the whole of your body, but it's not every single cell that's affected. Really weird.

So that takes us on to our lovely singing questions. Um, where I asked you a statement and ask how much you agree or disagree with it basically. So I asked, um, I stood, I experienced breaks and cracks in my voice regularly while singing. You said strongly agree. So tell me a bit about that. Where do you feel like it is what's going on?

Participant no.18

That's been like a question for all my singing teachers for years. Yeah. Especially like in my one-to-ones I'll just be doing like the warmups and like more, like not really in my thin folds, but more so in like my thick folds, like speech quality. Um, it was just like a croak, like without me even doing anything. I’m been trying to find an answer.

Researcher

Yeah. So it's a completely randomised thing and whilst in thick speechy space. Yeah. Um, so is it like happens every time or could just happen sometimes or sometimes it's more than others. Is it kind of irregular or it's very much like it happens here?

Participant no.18

It's quite irregular, like within our listen, but it's,, it's like, I would expect it to happen..

Researcher

So it's something you're completely out control of.

Participant no.18

Yeah. Yeah. It's really annoying.

Researcher

Um, but you said, so you don't experience it when you're in thin?

Participant no.18

No, I've noticed because obviously we haven't been doing legit and it's like, like, I know we really kind of like it because I know I'm not gonna croak..

Researcher

Amazing. Okay. So next one we said, um, have a while, a wide vocal range and you somewhat agree. So tell me about your vocal range. Like where do you feel like you've got a bit extra or a bit less or anything like that?

Participant no.18

I would say I'm quite a low vocal um, but I can reach decent high notes.

Researcher

Um, so what's really nice is you said, I've lost my voice at times without presence of illness and you've put disagree. It's a really good day. So you've never had a time when your voice has just completely disappeared on you and you've been perfectly well and it was just gone.

Participant no.18

No.

Researcher

Good.

I have a distinct break in my vocal range. Neither, neither agree nor disagree. So is that because it kind of feels like the other bit?

Participant no.18

Yeah. So it's not.

Researcher

So when I asked that, it's a lot of people feel like they've got like what they call their chest register and their voice register and there's no, no mashup in the middle.
So it's not that you've got that ability to just move up and down comfortably, but we have cracks and breaks in strange places at the bottom line.

Participant no.18

There probably is one we can just think, but I'm not sure. I'm not sure.

Researcher

Oh yeah. So it could be that it's just that lower than you'd expect.
Um, next one, I experienced jaw tension. So we've got strongly agree something that's, uh, a normal thing in your life

Participant no.18

Yeah

Researcher

Have you ever had braces?

Participant no.18

Yeah.

Researcher

When did you have your braces?

Participant no.18

So I went through about two years of blocks. Do you know what they are?

Researcher

They're as in the ones where they literally move your jaw forward

Participant no.18

And I'd say that probably, oh, well then I went from those to braces.

Researcher

Oh, a long time there.

Participant no.18

Yeah

Researcher

o four years overall of, of changing shapes with you. Okay. So not that you'd even be overly aware of it, but in case you were, did you ever feel like you had a tightness in your jaw before your braces?

Participant no.18

Yeah, I think so. Because when I started from a young age as well, like I've always been like tight. Yeah. Not really opening up with you

Researcher

Okay. So tell me about your current jaw tension. What's it feel like at the minute?

Participant no.18

Um, well I'm more aware of it. And like the teachers I have are like telling me to open my mouth up.

Researcher

Nice. So you've got some strategies in place already. So doing that, are you doing the one on the inside as well?

Participant no.18

Yeah

Researcher

Yeah. It's not pleasant, is it? Uh, internal as well. Okay. Um, how often do you do it?

Participant no.18

Um, a couple of times a week.

Researcher

A couple of times a week, yeah. Um, okay.So it feels, your jaw tension feels like you're tight in the depth in your jaw. Is it that kind of sensation?

Participant no.18

Yerh

Researcher

All right. So I asked that I experienced vocal fatigue after prolonged periods of talking and put strongly agree. So tell me a bit about, a bit about that.

Participant no.18

I feel like even though I feel like a full day of talking, I'm just like, like I'm in like slack

Researcher

But that's not a normal thing for you? So like at the beginning of the day, you wouldn't be putting that.

Participant no.18

Yeah.

Researcher

So today in particular is a pretty brutal day for you lot, isn't it? Um, on your lighter days at college, do you still find it?

Participant no.18

eah, I would say so because like, even when I'm sitting in my living room at night, like my voice is very just. Quite a bit tired.

Researcher

Fair enough. Um, and it's happening in environments that aren't particularly loud then I'm guessing. So it's not just, I've gone to the pub and you even sat drinking water with a mate, but because the background music's loud or you're having to raise your voice, it's happening on a normal day when you're just chilling with friends.

Participant no.18

Yeah.

Researcher

So last one then. Um, I experienced vocal fatigue after prolonged periods of singing. So um, um, what does your prolonged period of singing feel like? So do you get it after choral or do you just get it after a one-to-one? Like when do you start to feel that tiredness?

Participant no.18

I feel like after a few times of like singing my song. And then choral especially.

Um, it will kind of like settle down and get less tired after like a break. Like if I'm not speaking for a while. But yeah, like after like singing my song then a few times. Like a nap. Vocal nap.

Researcher

Okay, fab. So we've gone through all this. What we're going to do is we're going to start with, um, I'm just going to go through your range and your siren so I can get a good idea of where we're like starting at.
Again, if anything else feels weird, let me know. And then I've got an exercise that I want to give you. That is your one thing that you have to do over the, that you have to do.

Participant given exercise 1 starting on G3 - B3 for 10 mins per day.

Participant no.17 interview transcript

Participant no : 17
Session no : 1
Session location : The Brighton Academy, Brighton Campus
Time and date: 18th October 2024, 7.00pm

Speaker	transcript
R	No. I'm surprised, you turned out, I've seen all these trends. So yeah, so all we' gonna start with is just have a little chat about about your survey
R	welcome to at any point a leave the entire research process or any session, anything that makes you feel uncomfortable, any exercises, any questions, that're all completely voluntary, right? So don't feel like you have to do everything and you're welcome to leave at any point without any judgment or anything that, okay?
R	So, lets crack on. So I've put you down as 18 19 plus. How old are you?
P	20.
R	Alyssia, so, I've got you down as um having formal diagnosis of joint hypermobility. Yeah? So I've got you down as hypermobility syndrome. I think so. Yeah, I think. Tell me tell me a bit about it. When did you get diagnosed and that led to it?

P I think it was probably when I was like always like really flexible, but it's like it wasn't properly looked or anything, and actually funny story.

P The only reason we found out was because my knee popped out one day. um and I fell on the floor, like crying in tears, it just twisted funny. And then that's when I got di and I said like, oh, you're actually hypermobile everywhere. and then they gave me like physio and stuff.

R Excellent, okay. So, yeah, so it's it's um this is weird one as well as 14 years ago, so it's six years ago, we're on 20s, so just after the change. So in 2017 they actually re evaluated hypermobility syndrome to hypermobility spectrum disorder. So you might even find a few ever saw someone about it again now, that they might go, actually will look into it further. It's a it's a weird one. It's not looked at hugely within. hour, you know, um health system anyway, our healthcare system. um So it's not a lot about it out there but we're trying to change that because why not? So all right.

P So we know the super Bendy I've got you down as yes is to everything.

um so yes, and both little fingers go back 90 degrees. Yeah, and your other one as well. Yeah, very much so. And your thumbs are all bending and then how about your elbows? What have you been a super? Yeah, pretty strong, aren't they? Yeah. d d d had my elbow pop out a few months ago, it's very interesting. Oh gosh, I got but top way more about that as well in the second. poor thing. Your knees go long as well look back. yeah, go cold. Right, so yes, very much that. And it seems a really stupid question to ask a dancer, but I'm betting you can put your handsat on the floor without bending. now, right from the off, so those nine questions are how the NHS knows whether you'ypermobile or not, right? Now, you've got hyperm mobility in all those places, but already you've said, oh, I've got, you know, the popped up here and here and here and it. There's more it affects more of the body than just that. So someone who's, say four on the scale. because it's counted, so you're nine out of nine on hypoc capability of the baby scull. But someone who say four out of nine would not be considered hypermobile, but they could be hypermobile in so many more places. It's a really weird thing. So hypermobility spectrum disorder, so the thing since you've had your diagnosis where the diagnosis has moved on a little bit includes other things, as well as some questions that I' put together as well myself coming at it from a vocal sounding, right? So what we're gonna do is just chat about these extra questions basically. um that I asked you in the survey.

P So first one, I asked if you've already experienced any ankle trauma and you said yes, so tell me about that so we're talking breakrains, dislocations, subations.

P I fract multiple ones on top of each other because I could just walk in my ankle could just go on me. I think I have to end dance so and I learned and my ankle just went and I fell on top of it. I was carryried on dancing and then I yeah, and then it was stress on.

R But I yeah, and that's the other thing as well with hypermobile people. It really easy to roll, but then what happens is it just brings back. So you can just keep going and it hurts, yeah, but you have the ability to keep going. Whereas a normal nonbity person to roll it and would be going straight to hospitals. Yeah. So when when's the first time you when did that stress fracture happen?

P

I think what was it? I was like it's like three years ago? About three years ago, yeah. Um, what channel was that? the right one, I pesky round. man's right. I should go really to be able to. Okay. So do you roll it regularly then by the sounds of it even just walking along on a normal sub pavement, it can go? doesn't help me that's another question in a second to be. um so you can roll it on a flat surface. yeah I feel your pain. Very pain. Okay, and it is the left similar, not as bad, not tall. It's bad, but it does roll but I haven't had any fractures. Yeah, just springy.

R

Okay, so the next one and we know the answer to yes, there's some we'll talk about it more is any knee truama. Can you tell me all about it.

P

they just like, especially my bright one in the sometimes my left, that it will just pop out. I can just be standing and it could just decide to go, it's not as bad now because I have physio. I feel like strengthen the muscles around, but my kneecap just moves all the way to the side. Like they popped down your state in dance. so she rolled on the floor and it kind of just twisted and yeah, I had an out and then So it's that quick movement movement it goes up, it goes back in again,. yeah. used to be really painful, but I'm just used to it, so I just it's fine. like an hour.

R

some of the problem is that you just kind of had to living with it and you go, we shouldn't have to. just live with this.

P

So um and how about your left knee? Not far. Although I don't have like inflamed called tendon in my ne one point., which means I couldn't jump for like six months. It' very stressful. I't actually know what I did to it, notting. Yeah. Okay, so, uh, d and we had that full dislocation, didn't we? Where did you say that your knee went out completely when you were younger, do I? Well, I'm not completely like it went back in the right I think it was just and it was that that made you go to the doctors and then yes, and that was the connection I was after. Okay, so what physio, what excit were you asked to do with it?
roll up a towel color on the floor and do like 100 of those like the towel here. and do that and then there to like squats and stuff and like clowns of like a therra band and stuff like that. So lots of strength in either side, both sides, yeah. didn't give me that many because I dance, so they get strengthened anyway. So I'm like, youre probably fine.

R

So it's a weird one, so with hypermobility, what hypermobility actually is. is your collagen that's in all your muscles, yeah? Do you know about this? We have a look today, yeah? So collagen usually should be these lovely straight lines that all knit together and do their job. Us lovely bendy people have to deal with the fact that we've got a mutation in one of our colleges. So our collagen looks more spindly and doesn't knit together properly. And that's why so it's not something that we can fix annoyingly, because it's there, but it doesn't mean it's in every single piece of collagen in the entire body. Hence the fact that you can be more hypermobile in one side than another because it depends where that mutation is more prevalent, right? So what you're doing there is strengthening all those bits of collogen that are super, super happy. So yes, we can't fix them and we can't change them, but we can basically make the scaffolding round them stronger. Which is kind of what we're hoping to do for your voice. um because it's something that is when I say in its infancy, like as in it's, there's so little research on it one of the person in the world who's kind of recently started it and not even from the viewpoint of a singer, she came at it because she was a speech language therapist for people specifically downs syndrome.. So so it's not a lot they exist. So instead, what we're looking at is is what could feel wrong, how we can strengthen it using my knowledge of hyperm mobility and all this research I've done for years and all that stuff to

get. So anyway, so hopefully in the same way, what what I mean is, like having physio for your knee, it's gonna be similar hoping to your voice for your voice building strategies to strengthen. And why don't you stabilise, that's like they really big thing, then everything you do is gonna be stronger

R

. So, next one and thankfully we've got a no for it, no shoulder trauma. Good. Can you do the like dislocationy thing like anything unusual with your shoulders or not. I don't. stretched like dislocated. Cool. And so, is your comfortable sitting position, like you are now or is it Yeah, so if you were to unmask.

P

I'm just sitting very to be.

R

Well, this is the thing and it's is so it sounds already like you're gonna be quite aware of your hypermobility, because A you've got the diagnosis, but you've already started having a physio. One of the hardest things right from the office making people really aware of theirs and what my job is and what all this research is about is not even so much working out the strategies for you. It's teaching other singing teachers how to teach it. That's what it is because one thing that doesn't exist and I'm sure you probably aware of it is the so much no one knows about having mobility. you know, and you go, I'm hopper mobile here, okay, and it's then I realize how deep that can go. You know. So yeah, so your big thing really with your shoulders and your spite is that kind of when when you relax and and is that?

R

Right, so here's the next one. which you said yes, and we've already spoken about it a little bit is do you describe yourself as clumsy?

P

R Yes.
So trip over stuff that isn't there. Walk into door frames?

P Yeah, I wanted to three today. what's wrong with me? She's very and things like walking into coffee tables and all that kind of stuff as much, but occasionally it depends when I'm tired. maybe..

R So, now the reason I say it is I don't know if you'll be aware of it, it's something you might have already come across. It could be through dance, it could be through physio. Itropception. So our proprioception I mean, it's it's the top bit of lots of stuff going on in our nerves and whatnot. But simply proprioception is your body's ability to understand where it is in space, yeah? That'iliar. And one thing that the collagen mutation and our hypermobility does is give us poor proprioception. hence the door frames and all that kind of stuff. So another thing we'll be doing is I'll be giving you exercises to help increase your proprioception also. So, and again, it's all part of awareness in your body, learning where your body is, because your range of motion right is is wider than the non. So your body thinks of that as normal. So we've got to change the body's idea of what your normal is so you're more used to sitting in the proprioception and it's more in the forefront of the brain.s week two, but three of them, but we'll we'll get there.

R So so next we've got so if you're happy to talk about it don't worry if you're not as you've put that you do experience performance anxiety. Do you want to tell me a bit about that?

P I just I just get very nervous. It's like quite quite normal, I think.. just like, I don't want to mess up or anything. Obviously because could have an injury, like before my knee has popped out

on stage. and I had to just kind of like hop my way through it. I think that also was anxiety because everything, like anything happened.

R Yeah, it that kind of a known, isn't it? And it's actually fin enough during my degree, I did a module on performance anxiety and mine was all down to heightened anxiety post injury. And it's amazing how it does really it can really nicgle it, you know? And so the reason I ask is there is a really high correlation between anxiety and hypermobility. So again, it's having that knowledge to know so we can put the strategies in place to help. So another thing that we're gonna be looking at between now and Christmas is a few strategies to help with that anxiety going on stage, which sort is a nice feeling. Yeah, because it is a perfectly natural thing. It's it's part of your body's survival mechanism, you know? So it's not a bad thing and everybody loves a bit of adrenaline before they perform is what it gives us, but we don't want so much that it's gonna hinder us. Do you find yourself getting shaky in like, for example, that's a high stress level environment, right? So if you get do you get shaky and where do you get it?

P I'm I used to get it really bad in my legs. I used to literally be convulsing so you ceiling makes me very I'm not very competent. um but now it's more just like in like my hand hands, yeah? Yeah, well than anything. when do you know like around when you used to get it in your legs and when it's changed? Um, probably when I start seeing which is like three years ago it was like the first time I saw in front of everyone. That's when I found out I was like, fair enough to say that. I was like, literally, I had the was given back the sheet music and I literally it was a waving around. fanningly. That's pretty much.. Cool.

R So what's really interesting as well, having the stronger legs is A, the great thing with those environments, the more we do it, the more we get used to it and the more it helps handle the adrenaline, right? But you've also got super Bendy legs, right? So soilst that adrenaline is pumping through them, you haven't got the same muscularity as someone else to hold that form. So you are gonna get those sh, they're gonna feel more vicious, I guess you know I person um but as well with each new physio and your strengthening, that's all part of it that so your legs are suddenly becoming stronger and so you'd be feeling that less.

R So you've got no as far as you're aware, no one in your immediate family's got a hope and mobility. You' the onlyendy person. a little bit when she's younger, she's not more, but because she'sus but yeah, she's not stressful anymore. and it did come down to the point that she's diagnosed with hyp Nancy. So she's probably just saying like it's just double my head.s most people in.

R Yeah, and this is the thing and the double jointedness is well it's just another word five for mobility. as people forget it just means that say because people talk about like double jointedness in the hour, but well, it's not because that would imply that you had two elbows and one. Do you know what I mean? If you think about it, it's it's all to do with muscularity. So again, it's all this this it's a big thing that we have with hyperm mobility is that the guess kind of in the way like singing teachers have is there are lots different words for one thing. There's no regulized form of language you used at the minute. And okay, so brilliant.

R So onto your voice basically. Okay. So we've put um this is where I gave you a statement and I asked how much you agree with it and don't agree with it and all that kind of thing. It probably feels like forever ago now that you did it't. I've got them here.

R So I asked um or I gave you the statement, I experienced breaks and cracks in my voice regularly whilst singing and you put some more disagree, which is amazing. So find that it's your voice doesn't crack and break as you're singing. yeah so now that you trained a bit or got more used to it and that kind of thing, it's much rarer, yeah? Ever happen? Or it's like all in the past.

P I feel like it's.

R Right, so the next one I said was I have a wide if you put a, so tell me a bit about your vocal range.

P Well, I am on a like I can hit and like the top soprano and it's that I also love to sing like my out so rich. I like to sing in my chest, and like deep dark. I could be like I could say to oh no.
R Do you do you know your vocal range in terms of notes?
P No
R Okay, don't worry we can look at that in a second, that's not a problem.

R So we've so I've lost my voice at times without presence of illness and we've got agree you tell me a bit about that?

P It doesn't happen that much. I think it only happened like once or twice and I just woke up and I just couldn't talk. I said great. and I think it was just like that like two days just couldn't say anything and then at all. but that doesn't not very it doesn't happen there often.

R When Was that where when about was that? Do you remember?

Probably a few years ago in school, like year? when you grow up in the, so like 1560s, 5. Um, and that was you were L hadn't been like, I don't know, to a dance competition the night
P before I was screaming your face off, you remember. Right,

then I the next one was I have a distinct break in my vocal range and you put this great.

R Oh No, I don't think there's a big break. Like I see I struggle sometimes with like the middle bit between like the top I like my chest in like the mix, you know, I need? Like, I can't always
P get there if I've not got the right place is that's like a break. Yeah, so as in so there's so it's feels harder to move from your thick fold through to your thin fold and vice versa. Yeah. the one. Cue.

All right. then, next one I've got, I experienced jaw tension. agreed. Tell me about it.

R I just when I say I like to sing like this, I all the time. but I just struggle to drop my joy, I think it's kind of a very smiley person. I smile no laughter 24 seven and if I'm quite smiling my
P lesson I can't like stop, especially when I' missing like all legit stuff and I have to drop the draw rash. It's big for struggle.

How long have you had to brace this for?

R a year. Hopefully get them off next spring. It's not too long.

P So was it just as it's like the tracks or have you ever had like the um retainer or blocks or anything like that?

R

Oh, I had the blocks like at the top, like the little blue things. And I felt teeth didn't touch the bottom. I fast got them. so that wasn't like a long thing, just a I had four teeth out. Yeah.

P Yeah, it's no fun. not.

strategies you've put in place to help with that tight jaw?

R Um, does like massage and stuff and, like mac inside Yeah. It doesn't feel it high if I do it inside. I just? And so where's where's home for you? Norwich. Norwich. it's like east. Yeah,

P so is in the bump. It's in the bump in the b So yeah, so it's not even like you have a particularly tight up back accent either is it? It's very strange. uh okay.

I said, I experienoc of fatigue after prolonged periods of talking and you got somewhat agree. Yeah, maybe aey is it quite a strong right? But it's interesting because once you're

R doing it there and you get towards the end of one you click it, I don't blame you for or then you reflect on it and go, actually, that feels stronger now. Yes. Yeah. So are we talking like in this environment, just oneone quiet background? Do you get tired there or is it like with making some pub sort? Do you know what I mean? What kind of time do you feel it?

Probably I feel a lot in the evening, like after a day, especially after being here, like feel like in classes like shouting, and I off the low. and I have a very bad habit of sharly, hailing air, and I

P laugh, and which obviously hurts through. nice and drying, lovely.. And my house is I get very well with them. I mean, just love a little debrief chats in the evening, and that's the worst time for it.

Yeah. It's just been a normal human being though, isn't it?. That is the thing. um yeah, so even without, I don't know, being in a club or anything, you still go finding it tiring, yeah. But do you find um do do you feel like reset when you wake up the next day?

R Yes. Actually, I feel that depends. Also I'm also asthmatic, if I've laughed about that day. I get a cough. and it's very um I don't know how quite a chesty cough. Yeah, and like there's a puff of air kind of, yeah. yeah, I. okay. So, and then I experience uh vocal fatigue after prolonged periods of singing as well.al. Yeah, you want to, not the only one because I'm really enjoying

P it, by fish' not constant anymore. It is tiring it. It is tiring.

It's just straight out, a strategy to help you with that one of the big problems with coral is the you in usually fairly small room, a lot of you making a big sound and you then compensate to heal yourself better and go louder than you need. So the best thing you can do in that situation, yeah, just put it in the cover so you can hear better. You can even do just finger

R straighters so you can heal yourself internally back to the externally. And it'll just help you pull back that volume where you need it. push my air. and I think that my foot tight. Yeah. With it means it's working harder than it needs too. Who's your tech teacher?. Cool. Okay, so right. And then luckily, I've asked think right any more vocus shoes and treats and stuff and we left that blank. So quite happy with all that there's no any other strange bits or things you want to talk to me about?

I have swan neck syndrome see my fingers. I don't know if that's relevant, but basically that's like the top bit, like they just bend. I can't straighten it because the tend to like moved or something they said that's cause of my hyperability, they moved too fast and now they said I could have surgery heard the mobility in my hands, which is kind of a. Yeah. So you but then

P you've got quite a lot of movement it does, but it can't stay there anymore. So I'm guessing

that also means that if you put pressure on, say that down, that they bend backwards. Yeah, I might do that bit too.

R Yeah. yeah, I don't think anything else. Right, so what we're gonna do very quickly, because sometimes dissipate on a song. is I might do vocaration next week, actually, just with it. So the meantime, I'm gonna give you an exercise, so what we're gonna do is we can back. is, it's a really simple thing that just what you try and do about 10 minutes a day, and when I say that you could do it like just once every hour. Or you could do it for a few minutes or it's not do it solidly for 10 minutes. Do you see what I mean? That's absolutely fine. Don't worry about that. So, what we're gonna do is you're gonna do math, but we the mouth closed, which is just gonna mm. So it almost like you've got I don'tange jam, did you throat kind of thing, okay? It's quite a relaxed position. It can be a little bit fyy, a little bit creaky as well. It's just slack folds. can add a bit that. and we're gonna go and it's um I'll explain it before we go. George slew down, is it's over too octave, so it's a big one, which could be useful for you with your lovely soprano, and I'm thinking actually we might extend it for you possibly next week, we'll have a look. So let's start uh, yeah, I think. A, my work for you then. So we're gonna go. I like, okay? That's oh, you have to do. minutes is that each day between now and next week. Do you want to record it? Have you got your phone? I my finger's not working, it's definitely Friday. D. I ready. There we go. Okay, so it's on our with your bath closed. We're gonna go., you say. Okay. So, that between now and next week, like around 10 minutes practice each day, if one feels and you can change the position where you start, if you want, that's not a problem, higher, lower experiment that chance to look at your range. do it where it feels coming for you, okay? Now if you have one, I don't know that suddenly feels really nice in a place, write it down so we could talk about it or email me and let me know. If it feels bad email me, let me know, that's fine. So it's your first one, this just so because that's what we're doing like each week's just simple exercise that we can work through. And for your practice, so it's not going to be crazy enough to work, right? And so, yeah, so just that exercise for me.. Bye ten minutes, a few times a day, basically be like 10 and 20 times a day if you can. Each day, let's see how it feels and then we'll chat back it next week.. OK. Thank you so much for your time. really, really appreciate that. exc things. Yes, that would be wonderful. Oh, you star. Thank you so much. Ama amazing. Brilliant.

Appendix N.

Initial interview inductive codes and qualitative theme catagorisation.

Code	Meaning
A	Participants are very aware of their hypermobility
AI	Ankle instability.
ATB	A break or fracture of the ankle
ATR	The ankle will roll on a flat surface.
ATS	A sprain in the ankle that needed rest and elevation
ATT	A tear in the tendon or ligament of the ankle
C	Participants describe themselves as clumsy
DB	Experience a distinct break in the vocal range
ES	Extra Symptoms
ExH	Participant displays extreme hyperenxernsion of joint.
FH	Forward head position (observation)
FHH	Family History of Hypermobility and immediate family members with hypermobility.
FS	Shoulders sit naturally in a forward position.
FVL	Full vocal loss without the presence of illness or heavy vocal work
I	Injury outside of Beighton score points
IHC	Injury has caused a change in hypermobile tendencies
JT	Jaw tension
JTS	Participants already have strategies for the jaw tension
KI	Participant feels instability in the knee, including clicks, movement and pain Left(l), right (r)
KP	Regular knee pain
KTD	Dislocation of the knee Left (l) and right (r)
KTSB	Subluxation of the knee cap Left(l) and right (r)
LEVL	Speaking in Loud environments causes voice loss.
MVL	Regularly experiences voice loss on waking
NPSF	Participant does not feel fatigue from prolonged singing
PA	The student states they suffer from Performance Anxiety
PAS	Participants shake during singing performances

PENHS	Exercises are given to students by an NHS physio
PEPRI	Exercises from a private physio
PHF	Participant has found that past singing teachers havnt acknowledged their hypermobilty.
PPP	Poor proprioception.
PPS	Pain from prolonged standing
PPW	Pain from prolonged walking
PSF	Prolonged singing causes discomfort and fatigue in the participant's voice.
PTF	Prolonged talking causes discomfort and fatigue in the participant's voice.
SI	Participant feels shoulder instability, including clicks, movement and 'slippery'
SINF	Had a scope investigation with no findings
ST	Participants has experienced shoulder trauma including tears or breaks.
TC	Participant feels the need to clear throat regularly to maintain closure
TM	Has been diagnosed with tightness in a muscle that needed physio
VB	Participant feels the need to take vocal breaks regularly
VI	Participant describe the feeling of Vocal instabilty
WVR	Wide Vocal Range

ROUND TWO coding

Category 1: Awareness

Related Codes:

A	Participants are very aware of their hypermobility
PHF	Participant has found that past singing teachers have not acknowledged their hypermobility.

Category 2: Instability

Related Codes:

AI	Ankle instability.
ATR	The ankle will roll on a flat surface.
KI	Participant feels instability in the knee, including clicks, movement and pain Left(l), right (r)
VI	Participant describe the feeling of Vocal instability
SI	Participant feels shoulder instability, including clicks, movement and 'slippery'
ExH	Participant displays extreme hyperextension of joints.

Category 3: Physical Trauma

Related Codes:

ATB	A break or fracture of the ankle
ATS	A sprain in the ankle that needed rest and elevation
ATT	A tear in the tendon or ligament of the ankle
KTD	Dislocation of the knee Left (l) and right (r)
KTSB	Subluxation of the knee cap Left(l) and right (r)
I	Injury outside of Beighton score points
IHC	Injury has caused a change in hypermobile tendencies
ST	Participants has experienced shoulder trauma including tears or breaks.

Category 4: Proprioception

Related Codes:

C	Participants describe themselves as clumsy
PPP	Poor proprioception.

Category 5: Voice

Related Codes:

FVL	Full vocal loss without the presence of illness or heavy vocal work
DB	Experience a distinct break in the vocal range
WVR	Wide Vocal Range
TC	Participant feels the need to clear throat regularly to maintain closure

Category 6: Comorbities

Related Codes:

PA	The student states they suffer from Performance Anxiety
PAS	Participants shake during singing performances
ES	Extra Symptoms

Category 7: Alignment maladaptations

Related Codes:

FH	Forward head position (observation)
FS	Shoulders sit naturally in a forward position.

Category 8: pre existing strategies to counter hypermobility

Related Codes:

JTS	Participants already have strategies for the jaw tension
PENHS	Exercises are given to students by an NHS physio
PEPRI	Exercises from a private physio
TM	Has been diagnosed with tightness in a muscle that needed

physio

Category 9: Vocal fatigue

Related Codes:

PSF	Prolonged singing causes discomfort and fatigue in the participant's voice.
PTF	Prolonged talking causes discomfort and fatigue in the participant's voice.
VB	Participant feels the need to take vocal breaks regularly
LEVL	Speaking in Loud environments causes voice loss.
MVL	Regularly experiences voice loss on waking

Category 10: Pain

Related Codes:

PPS	Pain from prolonged standing
PPW	Pain from prolonged walking
KP	Regular knee pain

Category 11: Genetic Factors

Related Codes:

FHH	Family History of Hypermobility and immediate family members with hypermobility.

Category 12: Jaw tension

Related Codes:

JT	Jaw tension

ROUND THREE coding

Category 1 : Musculoskeletal complaints

Subcategories:

1.1 ***Instability***

1.2 ***Physical Trauma***

1.3 ***Alignment Maldatations***

1.4 ***Pain***

1.5 ***Jaw Tension***

1.6 ***Pre Existing strategies to counter hypermobility***

Category 2 : Vocal manifestations of Hypermobility

Subcategories

2.1 ***Voice***

2.2 ***Vocal Fatigue***

Category 3 : Further implications of Hypermobility

Subcategories

3.1 ***Genetic Factors***

3.2 ***Comorbidities***

3.3 ***Proprioception***

3.4 ***Awareness***

Appendix O. Session three interview transcriptions

Participant no.17 week 3 transcript

Participant no : 17
Session no : 3
Session location : The Brighton Academy, Brighton Campus
Time and date: 8th November 2024, 7.00pm

Researcher

So how did you get on with your body mapping over the last week?

Participants no 17

Pretty good yeah

Researcher

Did you notice anything in particular?

Participants no 17

I was doing this one (does AO joint exercise) because I tend to sink into my neck. So I felt a bit more lifted over the half term and a little more upright. I don't have to think about it as much towards the end. I feel like it's already going into my body.

Researcher

That's quite impressive very well done

Participants no 17

Thank you

Participant no.30 week 3 transcript

Participant no : 30
Session no : 3
Session location : The Brighton Academy, Brighton Campus
Time and date: 7th November 2024, 7.00pm

Researcher

So right, how did you get on with body mapping.

Participants no 30

Oh yerh, it was actually so fun. Every so often I would be like (does AO joint exercise). I like the head one

Researcher

Does it feel like it's making a difference?

Participants no 30

Yerh when I do the exercise I understand so much more where my head is supposed to be.

Researcher

Yerh?

Participants no 30

It feel nice, like the back of my neck is like *shows relief*

Researcher

Amazing, anything else to report?

Participants no 30

I found that whilst I was practicing my ATS songs if there was a bit I was struggling to do I would do this (shows exercise for AO joint) and it would be easier to do.

Participant no.11 week 3 transcript

Participant no : 11
Session no : 3
Session location : The Brighton Academy, Brighton Campus
Time and date: 7th November 2024, 7.30pm

Researcher

So how did you get on with your body mapping?

Participants no 11

Good, do you know what I realised? Even now I can feel like Im standing with an arched back, we did the whole like, (shows lumbar exercise)

Researcher

Yerh

Participants no 11

Sometime through half term if I had woken up late and I was getting ready doing my vocal warm up sat down. Which I know isn't great doing it sat down. But because I changed my alignment I was actually feeling more like, loose in a way *indicates to throat*. I think the main bit I struggle with is the shoulders and If I'm not consciously doing the warmup and body mapping it isn't going into my daily practice. I need to actually remember to do that, that I don't really do yet.

Researcher

But it is so early in the process. It's not going to happen in two week but that awareness is so important.

Participants no 11

Yerh

Researcher

Anything else you want to report?

Participants no 11

Urm, yeah I just think I need to be conscious of it. If I don’t body map before then my alignment is not in place.

Researcher

So are you finding the actual process of going through the map point by point useful?

Participants no 11

Yerh and now that I'm aware, if I can't hold a note now I think oh maybe its this or that rather than just getting annoyed.

Researcher

Oh good, your using it as a strategy in your own practice and rehearsal routine?

Participants no 11

Yerh

Participant no.18 week 3 transcript

Participant no : 18
Session no : 3
Session location : The Brighton Academy, Brighton Campus
Time and date: 6th November 2024, 7.00pm

Researcher

So welcome to week three, How did you get on with the body mapping?

Participants no 18

Urm, I have been applying it to singing and talking. But I really see a difference in singing in my one to ones. I keep catching myself with my shoulders forward and knee locked.

Researcher

How was the change of lumbar because that was a big adjustment for you?

Participants no 18

Yerh it went with the knees

Researcher

Have you had an discomfort anywhere?

Participants no 18

No, I have noticed that exercise one is clearer now and more smooth.

Participant no.1 week 3 transcript

Participant no : 1
Session no : 3
Session location : The Brighton Academy, Brighton Campus
Time and date: 6th November 2024, 7.30pm

Researcher

How have you got on with your body mapping?

Participants no 1

So hard! I'm noticing it now whilst I'm just out and about and walking, so I have been trying to change it but It's really uncomfortable. But it felt a lot better the more that I do it.

Researcher

So it feel less uncomfortable each time you do it?

Participants no 1

a hmm

Researcher

So its more in the front of your brain now?

Participants no 1

Yerh Im thinking about it so much.

Researcher

How are you getting on with your Lumbar? Because that was a big adjustment for you.

Participants no 1

Yeah I get hip pain when I sit in my hips, but its been helping with that.

Researcher

How did you find doing exercise 1 whilst doing you body mapping

Participants no 1

It is easier, I feel I'm breathing better with it as it’s less restricted.

Participant no.5 week 3 transcript

Participant no : 5
Session no : 3
Session location : The Brighton Academy, Brighton Campus
Time and date: 6th November 2024, 7.00pm

Unable to attend due to intensive rehearsals.

Appendix P - Session four interview transcriptions

Participant no.1 week 4 transcript

Participant no : 1
Session no : 4
Session location : The Brighton Academy, Brighton Campus
Time and date: 13th November 2024, 7.00pm

Researcher

So, firstly , how did you get on with the exercises we did last week? Let's start with the thoracic breathing.

Participants no 1

I really liked that one

Researcher

Have you noticed any difference since you have been doing it?

Participants no 17

Its just been lovely to do

Researcher

How did you get on the with the exercise of lifting you pelvis off the floor to relax the neck?

Participants no 17

I don’t know if I’m doing it right. I feel like if I focus on my neck it tenses.

Researcher

researcher goes over the exercise again You’re in a really good position. So try to keep at it. How about your tongue exercises?

Participants no 1

I liked the one with the pull to each side (Jaw - exercise 2).

Researcher

Did you notice any discomfort in the jaw?

Participants no 1

At first, but it eased with the stretch

Researcher

Ok let get started on the next section

Participant no.18 week 4 transcript

Participant no : 18
Session no : 4
Session location : The Brighton Academy, Brighton Campus
Time and date: 13th November 2024, 7.30pm

Researcher

How did you get on with the breathing exercise I gave you

Participants no 18

I liked the one with moving my hands, (Exercise one for breath) and the feet against the wall.

Researcher

Ok did you feel any tension anywhere?

Participants no 18

No, I liked being against the ground.

Researcher

How did you get on with the tongue exercises?

Participants no 17

They were quite uncomfortable.

Researcher

Was it too uncomfortable, did it aggravate any tension.

Participants no 17

No it was the pulling one I didn't like but the side to side was fine (jaw exercise three and two)

Researcher

When you did the rolling one, did you notice where it hurt or felt uncomfortable?

Participants no 17

It was at the back in the centre.

\

Participant no.11 week 4 transcript

Participant no : 11
Session no : 4
Session location : The Brighton Academy, Brighton Campus
Time and date: 14th November 2024, 7.00pm

Researcher

So, how did you get on with the jaw tension stuff from last week?

Participant no 11

The whole tongue tie thing, I feel like I feel it more in my tongue than jaw. The one where we actually hold it felt better. You know when I had my feet on the wall, that's ones really good when I'm on the floor because I can focus on my breathing but I cant get i into my singing yet.

Researcher

That ones more about getting the neck to realise it doesnt need to be involved with the breath.

Participant no 11

Right

Researcher

So it encourages thoracic breath, so your chest cavity to work more than the neck. How did the thoracic breath feel.

Participant no 11

Yeah, that's the one I like. I feel like that one with the hands, one of my old singing teachers would make me do that when I was bridging the gap between thick and thin. So I think that works for me.

Researcher

The visual additions really help you don’t they.

Participant no 11

Yerh

Researcher

And how are you getting on with your body mapping?

Participant no 11

Yeah I feel like that's the hardest thing for me so far. That's really hard to maintain, I'm constantly having to think about it and it isn't a quick fix.

Researcher

But then it is still doing the right job of bringing awareness to your alignment so you can fix it and it will take time for it to come naturally.

Participant no.30 week 4 transcript

Participant no : 30
Session no : 4
Session location : The Brighton Academy, Brighton Campus
Time and date: 14th November 2024, 7.30pm

Researcher

How did you get on with the exercises from last week.

Participant no 30

I feel like i'm in a lot less pain, and I haven't chewed the inside of my mouth as much. I

think because I'm thinking about it more.

Researcher

Because you're more aware of it now?

Participant no 30

Yerh.

Researcher

Did you find any particular exercise that helped.

Participant no 30

The breathing one and in voice the other day when we are breathing with a partner, because I find it difficult to breath anywhere but my chest, I could think about where im supposed to be breathing from.

Researcher

And still getting on ok with the body mapping?

Participant no 30

Yerh

Researcher

Amazing

Participant no.17 week 4 transcript

Participant no : 17
Session no : 4
Session location : The Brighton Academy, Brighton Campus
Time and date: 15th November 2024, 7.00pm

Researcher

How did you get on this week with the exercises I gave you?

Participant no 17

The breathing really helped to calm me down for ATS.

Researcher

Thats really good. So you found some calm in ATS.

Participant no 17

Yerh for the first time

Researcher

Have you had time to do the other exercises

Participant no 17

No, I forgot the feet on the wall one.

Researcher

How about the tongue exercises?

Participant no 17

I practiced and I feel like my singing got better actually. I feel like I have more mobility.

Researcher

And how is your jaw feeling?

Participant no 17

Urm a bit tight, but I think it's my braces.

Researcher

Ok yeah, you have constant movement happening. So last week you said it felt like a four. Does it still feel like that?

Participant no 17

Yerh

Researcher

Don’t worry, that's fine.

Participant no.5 week 4 transcript

Participant no : 5

Session no : 4
Session location : The Brighton Academy, Brighton Campus
Time and date: 15th November 2024, 7.30pm

Participants underwent week 3 and 4 exercises in one session, due to absence the previous week, no interview was conducted.

Appendix Q. Session five interview transcriptions

Participant no.11 interview transcript

Participant no : 11
Session no : 5
Session location : The Brighton Academy, Brighton Campus
Time and date: 21st November 2024, 7.00pm

Researcher

So right, let's, let's start with your body mapping. How are you getting on with your body mapping?

Participant no.11

Yeah, I like the body mapping thing. I feel like that's actually really helped my voice.

Researcher

So still feeling aware, are you still applying stuff. Are you noting, noticing any particular difference in any parts of your body?

Participant no.11

Yeah? Like, I think I'm more now. Like, it's more second nature now to, like, sort my hips out, because I think that I still fit not all for the rest of its second nature. Like an Asia I think it's when, if I'm straight singing, it's fun, but when I'm acting like my heads still litke, and that's not very helpful. But yeah, I feel like I'm better with the knees and hips there.

Researcher

Brilliant. I mean, this is the thing, is in musical theater, you can't just stand straight like God and peg and sing. It doesn't work. But in all your practice and everything, if you can have that alignment, it means that you'll always be returning to that when you can position. Yeah, yeah. And so And like you say, when you're acting, you could still move and do this,

but we just don't want to be taken dress, yeah. So you don't, you know, if you want to get intense, move forward. Don't just lean into it. Yeah. I was doing it today with the student, actually. If you really feel that you need that intention, like, go at the hips, you get the intention, and you get more, like, get more, like, decisive, like, yeah, moment as well. Um, so amazing. And yeah, so next feeling, not so second nature, but hips are kind of getting there. How are your knees feeling?

Participant no.11

I think, like, better, I think with the heel as well. Like, it naturally, like, puts my leg off the looks, which I think is good, yeah, yeah. I think I've just been doing too much, like, outside of hip dance wise, so that my body isn't like, all in my hips. But yeah…

Researcher

So body's just feeling tired?

Participant no.11

Yeah, I don't know why, if this is like, a me thing, because I smoke or not. But I was wondering, like, tech wise. So the other day, I was singing, and like, my low notes are all fine, and notes I could normally hit because I'm not ill and I'm not that. I'm not tired, I don't think, but like, my over, there was so much grasp in my voice, and so much like, it just was sounded so tired. And I was like, why?

Researcher

So could be, yeah, smoking is a huge, huge effect on the vocal forms, because you're effectively burning them every time you have a cigarette, yeah, taking in that really hot smoke. And so possibly that there is this weird cold thing going around the college that takes your voice. You feel perfectly fine, but your voice disappears for three days, and then you have a horrible cold horse. All the Second years have got it. I really don't know if it's possibly a maybe a thing like that, so it could just be a pathology.

Participant no.11

But when your voice is like that. Brett was like, just rest it. I was like, yeah, no, but like, I still want to practice every day. So what can I do today?

Researcher

Do it down your staw. So, you know, yeah, so BTS that we did weeks ago to grab a straw and sing into a straw, so you still getting to practice your lines. So you can still do that. You can my you could do it where you like, basically sir in your song. So you just blocking off the mouth, and it adds a bit of back pressure, like you're getting an sovt, or even more. So you could do them on fricative, because, again, it gives you back pressure. Don't want to be releasing pressure and putting loads of weight. Okay, that's your main thing, really. So, yeah, so you should be alright to do it. And really, it's, it's what you're looking out for. Is any swelling. So is your voice lower than normal? Can you sing lower than you usually can?

Participant no.11

I was just being a Mad Hatter, which is a bit of a crazy song anyway. it was just like, how I talk. I know I have loads of vocal fry when I talk, but I don't know. I don't ever have it when I sing. Yeah, I had it when I sang. It for the first time in my whole life.

Researcher

Yeah, it could just be tired as well. Just so many people, are you saying that you're dancing a lot your body's it's worth keeping track of it, on things like that when you feel find something unusual. I was just take a note. And the other thing, actually, to bear in mind is it could be hormonal. So it could be depending on where. You are in your cycle as well. Your balance, but I think that affects your voice. Everyone's body, obviously, is the difference is different, right? In the same way that some people feel period pains, and some people, right, but so my two days before my period starts, I will not book a gig, because my voice just disappears. It just dries away. Because what's happening is your mucosal membrane dries out, because it's drying out getting ready to shed the lining, So it can really affect your voice. The thing, but then you can start looking for that pattern. So yeah, do the same thing, and it makes you aware, so you can wear that into practice routine, yeah, yeah. But yeah, it could well be that. Could well be that. The other thing is, like, acid reflux, if you've had a really late meal.

Participant no.11

I have dinner at 11pm midnight. Okay, working late night. Since I was like 16 for five years, I've been used to having dinner at like, 11 night. Yeah,

Researcher

Interesting. It's a difficult one, because if you do, are you doing that? Then go straight to bed, um, night out?

Participant no.11

Oh, like, I'll go home or go to, like, dance class, go home. Like, do any work I need to do, shower, make dinner, and then I'll normally watch Netflix and have dinner for like, an hour, and then I cut off time, like, if I'm not, like, oh my god, this is a huge worry. If I just got a normal day and I need to be in bed by one, or, like, asleep by once, and I'll just eat my dinner and, like, watch something, and then I'll go to bed,

Researcher

Straight to bed. Yeah, because you really feel for your body, you shouldn't be lying down within three hours of eating, yeah, you're, doing that, like within half an hour, yeah? So all it means the I mean, it might be that your body's particularly resistant to it, and it's fine, yeah? But it could be that you're eating and the acid in your stomach is working, and more acid because it's digesting right then you lie down. And if you think your esophagus goes to your right hand side of your stomach, unless your mirror syndrome, but should go to the right hand side of your stomach. So if you lie on your right hand side, and you think your stomach's like this way, and the pipes here, all that acid is going to the bottom, and the likelihood of it just draining up, since you said about sleeping!

Participant no.11

On your left hand side, that my mum brought me a weighted blanket and I sleep like and now I'm like, that blanket makes me sleep on my left do that?

Researcher

So that will help. Obviously, it won't fix it entirely. If you are gurggling up and that kind of thing, but just means that you are putting your oesophagus at risk of exposure to acid. You might be absolutely fine, yeah? But alongside the smoking, if you're getting the heat from above and then the acid as well, then essentially. It's not a great mix, yeah? So it's worth a thought. You know, it takes time to change patterns and habits you've established over a long time. And you know, it's not like you can just put the cigarettes down and be done with it. And it's not like you could just go, right, okay, I'm eating it seven o'clock tonight. Yeah, it's different, but, but it's worth thinking about, because over a long period of time, and like, as your muscles, you know, as you get older and things change, yeah, well, that's it again.

So, um, right, so body mapping. Body mapping is going well, yeah. How did you get on with your breathing? Still feeling okay with that thoracic breath lying on the floor, don't you? 123321

Participant no.11

Yeah, that one's actually got better.

Researcher

Cool, amazing. You did it regularly. How often do you imagine in to do so

Participant no.11

Yeah, I'm doing that maybe, like every other day, and then with the breathing one, though, like, I do like, because I can, like, when I'm doing it, I can feel it, and like, in voice and stuff that when Mark first started doing all of us, I couldn't feel it, and now I can, yeah, but like, in some songs. So today I sang for ATS if I loved you. And it was weird, because when I was doing it with tech, with Katie was when I was thinking about the ribcage and belly, the whole like, down, like thoracic, yeah, yeah. And that was fine, and I could maintain it, but then sometimes I can't. I feel like I struggle more with the breath in legit than in contemporary.

Researcher

I mean, in contemporary, if you're belting more, the breath is a lot. Still, you use less breath. Yeah, probably legit technique takes more fuel. Oh, okay, if you think of it that way, yeah, particularly got big old phrases as well, and if I loved you,

Participant no.11

Yeah, it's just the way I wanted to do the phrasing. I've only managed to do it. I. Once or

twice in, like, in my own practice, I didn't perform it, but I wasn't mad about performances, but I didn't do the phrase, yeah.

Researcher

okay, but that's feeling better. Did you say since you've been doing that?

Participant no.11

I've been doing that well. Well, when I sang it today that like consciously knowing about my breath. I think that helped me actually finish the notes, because some of the time I wasn't even finishing the notes. So now I can sustain the whole phrase, which is good, but it was like the bit that was like, the bit that goes into verse, that I was meant to hold, like, keep going from the last sentence into the next sentence. I couldnt do that.

Researcher

It's like, literally straight across all that holds that section Cool. Okay, and how about, have you been doing any of the lifting the pelvis off the floor with the feet and breathing? Just relax your neck. Yeah,

Participant no.11

That one's been fine. And like, I can, like, engage it myself now without, like, having to, like, yeah, do anything cool. And I think that's what I helped with by, like, that kind of intertwined for me with the body mapping.

Researcher

Yeah, brilliant. Good, good, good, cool. So those ones, how about your jaw feeling any looser? In the jaw? Is it the same? Is it worse?

Participant no.11

m not gonna lie. I haven't. I forgot to do this on one this week. I've just worked with sizes, but I probably definitely need to do that this week to see if there's a change. Because Matt made us do this thing. You know, normally people make your massage here, yeah, it was like, made us do it from like, the start here, like you may have been doing. I was like, Yeah, even after I've done massaging, it hurt for like five minutes. I was like, clearly, I've got a lot of dual tension, so I'm going to do that every day this week, and then see if, then, because that session that we do that in is before this. And I'll know, yeah, the kind of things helped?

Researcher

Good, good, good. I kept because there was one that felt quite uncomfortable, yeah, side to side.

Participant no.11

When it was on my take. I think we just said that I was just gonna pull it out and hold it.

Researcher

Do the hold. And then, even if you feel comfortable, just check it side to side as well. Yeah. And then doing your little press ups on your roof your mouth pushes will be useful. Excellent.

Then How have you got on with your extended tone exercises?

Participant no.11

Urh yeah they're alright

Researcher

It did warn you, that do a great job but they are boring.

PArticipant 11.

What was the purpose of them again?

Researcher

So what they do is engage the TA muscle so your what we talk about, the body of your vocal fold, yeah, so it causes the body of your vocal fold to contract and hold it's like doing a plank for your vocal folds.

Participant no.11

Oh sick, to make them strong?

Researcher

Oh, yeah, exactly that. So getting that engagement happening more because the theory is that with our hypermobility, where the vocal where our muscles are extra stretchy, as it were, that if our vocal folds have that, that like your physio, where you build the muscle, say around the ankles or the wrists, or wherever you're feeling it, your hips, your hip flexors, but do the same thing by putting it into that position and holding it.

Participant no.11

And that says to me, while I'm doing that, one should be doing it in a straight tone?

Researcher

So you'll start to do it soon with V where you'll start to things like, just go, oh, for ages, and holding the breath and working in partner

Participant no.11

Not all, but like, yeah, like when you run out of breath, up with our hands and stuff.

Researcher

So all of that is part of just getting that breath work. It's going to support everything we're doing here, yeah, and so it's all about that TA engagement. Now what we're going to look at today is CT engagements as the other muscle.

Participant no.30 interview transcript

Participant no : 30
Session no : 5
Session location : The Brighton Academy, Brighton Campus
Time and date: 21st November 2024, 7.30pm

Researcher

So we're gonna talk through your body, mapping, your breathing, your jaw, tension, all the stuff we spoke about so far. We're gonna go through those exercises together and do a proper set of them. I'm gonna teach you one more exercise, and that's the plan for today. Now know that you're not feeling 100% so if any of these exercises are feeling uncomfortable, we just do what you can. And even if that's not, that's absolutely fine. Okay, it's just about keeping upstate with each other and how you're feeling more than anything. So how are you getting on with your body mapping? Is question number one.

Participant no.30

I find it really useful in dance classes. It's before. I'm always told like, what to do, but I'm never told like, because I feel like it makes sense to normal people, yeah, but obviously I'm still there, like, I don't know. No, I don't think I've been aware of my feet fair.

Researcher

So are you more aware of it now? Have you noticed any change in your body? Are you starting to get into those positions easier?

Participant no.30

I feel like my shoulders are less set forward. Now, cool. I feel like that's the main one.

Researcher

Yeah, so big change in shoulders. How about your knees any less locking or same as it

was, but you're just more aware of it? Yeah? Yeah. That's fair. It's such a big part of it anyway is knowing it's there, knowing how to fix it, so you can do it more regularly. And it like we say, it will take time. It really will take time. We're not expecting it to change overnight. That's absolutely fine. Do ankles have your ankles barely if I did that middleweight any better?

Participant no.30

I don't know. No, I don't think I've been aware of my feet fair.

Researcher

So do you remember the exercise for feet? No, no, that's not, don't worry. That's the whole point. It's so much a information to take in half an hour and B then to keep it fresh, and that's why I see you every week. So your exercise stuff by that middle bit is rolling through your foot from the heel to the foot, and then dropping it to find that central position. Yeah. And it might just be that you're used to being in that position, so you're not needing to be aware of it. A lot of people, hypermobile people find that they put their weight on the back so they're..

Participant no.30

Then, yeah, my weights always back. Because first, first year, first term, was all about posture. So like, I feel like I'm very aware of going forwards,

Researcher

Amazing. So it's something that you're actually doing. Already been doing it. Yeah, perfect. So feet are pretty good. Knees are feeling you're more aware of your knees. So even though it's not coming naturally yet, which is absolutely fine. We're aware of it. And how about your sit bones in that lumbar position? Is that another one that's just kind of useful for dance?

Participant no.30

Or yeah, I'm aware of that one in, like, jazz and stuff, yeah,

Researcher

and the shoulders are feeling maybe a little bit more open, which is exciting. And how about your head

Participant no.30

That one? Like I sometimes I and,

Researcher

yeah, suddenly aware that you've got your head further forward, yeah, which is amazing, because before you might have seen it, not thought twice about it as well. Really, really good. Um, any exercises or anything that you want me to go over remembering it all that

kind of how to find that placement with your head, your shoulder one, yeah. So just that lifting and elongating

Participant no.30

That one makes me feel like a massive strain comes off my neck.

Researcher

It's crazy when you realize what your body's been taking all day, so you get relief from that, and then that shoulders was really starting to notice the difference.

Participant no.30

Yeah, they do hurt a lot more, yeah, but I think that's because they're moving the other way. But like, my shoulders and my hips, like, feel like they're going like this every time I move them, just because I think the way they are my hips are probably the worst one. Yeah, they just, they don't, like, moving. But my shoulders, when I'm trying to engage my lats, they kind of clunk.

Researcher

They do, like, do they clunk in your shoulder blade?

Participant no.30

Like, here underneath, yeah, it's kind of like, here. It kind of just like a weird clunk. It's kind of, it's. Got a mixture. It's kind of up here and then down here. Does, like, a clunk

Researcher

not sure about that one interesting. Does it give you any discomfort when you're doing it?

Participant no.30

Little bit, a little bit. I find when I'm doing like, the second I roll my shoulder back out it like Ow.

Researcher

It's a big change. Do you get any tightness in your pecs, like, across here

Participant no.30

all the time, when we do push up and stuff, I can't stretch my arms out because then it works. I'm actually been told not to do it anymore because they want, they want me to become less ending. Yeah, I'm not allowed to hyperextend them at all.

Researcher

Okay, so that's in general, across all classes, yeah. What did you say? Sorry about push

ups. What felt wrong?

Participant no.30

When I do push ups and stuff. Obviously, muscles like after doing it, yeah, I can't stretch it out afterwards.

Researcher

They get really tight. They get really, really tight. Okay with you. So because bear in mind, if your shoulders are like this, your your pecs are already shortened constantly. So when you're going out, are you feeling in your pecs as well as your shoulder blades? Or is that like that sensation you said about the lift? Is it kind of a relief at the front or not noticing anything?

Participant no.30

It feels it feels tight. Yeah, it does feel tight. It's not exactly painful. It's just kind of tight. I feel it almost. I feel it in this collarbone. I'm pretty sure this is the one that I torn. Yeah. So this one started hitting quite a bit sometimes, because obviously I'm moving it backwards and it healed so far forward, yeah.

Researcher

So what might be useful, just when you're like, you know, in all that free time you have, when you're on breaks and eating lunch or just chilling and talking to people, I think it'd be worth maybe you lying on the floor, semi-supine it and just so the floor supporting your shoulders, but they're in that nice position to see what I mean. So you're not, you're not having to put all your brain power into holding it open, but you've got that just support is what you're needing. Particularly you are right saying you are, you have had an injury, quite nasty one on that side. Yeah. It will affect that, you know, and there will be, hopefully not much, but there can be scar tissue and all this stuff that obviously is less mobile, just pulling everything forward.

Participant no.30

Yeah, I on't think I took as much time off as I should have, yeah. But I was just sat in the corner, and I was like, Can was like, Okay, getting back in the dance class.

Researcher

Yes, there's a lot of you, like, who've done that you do need to let your body heal? Is crazy. Okay, so the body mapping is, do you feel like it's having a positive effect? Yeah, yeah. That's really good to hear. So body mappings feel good. How have you been getting on with that breathing and kind of getting your thoracic breath working harder to engage the pelvic floor, a bit more to help relax your neck and jaw? Have you noticed any difference?

Participant no.30

I just find that one really useful in voice

Researcher

Yeah, because it's 123 on the line, on the floor, with your feet up on the wall.

Participant no.30

It's the 123 but I think one two, because we have to do it from here. Yeah, it makes sense. Yeah. So my whole life, if I've been doing, like, breathing, everyone's like, breathe from you know that do that.So that one to get the movement it makes sense, because I literally need to do tiny breaths from here, yeah, all the time.

Researcher

And that's just how so, even so, the reason why we do is we've got acknowledge the sternum is going to move. That's fine, and that acknowledgement helps, because we want the neck to not be working to move the sternum. That's why. So you're feeling the breath move the sternum, not the neck. Move the sternum, but you're right. And obviously we're trying to get it as far down as possible when it comes to voice. So even just going 12211221, gonna help lower it.

That's really good here. Um, have you been doing the putting your feet on the wall and lifting the pelvis with the neck?

Participant no.30

Not really because I find that one just makes my core tighten.

Researcher

Not a problem. What about tongue next? Have you been doing any of your tongue, pulls, rolls, anything like that?

Participant no.30

Not really cos its too sore.

Researcher

So we've had, have you done them at all this week? No, not problem. You getting any discomfort when you stick your tongue out? Yeah, okay, so don't worry about those for now, what you could do is remember that little one where you just push your tongue on the roof of your mouth, just that one, just relaxed jaw, closed loops, just press, press, press really gently. You're not like, trying to punch through the roof of your mouth. That would not be good. Yeah, it's just a little push.

Participant no.30

I feel like the very back like, you know, kind of the very back of your tongue. I feel like that

aches when I do that. And that must sound really weird,

Researcher

Try do it with 50% effort, like, less effort, sorry, do the same thing, still the same, not as bad. Yeah, you might just have been going a bit too hefty with it. And, yeah, you've got all this nastiness going on. Yeah, it's not fun. I really think we're at the point where you're probably needed antibiotics, just the fact that your glands are still that swollen after all this time, after like five weeks, it went away for a couple of weeks, and it's come back. Well, this is the problem I'm having.

Participant no.30

It's the same, same thing, but I'm like, going back to how it started.

Researcher

Yeah, no, I know how you feel. Okay. So, right. And so your jaw. How is your jaw feeling in general? Is it feeling the same as it always has? If you felt any notice of ease? Have you felt it get worse?

Participant no.30

In call today, we did the one where you like go like this down the side of your face? Yeah, so I thought it was better, but it might still bea little bit tight. I've not consciously been the inside of my mouth. Okay, I know I have, because I can feel where I have but not consciously.

Researcher

Yes, yeah, no, it does, does. So potentially it is helping. I wouldn't have expected any massive difference if you've been because of all that soreness, I haven't been able to do the tongue stuff with the breathing and lowering the breath in general, that might impact your daily life. And get you low in breathing lower anyway. And take some straight away from the neck, which will help the jaw.

Participant no.30

I can get through dances without being like at the end

Researcher

so we've got, we've got some positive effects happening. So basically, I'm not too worried about your jaw not changing, because there hasn't been stuff we've necessarily put in place right now to make a big impact. Yeah, if you can play around with that, those tongue press ups, yeah, and just a little bit of move, a bit more movement where is comfortable is really important. eah, that one, and we'll see, just see next week, basically, how it's feeling. So how have you been getting on with your extended tone exercise this nice, boring, long,

Participant no.30

I feel like it's alright. I'm not sure I can't go for that long, yeah, but I'm not sure if that's just to do with stuff.

Researcher

Yeah, could be, could well be, yeah. Okay, so did you get the recordings? Was there any help? Some people found a useful and some people found them confusing

Participant no.30

No but, that's because, like, we do a lot today, yeah, so when it comes to the end of the day, I'm right, there's about space for about a sentence.

Researcher

Yeah, I'm with you, and it's why we're going to keep doing so from this week onwards, this got one more exercise to give you, and from now we just keep doing them to keep them regular. Yes, of course, as time goes by, the knowledge fades, or you need to keep backing it up with that repetition, you know.

Participant no.5 interview transcript

Participant no : 5
Session no : 5
Session location : The Brighton Academy, Brighton Campus
Time and date: 22nd November 2024, 7.00pm

Researcher

So tell me how you've been. Have you been getting on with body mapping? Have you noticed any changes? So if they've been easier, harder, the same?

Participant no.5

Nothing crazy, different, really, yeah, um

Researcher

Are you still aware of it? Now very much. You've got a very full brain at the minute. There's a lot going on and life is hectic at the best of times. Are you able to check in with yourself regularly?

Participant no.5

Yeah, but I feel like my knees are okay, like I don't really lock

Researcher

You look far more upright actually. You know, definitely your shoulders are looking in a better position than they were. Yours weren't particularly hypermobile, though. Shoulders, yeah, so you're already there, yeah. So it's kind of knees, is your big one? Yeah. So it's, it's maintaining the awareness and us being in the room enough for me to to go, right? How's it again? And then so when you sit down and you go, Oh, I'm slap shit into my sit bones. I need to be there. Or, Oh, my knees are X, Y and Z. Found any changes in like, dance classes?

Participant no.5

Um, not really.

Researcher

Yeah, no, that's fair. That's absolutely fine. You're coming into a very different place, as a lot of my other participants, who are much earlier in their training. So you've got a wealth of knowledge behind you already, say, from like V with your breathing and with your posture and your alignment and things. So you're already in that place. So if anything, it might just be a case of reinforcing it for you with your hypermobility. The big thing with you is going to be going to be aware of your your further range of motion, yeah, so particularly like knees, with the way back been around dancers too long, with locking those knees, that's going to be quite a big one, and that's a, you know, a change in the in the lumbar, just to take you out of that, because that can feel really unnatural for hypermobile people. Yeah, so used to falling light into, I collapsed into my knees and into my back, yeah. So I'm looking at my shoulders sitting in a decent place, but everything else is awful. See what mean? So it's almost a bit more targeting for you and go right. Okay, I know my knees are probably your weaker place. Yeah, any discomfort in your knees, ankles, shoulders, anything like that? No, excellent. That's what I'd like to hear. Cool, all right, so it's staying aware, yeah, checking in with your brain. When your brain starts to wander in classes, and people are talking for far too long and this and going instead going, Yeah, but check my body back today.

Participant no.5

Yeah, that's my neck most, yeah.

Researcher

LIft into it, yeah. So making sure that your ears are on top of your shoulders. Yeah, that's the big one. So do you remember the exercise for that? Yes, exactly that. So lifting up, you might find it more comfortable, actually, to go thumbs under your cheekbones and fingers like above your ears and lift like that. Does that feel easier than the other one? I didn't mean until your cheekbones that was ridiculous. That's a massive change, and a big thing for your alignment with your neck, yeah? Because bear in mind, that's where your larynx lives, right? So any change, particularly, and not just even hypermobility, you are living in a

world of technology. So you're looking at your phone lots or, you know, or watching TV or something like that, we have a very different lifestyle to how people did even just like 30 40, years ago. Yeah. So being aware of that when you're sitting, say it's when you're relaxing, trying to imply it there as well. I'm not good at just watching that space so you're not pulling on any particular muscle. Because if you think I'm at that point, once you get to about I think it's 15 degrees change, 30 degrees in this space, the force on your head on your neck skyrocket. It's so from so the force of your head upright is five kilograms. 15% is 12 kilograms. 30 is 25 Do you see what? It's heavier, heavier, heavier. It's the equivalent, basically, when you're in text neck, it's like having a bulldog sat on your head. That's how much pressure it puts on your neck in comparison. So it's just massive, but we don't think about that, because you just go, Oh, it's my head. Do you know what I mean, whereas those muscles are working hard. So of course, if you do that whilst you're singing, that's big change. So knees and neck, knees and neck, definitely worth clocking for your brain. Have you had time or brain space to do any of your breathing exercises? You 123,

Participant no.5

yeah, I don't have my back. I don't know the one we did last week where I had my feet on the wall

Researcher

Yes, yeah. How was that one? That's your shutting off your neck. So that's going to be really useful, actually, if you're finding your legs getting tired of breathing. Was that okay, yeah. Study difference if you're comfortable, yeah, yeah, if you noticed any tightness in your neck, course, you don't accept what we're trying to avoid?

Participant no.5

I do sometimes, sometimes, yeah, yeah, okay.

Research

And so the 123 is kind of very similar to what you do with V anyway, with you want to it's just by adding that extra little bit and going with sternum first, it's encouraging it again the air to go down, but acknowledging that in a terms, in terms of triggering your vagus nerve, just help calming as well as getting used to your low breath, which by the point of your training, will be really supportive and good anyway.

So how about the tongue exercises? If you had chance to do any of those?

Participant no.5

No

Researcher

No, that's fine. How's your jaw been feeling? Clicky. Clicky. What side? Both sides.

Participant no.5

Hey, even to drink the other day, and I was like, not every time.

Researcher

Strange question. I know when was the last time you went to the dentist?

Participant no.5

Not that long ago. Like, just before I came back, I think.

Researcher

I think, okay, so it has been recently, did they do any X rays or anything with you whilst you're there? Yeah, yeah. So that's good, though, because we know it's not an impact. Because some, usually, the main reason that particularly people your age and train well, to mine, because I certainly have wisdom teeth come through is, is the pressure the wisdom tooth puts on the jaw and it causes you to click, okay, basically, yeah. Sometimes it's that. Now that would show probably a bit of over extension, but you said whilst you were drinking, so that's not wide, right? Yeah, just tiny, yeah, and on your left side, let me make a note of it. Left side, click, weird, but, well, it's good to know, but you haven't done any of our tongue exercises, right?

Participant no.5

Just be like, you know, when I had the really slippy shoulder, yeah, it might just be that it's just yeah, because it isn't hot, but like it happened I was on.

Researcher

do you if you put your palms flat there and open your jaw, Don't overextend, but just, do you feel any movement on one side before the Other? This side? Yeah, so that sides moving quicker, yeah?

Participant no.5

Yerh this side

Researcher

So maybe just to do it in the mirror for me and check that you're going absolutely dead down and that you're not trying to pull on one side before the other. Yeah, that's good, is that still doing it the same? ,

Participant no.5

Yeah

Researcher

and your so your left side is kind first. So it could be that you're a bit tighter on your right side, maybe. So maybe a few of those, when you do it, make sure you stabilize the bad side, so you put your palm there, so you're not knocking your jaw out of place. Do you see what I mean? So you still do in the exercise, but there, yeah, okay, so that would Yeah, would imply some tightness there. You're not going to, like, blocked ears or anything cool. Okay, all right, so, so haven't done tongue exercises? Done it. Bit of breathing. So it'd be worth maybe implement a few of those tone ones. Try the easy one, just the pull out and wiggle side to side. Yeah. Something as simple as that sounds daft, but do it after you've gone to the toilet. So you know you've got clean hands, so you're not gonna nail go to the toilet, wash your hands whilst you then just go through do wash hands again and go, yeah, it's just find it. It's finding a place in your daily routine where it fits and doesn't impact you. It is part of the hardest bit. So we'll go through those exercises we did last week, but properly.

So we're gonna do our TA engaging ones. So we're talking about the body of the vocal folds, we're getting it to contract, and we're getting it to hold in that contracted position for as long as we've got breath to do. So basically, yeah, and we're trying to keep that breath as steady and gentle as we can, which we know that you're good at. So it is planks for the voice, because this is the muscle that I expect has potentially got some hypermobility in it, basically.

Participant no.18 interview transcript

Participant no : 18
Session no : 5
Session location : The Brighton Academy, Brighton Campus
Time and date: 18th November 2024, 7.00pm

Researcher

A nice one today, we're gonna basically go over stuff, check in, see how you're getting on anything. We're gonna go through our exercises together properly, and then I'm gonna teach you one more, which is a different muscle group, so not piling too much information on the brain today, which will be a nice change. So let's start with, how have you been getting on with your body mapping this last week? Have you noticed any changes? Has anything become easier? Has anything become more familiar? Is stuff becoming harder the longer it goes on and you feel like you're losing the information from your brain? Tell me all.

Participant no.18

I think I'm more so, like, I am thinking about it a lot more, yeah, and like, just like, day to day, and singing lessons and dancing as well.

Researcher

Yeah, amazing.

Participant no.18

That's a good way to just go through each part and just kind of realign my body

Researcher

Are you finding it's helping one particular place? You finding you've noticed that was one place that was particularly bad that you hadn't realized before? Is anything sticking out, not physically, as in, in your brain? Let's hope we've had no dislocation.

Participant no.18

probably the shoulders and, like, knees, and then, yeah, obviously, like, to the sitting bones, yeah? So they're, like, the most drastic changes, yeah, when I, like, catch myself not doing like

Researcher

Well, that's your line when they wake up. Yeah, I do when I'm at the planning. Yeah, exactly that good. Have you noticed any changes in your body, any alleviation of like, muscle tension, any, I don't know, dance classes feeling easier, dance classes feeling harder, because you're working your body harder, more, anything like that.

Participant no.18

Well, I had my back injury last week, but I feel like it made me more, like, upright, because, like, hunch can hurt.

Researcher

With you, So that and that discomfort was actually helpful, yeah, in a weird way, which weirdly I'm not the first person saying that today, so that discomfort in your back didn't allow you to stretch into it, so you've been way more aware, I guess, at your back?

Participant no.18

Because I was, like, setting out for other classes, in classes, and I just feel like, yeah

Researcher

God, that's one way. Isn't it good? Because it was at your lower back, wasn't it kind of went into spasm, was it, yeah?

Participant no.18

Like, some sort of, like, nerve pinch

Researcher

Excellent. So your big change has been, like, knees, hips and shoulders, really? Yeah, any change in ankles, because you've not got overly hyper mobile ankles. Have you?

Participant no.18

Well, not sure, because in ballet, I like jazz, if I'm in bare feet, my feet tend to, like fall in or like my ankle.

Researcher

Yeah. Interesting, yeah. Did you roll? Remind me, did you roll your ankles much as a child?

Participant no.18

I probably go over my ankles quite a bit, but not like, serious,

Researcher

Yeah, but it's hyper mobile people. We do a lot, even it not like to the point of injury, but it's a way more regular occurrence for you to go and adjust yourself and catch yourself, yeah? Because I just wonder if you're kind of compensating for that and maybe trying to hold your ankles in a position I won't go wherever you see what I mean. Okay, so ankles, maybe. Have you been doing that roll through from the heel to the toes and then placing the that exercise? Do you remember that one? Should we go over? It's what that's what stays for. It's good. That's what everybody's gonna do from heels to toes pressure. So you literally roll through onto your toes and then place, and you find that mid point? See what I mean? So instead of dropping you onto heels, you're not dropping your two toes, you find that middle point that on that arch in your foot. That how's that feel?

Participant no.18

Yeah

Researcher

Does it feel natural or not?

Participant no.18

I feel like I naturally sit into the heels, but that feels right.

Researcher

Yeah, so that's one mainly to bring your attention back to, is finding that mid point, and that's going to help with your knees as well. It's all kind of it all goes one onto another, but let's, let's think about that as well between our next week. So. So getting back into that

layering of your exercises, and checking your heads in the right place, putting your shoulders in the right place, lumbar. Lumbar in the right place, knees in the right place. Check your balance, even just it takes like 30 seconds to go through it, but make sure you didn't say, well, stood up and dance, or, as you move in, I don't know, going to stand up to do ATS just that quick check, yeah, it would really, really benefit you, because I think we'd looked a lot at your shoulders, yeah, in that first week. Because it was a big, big change, wasn't it? And the lumber. So maybe bringing some focus back to your feet be useful as well. So feet, knees were good. Hips, good, and your neck, how are you getting on with that? That position as opposed to this position? Keep lifting your own head up. Yeah, it's really good, though it's such a useful that it's so simple. But then you realize, like, oh god, yeah, it was crazy. And, like we looked at it in singing tech today, the difference in weight, if your head yet have your head in that position, is just it's just crazy, the amount of force that goes onto the the muscles in the neck, and of course, for us, if we've got hypermobility in those muscles, we don't, you know, because you don't necessarily have it in every single one. It can affect different places, but you might have it in that neck. And so what could be that to a normal person? Actually, something's like that to you. Do you see what I mean, the extended range of motion? So just keeping an eye on that, trying to be near mirrors when you can. Obviously, you're so lucky here, but lots of them are really, really useful. Yeah. Can you just finish body con? If you like it myself. So Right. And then our next set of exercises. So have you been getting some breathing? Have you been getting them with that? Have you been doing that? 123, pattern, 321, has it been useful? Have you noticed any changes after using it?

Participant no.18

I usually do it in bed. So I'm just chilling. And then I think it just kind of evens it out, because I feel like I have quite a regular reading, yeah, sometimes I'll take a really deep one

Researcher

So your patterns, yeah, not not balanced the so your main one, really, with that one, is just getting you so used to working into that thoracic spine, yeah, working down here, and also engaging the pelvic floor more. Because we don't necessarily do that. A lot of that are singers, and despite the fact it's really, really useful. So that's what that breath kind of does, is engage more of the pelvic floor. It also is another one that's just alongside the other one. I'll ask you about in a second. It's just trying to calm the neck down, stop the neck adding to that breath. Remember, I did it today. I can't remember if I showed you close this in your class. is that these muscles are all connected right to all this. So if I put my fingers on my collarbone hair and then germ intentionally tense these muscles. You'll see my fingers let you move, yeah, and it pulls everything up. So all those compensatory muscles are trying to lift my rib cage, my sternum, trying to get more breath in there, which they think they're helping. That's the plan. They're trying to help, because they're trying to help you survive. But obviously, yeah, obviously, as singers, it's not useful. We need to kind of override that survival instinct, almost, right? So is to help with that, and then that, in turn, should help loosen this jaw. So one more before I go to your jaw. Have you been doing the exercise where you lift your pelvis off the floor and breathe. Was that useful one?

Participant no.18

Yeah, so I did that more so like before class started, against the wall with my feet, yeah? Because it kind of just takes the pressure off, doesn't it?

Researcher

Yeah. So that's so the idea of that one is it basically shuts off your neck entirely, gets that breath into your thoracic cavity, as opposed to the neck. So again, it's all connected to try and stabilize the neck and relax the jaw. Yeah, essentially, as you may want for that. So hopefully, from doing those, you'll have noticed or be more aware of how your jaws feeling. Have you noticed any changes to your tense jaw, or how you feel your jaws tense, anything like that?

Participant no.18

Um, I think it is quite, I do not know quite a tense jaw, but I. Trying to I'm obviously doing these every day.

Researcher

Yeah. How did you get on with those? Yeah, I think I'm seeing a difference. I think, good, cool, like, it feels sore, yes. Also, as in, like, actually, as you doing the exercise itself, it doesn't feel as, yeah, as uncomfortable. Brilliant, brilliant. You feeling any pull on your jaw when you're doing those or not that you've noticed. No good, cool, so watch out, because you've been silly gone into that.

Participant no.18

And I think it's probably helping my jaw open more when I say yeah.

Researcher

So it's getting more relaxed position, but making sure you're not overextending as well, not going into that hyper extended position. So, so they're working, I think what we'll do is keep going over why we're doing them as well. So we keep that really fresh in your brain, because it is so much information to take in. So you're breathing that 123, pattern. We're getting the pelvic floor to work more that, in turn, is going to take away from all that compensating with the neck of the jaw. And that's the same thing with our feet on the wall, lifting one it's just try and relax that jaw a little bit more. Tongue, same thing, if we can work that tension out of the tongue, which is connected to the jaw through very many muscley things, and bring that tension away as well. That's going to, in turn, help this. So what it is, really, is it's all compensating in the way that you're spotting. I would say this, but a lot of hypermobile people walk around with their hands up and their arms up, because they're so used to that sensation of like the shoulder, essentially, like, dislocating. Is that feeling? Because they're so extra spring there? Yeah, that they do this as opposed to that. And you'll notice around, like people walking around like T rexes, my sister does this. So it's compensating to stop it going out. And that's the same thing with the jaw. Is that the next working as a compensatory tool for breathing, which in turn is affecting the jaw, the same the tongue affecting the jaw, same thing we spoke about last week. We can't fix, like grinding your teeth. Can't fix the fact you maybe have braces, that kind of thing. But this we can help with. So it'll take a bit of time, but it feels, it sounds like it feels

like it's helping a little bit. Yeah, loosening a bit, which is good.

So last one, how have you been getting on with those exercises I set you last week? Have they bored you out of your mind? Have you been able to do them regularly, irregularly? It's fine if irregular, because it's useful to know how much you've been doing it. Have you been getting on with it?

Participant no.18

Yeah, I think I missed two days, but they were like one after though, but then so I had, like, a streak. I think it's like a breath control thing as well, yeah, because I was really struggling at some part.

Researcher

Okay, right? So what we're gonna go through today anyway? So let's get you and we'll go through him. So we're gonna do your exercises together, and so we can just a go over stuff, make sure you're not missing anything of the techniques, it's slightly out right. So have a stand up for me 50. Now think about your body map. So find that balance in your feet. Make sure your lumbar is in the right position, so your knees aren't locked. Check where those hips are, where your shoulders are, and where your head is. So make sure you're not pushing into that. And we're gonna go for the sustained tones. So as you said, with your breath work, this is all part of your 123, right? So it's a low, deep breath, and that we are slowly controlling those muscles, so we're aiming for like even tone. Think of it that way, okay, with our awe of null. Okay?

Participant no.1 interview transcript

Participant no : 1
Session no : 5
Session location : The Brighton Academy, Brighton Campus
Time and date: 20th November 2024, 7.30pm

Researcher

How did you get on with your TA engagement?

Participant no.1

Don’t even. I was bored out of my brain, I can't lie.

Researcher

Wel if you are, I know you were doing it right.

Participant no.1

I find it so hard to stay on the same pitch in (in M1)

Researcher

How are you getting on with your body mapping? Are you feeling like any part of your maps changing?

Participant no.1

You'll be so proud of me. Yeah, I barely got to my knees this week. even just like starting a dance course and like changing,

Researcher

Excellent, really, really good. So you're feeling more aware of it. Does it feel? I'm guessing, it probably doesn't feel like a normal thing to do yet, but it's like, you're remembering more and more often to do it

Participant no.1

SometimesI get really tired and notice I go back to locking.

Researcher

Yeah, and that's allowed. You know your body needs time to relax. Your body does need that chill time. So knees are feeling better. Are you finding that it's that change in the lumbar, or is it just even just focusing on the knees, shoulders,

Participant no.1

Once I saw my shoulders out, my hips kind of easier to move, yeah, and then my knees fall into place.

Researcher

Excellent, Exactly that. Because the thing is, your shoulders and your hips are actually intrinsically connected because they're the top and bottom of your spine, right? So as one moves, as one moves together, does because it's a kind of that's a good way to describe it, like a ripple effect almost through your spine. Yeah. So that's exactly what it is, which is amazing. So even just by remembering your shoulders, it's going to help with your hips, it's going to help with that lumbar position, therefore with your knees. So it's all this stacking, um, anything else to report, body mapping wise, how was your neck and head felt with that change of position?

Participant no.1

I think my neck and head were like, fine, yeah, yeah

Researcher

Are you finding that you're applying it during singing lessons and ATS and all that kind of stuff, or does the brain, the acting brain, and the nerves of ATS take over. Like, how's it?

Participant no.1

I don't really, like

Researcher

have a wobbly,

Participant no.1

like, move it like, per se

Researcher

it's the chin push is the big one
So it's still feeling familiar. Do you feel like you've lost any knowledge of it over time. Is there anything you want me to recap with you?

Participant no.1

No, I've written it all down.

Researcher

How's the jaw felt?

Participant no.1

Really helping my jaw tension, yeah, because I can't close my mouth properly, so I'm not even working my jaw.

Researcher

I'm with you. Okay, so it's not a good thing, but it's a good thing, but it's not a good thing, but it's a good thing.

Participant no.1

If I close my mouth too much, that's when the top tooth touches the bottom tooth, which is coming through, which is what is irritating my mouth.

Researcher

It's stopping you clenching just dodgy wisdom teeth all the time. Just keep us around. Ashley, my senior teacher told me to just leave them as useful. So have you. So if you're because you're that's the bit we can't change, right? We've talked about accessory muscles of the neck getting in the way, basically, and causing some of that tension, that stuff we can change, but so you're not clenching which stuff I can't change, and that's helped. Do you think that's alongside other stuff. Or do you think it is purely that clench?

Participant no.1

Well, I'm also really aware of it, but because of uni and I'm aware of it in class, I do tend to, like, bite my cheek, which, like, locks my jaw, and dance classes, which I haven't been able to do, yeah, actually, really throws me

Researcher

What, not being able to chew your chee?

Participant no.1

But I do it to concentrate. It also means that my front teeth are like ground from this you like, yeah,

Researcher

I must say, I used to have it. I used to get a line here and here on the inside of my mouth. Yeah, which one I have that hold in it?
So in terms of points, then ankles feeling okay, no rolling, no disc, any light discomfort, anything

Participant no.1

There is discomfort on the past ankle injury, ankle, yeah,

Researcher

Is rolling through the feet and finding the center helping?

Participant no.1

My heels. I've always had such a big issue with pain in my heels. Yeah, I've gone to physios about it. I've just never been answered why. And I think it's because my weight is always back.

Researcher

So ankles, despite past pain, like balance wise, we're feeling pretty good. Knees, we've already said pretty good, and locking way less, which is helping. The hips and the shoulders are helping.

Participant no.1

like also doing legs with shoulders is helping? Yeah, I don't know why to do the demonstration for so long, though, I feel like it's helping to have the strength to keep like also doing legs with shoulders is helping? Yeah, I don't know why to do the demonstration for so long, though, I feel like it's helping have the strength to keep

Researcher

Definitely. What weight have you been using? Like, heavy or six kilograms? Very nice! So

a fair bit as well. Couldn't even let the fours have been in town. There you go. I mean, look at that. What's really good is you're in that you're feeling any instability in the shoulder?

Participant no.1

Um, yes, actually, yeah, I'm getting pain in my right shoulder when I go into planks. So, like it's just slightly out of place there.

Researcher

But when you adjust, does it feel like it alleviates it or does it feel like that makes it painful?

Participant no.1

It depends. Is an adjuster, wipe a break on it for a bit, and then go back to its fine, yeah, if I'm adjusting, it can make it more painful

Researcher

Okay, all right. So I mean adding that into that body map is a thought, or trying to look at more. Depends what it is, who do you have for talent, some foundation, everyone you do get like you get to see everyone you're not on specific cool, it's quite good. Do you see Joey? Yeah, yeah. That being definitely make him aware of that, particularly with Jim, because he might have something to help with that sensation. It's not one that exists, particularly within my remit, because I think it's probably the guess is, it's to do with the fact your weights on the shoulder, because obviously we've not experienced that whilst you've been in the singing position.

Participant no.1

It's slightly out of place, like it's slightly hypermobile

Researcher

Oh, yeah, well, totally. I had my ankles last weekend.

Participant no.1

Yeah, it's really hard. And then when I got this, it always looks so funny. It looks so different to everyone else. When they like, relax back into it, like they come off.

Researcher

Through shoulders are enjoying the hypermobile life. Yeah. Okay, so, but it's really worth knowing is useful for me, because I cannot see if there's anything further. I can help you in terms of my research, definitely. So, so, so. Body mapping is going.

Well, how's your breathing going? Still doing that, 123, breath.

Participant no.1

I love it

Researcher

Have you done any of the lifting the pelvis off the floor, breaths with the neck, or felt that that wasn't needed, like it hasn't been no hips, and then a bit of pain? Fair enough? Absolutely fine.

Participant no.1

I haven't because my hips have been so painful.

Researcher

Yeah, with you. So avoiding that one. But I guess this is where questions will go. A little bit of leeway. I was gonna say, if you felt any tightness in your jaw, because we've not been loosening the leg, but because they're not able to clench, it feels loose.

Appendix R. - Session 6 transcription

Participant no.30 interview transcript

Participant no : 30
Session no : 6
Session location : The Brighton Academy, Brighton Campus
Time and date: 28th November 2024, 7.00pm

Researcher

How have you been getting on with everything? Have you been able to keep on top of stuff? Have we been forgetting stuff? Have we been let's ask a lot of questions at once. Let's start with body mapping. How you've been getting on with your body mapping? Same as last time? Yeah. Are you feeling like you're still able to keep so you're still able to keep the awareness regularly? Do you feel like if you're getting it more often than not as time goes on or not?

Participant no.30

I'm definitely from, like, here up (indicates hips). I'm always aware. And then, like, in mainly jazz and ballet is when I remember.

Researcher

So I do find a lot my needs, a lot that I realize, but at least you realizing now, and do you still feel confident in how to alter that? Yeah, that P bit of your map, that's awesome. Good, good, good. How have you been getting on with the breathing exercises? Been doing any of those this week?

Participant no.30

Not so much, because it keeps making me cough, but obviously we'll do it in voice, yes, yeah. I use it in voice. I still, they still can't film my road to move when I'm doing anything other than just standing, but I just find it really hard to breathe deeper and I'm not just standing, yeah? Like, if I'm doing any because you do this one, but I literally can't breathe from my chest down there.

Researcher

Just yeah, so you're not finding that lower space. Okay, so what I'll do today is I'll just check your technique with them, but I won't make you do them, so you're not getting coffee. Do you see what I mean? Yeah, obviously, as always, it's more within your comfort zone. So if anything feels uncomfortable, just shout breathing. How's your jaw been feeling better?

Participant no.30

Better. Good, good

Researcher

. Was that a check see how much you've been chewing it less so than normal. Good, so have you been doing any of the tongue exercises this week? Have you noticed that one feels better than the other? One doesn't feel like it's doing anything. So you had first one being pinching and pull it out and just check inside the side.

Participant no.30

Yeah, I quite like that one.

Researcher

I mean, yeah, I quite like that one. That one's nice because it gets right into the root, so it does a bit of it does your tongue as well as your jaw. And whereas, say, the pinch. Yeah, might be because you relieve in some of that pressure. Yeah, definitely. How about the the pinning of your tongue.No? and pin that one fair enough, so I haven't done that one this week, so no. Oh, and then last week, your kind of grab of the tongue and that one been doing

Participant no.30

Urh no dont like that one

Researcher

Yeah, not feel nice. No, okay, fair. That's more of like a relaxing, essentially, that one and making your tongue move in it in a different way to what it's used to. Can be, you know, when you've been holding your arm like that for ages and it's an hour hurt, so you do the opposite. It's kind of the same as that. So just gives a bit of relief. So even if you're just doing it for five seconds, it might just, you'd be surprised, it might give you a bit of relief from from your you know, yeah, do. And lastly, so your exercises, how you been getting on with your sustain tone? You boring? Oh, forever in the day, yeah, yeah. Have you been able to do it? How many times do you reckon you've done it this week?

Participant no.30

Probably three, three or six, yeah?

Researcher
Researcher

So kind of every other day. Yeah, yeah. Cool. Um, are you finding it, able to incorporate it into, kind of your own exercises? Are you giving your hypermobile stuff its own space and time?

Participant no.30

I kind of do singing stuff when I remember, yeah, if that makes sense, yeah. So like, when I've, you know, sorted myself out and made my, like, dinner and stuff, I'll be like, oh, please do that.

Researcher

How about you same thing? Have you been doing those alongside your sustained home so like every other day? Yeah, excellent to do. How about your new one? You been doing those? Or have they been come out until, literally, yesterday. Yeah, okay, that's fair. Okay, so that's still a pretty new one for you, isn't it? Yeah. So what we'll do is I'll take you

through the today. It's it's nothing new. It's exactly as it is, but guided. Do you see what I mean? So I'll take you through them. It says your chance to ask any questions, my chance to tech check your technique on stuff. I'll go from there. Happy with that. Yeah. Okay, so let's start just with the breath. I'll check your position. More than anything. We won't force you to get to any point that's gonna make a cough. It does. We'll get you in a more comfortable position, yeah. So let's start with the feet against them. Wall. I know this one didn't feel so good for you, but it just means I can check. So if you want to do it, then we know you're doing it right. Yeah. I just want to engage with my core, yeah. Okay, let's check it. Then let's have a look. So have a sit down for a minute. So feet goes against. Then what I wanted to think of is applying a bit of weight to your feet and like you're gonna pull your pelvis up enough to slide a piece of paper under your back. That's That's it? Yes, it's the tiniest little lift. So it's actually just coming from the pressure on your feet and not your abs. That makes sense. You're still going way too high. Try to make it really, really subtle. How's that feel? Yeah, feel better. I just think, because while I was always on, you still okay. So even if you're gripping, how's your neck? Right now, can you check any gripping in your neck feels kind of here a little bit. Okay. So from there, can you take your ear to shoulder? That's what brain wasn't doing it. How's that feeling? Yeah, I still feel a little bit of grip, a little bit of grip, and on the other side

Participant no.30

That one feels less

Researcher

So we know that your your left side is feeling easier than your right now, isn't it? Yeah, but we reckon your abs are still holding on for dear life. Yeah, they always do. There. Takes a lot to shut them off. It takes a lot to show them up. Okay, so pop in, send your supine for me, and I'll give you a nice cushion. Have you got enough room there? All right? Scrunched against them, right? So this is your 123, breath. This is the one that's really similar to a lot of the stuff you do in voice, yes. So we are acknowledging the fact that we have movement in our sternum when we breathe. We can't stop that because the rib cages comes and has attached the sternum. It just happens. But it should be very slight. So as soon as you feel that movement from that point, that's when you start to travel down with the air aim of the ribs, from the ribs, once you've opened and hopefully not splayed, but open wide. That's when you release those stomach muscles and let them go. Okay, so let's have a go at a few back and forth. I'll sit down so I'm not so menacing over the top of you. Sorry. That's better. So here we go. So one breath in, we're just gonna do one, because I don't wanna make you come. So we breathe in, feel that movement and sternum then through to the ribs, allow them to open, belly relaxes, and then we did the other direction, relax through that ribs. So enough, yeah, so it's that 123, and you can literally do it when you're in bed. Just do it before, before you go sleep. And if anything, it comes because it triggers that vagus nerve. So do that? Do it when you first wake up, so you finding places to incorporate it into your daily routine, rather than trying to shove your daily routine around things. Yeah, do you see what means just to make life a bit easier? Any questions on that one? Is that okay? No, I like that one. That one's nice. Are you feeling any movement in your back when you do it? Do you know? No, no. So hopefully we'll get to a point where your abs chill out enough that you get like, a kind of sensation of a little bit of movement like that in your back. Yeah?

Participant no.30

Voice like, you know, they put their hands on the back. They're like, You have to tell me when you've done the breath, because I actually don't know. Yeah, because they just don't know.

Researcher

you want, how do I want to describe this? It's like you're trying to make me back broader, just that sensation. Do you see what I mean? So as you breathe in, it's like, what's actually happening physically, right? Is your rib cage at the bottom. So if you imagine my spines and my thumbs are Yeah, and this is my rib, this is my bottom rib. So these are your number 11 and 12 ribs. They're floating. They're not attached to sternum at the front. So they've got a load of movement. So as you breathe in, get that happen. So you're gonna feel that movement in the back. And I think some people interpret it as the back going out like you would get with your with your stomach. And it's not. It's a broadening, because as those ribs, as you breathe in, they go, sorry, it's like a really bad way to demonstrate. So they're doing that. Yeah, yeah. So that idea of lifting and broadening, instead of just trying to make it move out, might help.

Participant no.30

Yeah, it's, I think it's just something I've just got to practice a lot.

Researcher

What you could do, to be fair, it's how I do it. But I tend to do against war rather. The floor is like make a fist and put it either side of my spine. So you actually got a little bit of pressure on your hands. See if you can feel that movement on it will be subtle. It's not huge. But then I can feel my like a push against my hands, almost as my ribs are trying to go out. But then, of course, are in the way. So it's just another way for you to feel. If there's something going on, it might just help bring some direct some ideas. All right, yeah, yeah, okay, have a stand up for me, nice and slow. It makes my sea stars. That's all right. Great waffle. It used to have hit the kitty in it. She's hanging in there. I She's hanging in there. So next one, we're going to go over again as your body map, just to check that everything is there in your brain. See how we get in on if you've got any more strengths in places than before. So first one, your ao joint looking at the head. So our first exercise was just to check your proprioception. Is to put your thumbs on your ears, or in your ears, little fingers of your nose, and then do the same at the back. So the idea with this is just to get you used to the fact that the space is the same from one to another without moving the head. If that feels really uncomfortable, and tighten your shoulders, because it does. For some people, you can even just go fingers. Is fingers. So you're getting used to the fact that it's the same space from you. If you did that, your spine is directly in the center. Yeah, yeah, that's the idea, to just make you more aware of where it is, rather than an exercise to fix things, okay? And then, as you did the next one to work, got ready in the right place, lifting that spine. It feels great after a long day. I like to get someone else I do.

Participant no.30

I do it all the time. I literally, I walk in arms.

Researcher

Do the work for me. So we've got that elongated feeling. And then it's keeping that head in that position as you remove your hands, which, of course, is probably gonna feel quite a little bit robotic. Did you feel a little bit nervous? Yeah, because we're so used to that one, relax. Yeah, yeah. So that lift. And then from there, we're going to look at your shoulders. So it was, put your hands against the wall and let me check this one caught it for another week. You probably can't tell. Not bad, not bad. It's really good. You This one's a little bit far forward. There you go, okay? Because that's the hard bit. Once you're against the wall, it's easy to do the work for you, right? Yeah. So it's maintaining that as you come forward. Then the exercise for that is that up and down these, these are, like, our anchoring muscles as well, yeah

Participant no.30

My are cooked

Researcher

Yeah. So it's just taking it. So when we're

Participant no.30

I'm struggling within every class, the minute, when they like, do you do engage your lats on your shoulders back. I'm like, Ow, because it clunks like inside.

Researcher

If you ever had, you've ever had any broken ribs or any traumatic ribs, I didn't ask you that.

Participant no.30

They just clunk.

Researcher

Not fun. So hopefully the more you do this and keep it small and subtle to start with, and then try and see actually going high and down is more comfortable, and doing that kind of lowering up as well, yeah, to find a place where it feels slightly more comfortable. So you're starting to roll into your shoulders now you've gone way forward by about three inches. That's it. Yeah. Do you see what I mean? Yeah, that's why that exercise is so important. Am I actually still in the right place, creating this invisible wall, this panel, almost. And then the other one you can do there is keeping the shoulders in exactly that position and taking the arms forward so you're not allowing it to roll.

Participant no.30

Can't do that one, yeah, my shoulders clunk as well.

Researcher

Again, only wears comfortable, right? Yeah, so even if it's there, yeah. So with that one, so you actually doing this is going to be way more beneficial for you, yeah, rather than trying to aggravate any anything that's any injury, it's not worth it, right?

Participant no.30

Probably shouldn't said this one, this shoulders we saw from Monday, dodgy, yeah, I think it's the one that I did. But when on I'm not the only person. Everyone's got it. But on Monday, we did lifts when we flip someone over our shoulder he said, and he got all burnt

Researcher

Slightly higher, higher and probably tightened as well, yeah, so hold. It's gripping, yeah, you're not just looking to raise what your brain is trying to do for you. So that was shoulders, then lumbar spine in that mid position, right? So. Okay? The easiest way to do this exercise is feel the negative effect. So you go collapse into the back, collapse into the front, find the center position, yeah. The way to check it is by sitting on a hard chair or still, see if you can feel your sit bones pointing directly down, yeah. So that's what we could do. Play around with that one. If that's not feeling right, she says putting the lumbar right in the wrong position. Focus. So by doing that, hopefully your spot that those knees are sitting in a better place, yeah, should be locked, and they're not like, I don't know if you find it with my hypermobility, if I'm something like that, people go, don't lock your knees. You kind of squat, you see, really make up for it, whereas that just is, you feel the clunk. It unplunks. You just see what I mean. Okay, that's what it should feel like, yeah. So that position, and then last legs will come back to hips, your ankles, that's exactly rolling through and finding them into point of balance. Again, it's kind of feeling the negative, no, yeah, no, that's not good. That's not good. Oh, that's not middle balance, right? Have you been doing any of the treat positions? Has any of that been useful for the hips? Haven't done that one? No, that's right. And the other one that's easier to do is because you can really put it into your daily routine, is to get increase your proprioception and your balance is brushed even one foot. So one minute on one side, one minute on the other side

Participant no.30

I do stand on one foot a lot, because I obviously, because you back all the time. My heels hurt all the time, pressure for a while, yeah? And then when that one starts hurting.

Researcher

So to be fair, it's probably something you're quite used to, but actually, when you find it's hurting, do that role instead, yeah, see if we can replace that habit of just minimizing pain in one but increasing it in the other. Yeah. And from all 12 it's like a lizard in the desert in it. That's what they do instead. Replacement with that roll, see how we get on with that. So we'll do a few of these exercises again, if it's aggravating you cough, yeah, we'll stop because we don't want to do that. But it's more just checking that technique and make sure you're happy and understand it all right. Yeah. So now I'd started you don't give you the low one, give you the E. Look. Yeah, I'm not going to do that today. I'm going to take you to a G because I don't want to slow vibration can be tickly. Okay, so we'll go a little bit

quicker on the vibration today, and we go for your all that other Knoll, right? And what we want to avoid is you don't want the breath to last so long that you start tightening the abs. So if you find yourself tightening fine, just relax. Have a little wiggle whilst we come around to the start of the exercise again. Now have a breath. See if we could get into that back and those ribs a bit better. And then, as it is boring and there's not a lot to think about. Exercise wise, note wise, my brain does give you space to constantly be checking your body map and to focus on just keeping that breath as even and steady as possible. Happy, yeah, yeah. All right, so we're going for our Oh. So start with your body map. Check that mirror. Have you elongated shoulders they're sitting in the right place? How's your lumbar should unlock your knees, finding that middle position with the feet. And here we go nice, deep breath work into the rustic space.

Participant no.17 transcript

Participant no : 17
Session no : 6
Session location : The Brighton Academy, Brighton Campus
Time and date: 29th November 2024, 7.30pm

Researcher

So tell me, how have you been getting on with everything? I'll walk you through this stuff, and we're gonna do our exercises again today, I'll teach you one new one. And that's kind of the plan, really. So body mapping, how are you getting on with it?

Participant no.17

Good, its going well i think

Researcher

Noticing any differences, any changes from last week, anything helping in particular, anything not helping?

Participant no.17

My shoulders hurt a bit, yeah, because I'm like, trying to stand more because my shoulders slant forwards and everything. So I try and put them back so there, but like,yeah..

Researcher

Yeah, where are you feeling that ache between the shoulder blade kind of vibe? Yeah, yeah, yeah, that kind of that pull very much, okay. there anything in your like, mid or lower

back, or literally just up, just up here, yeah, okay, okay, so more aware of your shoulders this week than you were last week. Definitely then. So have you been getting on with your hips? Because that was quite a big adjustment, wasn't it? Your lumbar, I should say, to just help with those knees,

Participant no.17

pretty good, I think,

Researcher

Yeah, amazing. And how about your head?

Participant no.17

It does go forwards a bit actually. I do have to constantly think about that one still, yeah, but if I notice it on back,

Researcher

Adjusting, yeah, but this is the thing. Like, we're not expecting it to be perfect. We're really not. It does. It takes a long time. Remember, these are habits that you've built over a very long time. When it can't break them overnight, as much as we want to, is we can't change them overnight. It takes time. So don't worry. The important thing is, is, what you're talking about is realizing is still going, Oh, hang on, something's not quite right, and adjusting it, yeah. And I go, ah, that's, that's the really important bit, is to keep adjusting. Have you noticed any changes in ATS or in dance, particularly, like, where you're using your voice a lot or your body a lot.

Participant no.17

In dance? Yes, because now, because I always get told from my weight being really far back, like, Oh, my ribs opening, yeah. So I've really focused on, obviously, like, pulling that more, like, together, yeah, my pelvic floor back, which obviously means like, Yeah, mine. But I'm doing better because my turns are also better because obviously you're prepped. You have to be ready, yeah?

Researcher

So, yeah, that's awesome. How you getting on with your feet then, because that's probably a bit there as well, where, because you sat on your back of your your weight back, didn't you? So that kind of that rolling through and dropping,

Participant no.17

Yeah, I've been sitting in my toes, not in my toes, yeah, but like the front part.

Researcher

Over that arch a bit better, yeah? So, um, remembering all those exercises. Okay, is there anything you want me to go back over with? Feet, knees, hips, lumbar, shoulders, neck..

Participant no.17

Maybe my neck..

Researcher

Yeah. So no, that's why we're here. That's why we're doing this week. So with your neck, remember where we're talking about what we did the other day that like lollipop stick vibe, right? So the first one was to help you engage on where your spine should be. So that was that finger thumbs and ears and back and forth thing, and see if you could do it without shifting your head at all. What also helps with movement in the shoulders. Oh, good. So that first one of going, it's more that doesn't put your head in the right place, but helps with the map of the fact that your spine should be in that central position, right and then the exercise to help you, whereas thumbs under chin bone, chin bone, cheek, fingers under mast right there and lifting. Or some people prefer to go thumbs under the back, fingers over the top of the ears and lift. Okay, that one's quite good. It's stopping you pull forward. Some people find that pulls forward as opposed to up. That's a bit more of a like physical lift. Yeah, yeah. That's your head. One, your shoulders. We did that against Wall. One, lumbar. We practiced sitting down first and finding your sit bones, and finding your sit bones, and then certainly up, and finally, that same position, which hopefully is helping to unlock your knees.

Participants no17.

Yerh my knees are like never locked anymore

Researcher

Is that rolling from your heels through to the front of your feet and dropping for that middle position. Just find that nice? Is it feeling any less alien yet? Y

Participants no17.

Yes a little bit actually

Researcher

So. Body mapping is going well. We're noticing some fatigue in the body, shall we say, Yeah, because it is so and it's probably because you're doing it more regularly, more aware of it, and doing it more and we'll keep an eye on it, make sure it's not it doesn't want to cause you any we don't want to be causing you pain. But equally, you know, is the correct position for your spine, so it's finding that balance isn't really, um, so we've got that. Then how have you got our next one with your breathing exercises? So we had two that we had the 123, and that one, and then they're trying to relax the neck by breathing on the floor with your feet against the wall, just lifting your pelvis up slightly. Have you done either of those this week? Because one felt nice, one not helping.

Participant no.17

I did feel the 1231 (thoracic breathe exercise) Yeah, it didn't work as well as last week. Yeah, they sang in ATS day. I was so nervous. Yeah, she was convulsing, probably,

because it's Stuart, yeah. So it didn't quite work to help relax, but like, getting me to breathe in those positions is easier, yeah, okay, because we also did it in voice, yes. And I couldn't, like, relax my core, not like my core, but like, but you don't breathe.

Researcher

And it's that's really normal in a dancer body as well. The reason we do that 123, pan is just a little bit more meditative. It's just a bit better from cart for calming you down, and it's just the fact that you have movement in your sternum. We don't want too much movement. Obviously. You don't want to go upside down and back to front, but acknowledging that movement so you can then travel it downwards. Whereas, if you think with V where she's getting you to work into those ribs, yeah, a little bit more, yeah. So it says same exercise, but with a mind's got an episode slightly different purpose, if that makes sense. So, yeah, so nerve wise, felt a bit brutal today in ATS, yeah,

Participant no.17

I was gonna go up, yeah, I don't know why the song was okay, yeah, but shaky, but I managed to not cry.

Researcher

Good. So it might have even helped, don't? We don't know how it could have been without it. You don't know, dear, that's very true, but it's just continuing with with that breath, you might find that maybe for those more intense situations, we need a more, bigger exercise. Maybe, do you know only Yeah, but it's still so new to you, you're only really like two months into it, when you think about it. So what's that the second time you've or first or first time you sung for [redacted].

Participant no.17

First for [redacted]. Yeah, only some for [redacted]. And I have, are there just some for [redacted]? Yeah.

Researcher

Oh, and [redacted], yeah. So do you see what I mean? So it's still, that still counts as a new environment, yeah? So it's not a bad thing then that, you know it's it would be expected for it to feel a bit intense. Oh, yeah. Um, did you do any of the relaxing the neck breaths?

P No. I forgot about it

Um, next, looking tight, but we didn't do the exercises, or we haven't done the exercises, and the neck looks fine. Maybe that exercise doesn't matter, yeah, all that kind of thing. It's absolutely fine. Do you remember how to do it? Do you want me to show you a bit again?

Participant no.17

Yeah

Researcher

So this is the one where you pop close to the well, feet against that, and you just literally lifting the pelvis. So you're not engaging the core at all. It's almost like you're trying to push your body up by your feet. And that lifts the pelvis right? And then that relaxes your neck. Do it with a pillow underneath to be comfortable, while your bubbles kind of acting as one, to be fair, and then just say no taking those deep breaths. You can even sit and do your 123, like this, if you want, as well. And then you can even just check your neck to see. Oh, that feels nice. Oh, lovely. It's been a long day, alright, a long week. Yes. So it's just literally just that breath you want to try it. Are you happy? That's fine, yes, yeah. So getting on the floor feet against just lifting to the pelvis a little bit. We're talking nothing. It's just taking the almost taking the weight off, rather than even trying to lift it full of your floor, to relax the neck. It is one that quite a few of my participants have found they're not. Feeling a particular difference. So it's not a problem. If it's not, just keep trying it, see if you notice anything. If not, that's fine. If you forget to that do it, that's absolutely fine as well. You know, we've only got so many hours a day, and one participant will find it easy doing it in bed, like on the morning when they wake up to put the feet against her border wall, and just just doing it there. So we do nerve breathing now, so that's all part of trying to release some tension in your jaw a little bit.

Have you noticed any change in the jaw? Does it feel exactly the same as it did? Any worse?

Participant no.17

I think it's going better. Yeah, think because we were doing like, some like, jaw massaging with mats yesterday, and then didn't really feel anything. Okay, this is new. Yeah, so I think it's gotten better. That's good. Obviously, I think I clench my teeth when I sleep, yeah, because I wake up and I'm, like, really close yeah.

Researcher

Do you get any like, lines on the inside of your mouth, like, between your gum, almost?

Have you done any of those tongue exercises this week?

Participant no.17

Do you know what? I can twist my tongue from side to side down, because it was one of the exercises that be. Wanted to feel too much. Could not do it. Yeah, not do it, but now I can press for myself. And I think because, obviously I've like gotten rid of some tension, it feels more free to be able to do it.

Researcher

Very good, good. So we've been doing one of the breathing exercises. How many times did you do it this week? If you found time to do it each day? Has it been every other has been two or three times a week?

Participant no.17

Probably like 2 or 3 times a week.

Researcher

Alright. So two, three times a week. How about the tongue exercises? They're sticking out.

Participant no.17

I did them in class, yeah, as well.

Researcher

Excellent, alright. So last thing coming around to our exercises we did last week or that I threw at you quite suddenly, it felt like so we had our extended tone and our plosives. Have you been able to do them much this week? How have you been getting on with them?

Participant no.17

I've only done them like once. I just, I don't know. Haven't done them.

Researcher

Was that the extended tone or the plosive or both? Which one did you manage to do?

Participant no.17

I did the extended tone, yeah? What? No, I did them both, like, once, yeah, and it was probably, like the Saturday, yeah, but I didn't do this okay.

Researcher

Don't worry it's useful, because then we, you know, yeah, we would hopefully expect to not see much change.

Participant no.17

Yeah, good, good. Good. Oh yeah. Look at the movement. You've got your rib cage now check you out.

Participant no.11 interview transcript

Participant no : 11
Session no : 6
Session location : The Brighton Academy, Brighton Campus
Time and date: 28th November 2024, 7.00pm

Participant no.11

I sang, I can kick too, yeah, and it was sounding cute all week, and then I did it, and it was like, staying on the floor, voice. And I was like, it was fun, and I don't feel ill, but this morning, like my throat really hurt. And then, like, you know, he can tell you so, like, it was like, groovy, okay, maybe I'm getting ill by feel physically fine. And then Brett Dean spoke to Matt and asked him to look at my voice. And he made me just siren. And he was like, you're like, vocal folds are meeting. And then he made me do like, some breathing stuff. And he was basically saying that every time I'm singing, I'm tensing my abs, and it's basically cool, like giving me loads of like tiredness in my voice from over singing, pushing. Okay, so Brett didn't let me sing in my rec lesson today. He was like, if you're gonna sing, just do scales, sirens and sing quietly. Don't practice as much as you're practicing.

Researcher

Yeah, you're a bit of a serial practitioner. I like to do you stuff isn't bad, but yeah, obviously, if you're feeling vocally under so you're feeling like tickly or scratchy or anything.

Participant no.11

It just hurt this morning, and it's like, fine talking like I'm not in pain, but like it was sounding strange and like it was an effort to get through the song and it's normally not.

Researcher

Well, what we'll do is, today's session is not learning anything new, yeah, So, yeah, so we'll go over stuff. Basically, it's me just being here now to support you and keeping you going through the exercises, yeah, and everything. So we'll make sure we're not going to tie you out or anything like that.

Participant no.11

I feel like I need to do more of that thing with my feet again. I've got the drop thing now, when you breathe and like, you drop into your stomach, but obviously it's your like, singing like your stomach will go back in. But I feel like it's the word like, muscle memory to like tense. But then I was trying not to, and it's so hard for me not to like, don't engage in tense. I don't need to differentiate them.

Researcher

And like, yeah, okay, all right. So, um, okay, so before voice start to hurt this week, how have you been getting on with your sizes and stuff? Okay, so how's your body mapping going?

Participant no.11

Absolutely fine. Body mapping is going good.

Researcher

Do you feel your things….

Participant no.11

before it was my shoulders and knees. But now they feel good. I feel like the issue is probably my stomach..

Researcher

Still stomach and lumbar and that kind of torso area. Are you still aware of it? You finding that you're able to keep bringing your awareness back to it and correcting yourself? Or you're finding that as time goes on, you're forgetting bits or anything like that.

Participant no.11

Like, if I'm not interested thinking of it, I'll sometimes forget, but I feel like my knees aren't always on lock now, which is good and always the other one, there's one that overlap, oh, like the breathing thing, I think as an individual thing I get it is putting it into my singing. I get everything on its own, but it's like, combined, yeah.

Researcher

Hows your jaw been?

Participant no.11

Yeah my jaws been fine.

Researcher

Have you been doing any of the tongue exercises? Which means, have you been more good to pull out one, because I don't just the pull because of the tie. Did you do the pull out and the wiggle or just the pull out? Strain away. So just pull out, just leave it there to relax and see if you can relax into it. Good. Okay. And then, how have you been getting on with our lovely, boring, extended tone exercises?

Participant no.11

Yeah, they’re good. It’s giving me stability.

Researcher

Good. Are you noticing it anywhere in particular?

Participant no.11

Probably like my mid range, because I feel like I've got a strong, low range and a high range, but like, the mid wasn't as strong, whereas now, like, when I'm incorporating, it's just the warm up that Katie's given me. I feel like there's bits of the, like, Katie's warm up before, where my voice is breaking and it still is in the mix. But like, rather than like, like a big break, it's like, not on all the scales only. It's like a few of them and like, less notes that are broken. So that probably has helped as well.

Researcher

Excellent really, good. And then how about your TA, your that we did last week? Was that last week? Or is that today? I'm really not very well.

Participant no.11

We started last week.

Researcher

All right, so how many days a week this week, do you reckon you've been able to implement your exercises like four? Four, pretty good. So feeling like it's still fairly regular, yeah, I'm aware that, obviously, coming into assessments and stuff on Monday.

Participant no.11

I'll practice every day. Yeah, Fridays and Saturdays, I go from here straight to work, and then Saturdays I wake up quite late. So if I wake up with enough time to practice, I do it before work, and if not that, I do it on a Sunday, so like between four and five.

Researcher

Brilliant. So what we're gonna do today is I'm gonna take you through all the exercises again to check a, that they're still correct. B, that if you've got any questions, we could go over them and just go from there.

Participant no.5 interview transcript

Participant no : 5
Session no : 6
Session location : The Brighton Academy, Brighton Campus
Time and date: 29th January 2024, 7.00pm

Researcher

You lot always record it. So don't get why we can't do that, right? So the plan today is I'll take you through everything we've done again. So it's your chance to ask as many questions as you want. It's my chance to check your technique and make sure that we're

happy with everything. It's also probably going to be a bit useful where we had to fly through a few bits with you. Yeah, and as simple as that, really, but first thing first, we'll do our usual catch up and chat. How have you been getting along with it? Or so let's start all the wrong things. There we go. So let's start with easy stuff, breathing. Now, I know this is kind of probably incorporated into your day anyway, with the stuff that you're doing through VR mark or whoever it is you're seeing, but our 123, that breath that I showed you, pattern doing it at all, you found a need for it.

Participant no.5

I'm not doing it. 123, I kind of just didn't have to explain it, doing it without this,

Researcher

So just getting used to breathing in, breathing down, breathing deep kind of thing, yeah, yeah. And getting into the back of it as wel

Participant no.5

I always get told that I snatch breath or breathing too much, I try and do it when I get reminded

Researcher

Okay, yeah, so we got that one. Have you been doing any of the feet up on the wall, relaxing the neck exercise that cool. It's useful to know, because then I've got it in my SAT. So don't worry about that. Twice is better than nothing. I'll say that. Do you have you found it easy, hard? Notice any differences for doing it?

Participant no.5

Yeah, right, to be fair, yeah, I think I'm just a bit tense because we've had that more dance than ever, like, yeah, go hard. So, like, I'm just a bit more like…

Researcher

whole body is probably feeling like, it's like, mainly like, my shoulders, like, shoulders, didn't you? Didn't you have problem with your shoulder as well. Um, I had a dodgy, Slippy shoulder. Slip shoulder, that's what it was. Yeah, this has been my thing. So I've been wearing platform shoes. Because if I so much as do that, I will roll my ankles. Me doing it. But then it does also be my actually, probably wear my ankles. That was good. But, yes. Okay, so breathing like twice a week, okay, not noticing huge changes, or not actually noticing any stiffness in the neck. Course, you're doing it, I guess. Okay, okay, so that's good. So hopefully that means that you're not holding, which takes us on to, how is your jaw feeling?

Participant no.5

It's right. It's been a bit rich. You know how last week I was, like, it keeps like ticking. Yeah, it's happened a couple more times, but it's not like, terrible, a bit less than it was doing the

holding on one side.

Researcher

Yes, you should always, always support it, particularly where we've got that extra springiness. Yeah, always give it some support, definitely. And and your tone have been doing any of the I've been doing these ones, a little push up. And have you found it? Haven't really noticed much. So the the idea with that one, on the purpose, I should say that one, is to be able to move the tone without tightening the jaw. So if your jaw is tight and you do that exercise, you'll feel like a push here, like a engagement, like tightening here. So it's trying to keep the draw as relaxed as possible and independently moving the tongue. And often you'll find that you're probably pushing the tongue too hot. So if you go way less effort, like 5% with that little pulse, and it should take that pull away from here. Yeah, yeah. This is why we do this. It's useful and brilliant. So we were doing that one because the holding the trunk didn't feel nice, right? Yeah. And have you been doing. Anything repping from above or not. No participant says, no. What faith? Amazing, cool. So when would you say your attention lies on a one to 10 at the moment, 10 being really bad. One thing, listen. Five, five, yeah, sitting proper, proper in the middle, they said with the tongue exercises,

Participant no.5

I felt like my tools clenched for quite a bit, just holding it, yeah.

Researcher

Do you do that just out of interest? Do you take any pressure at your mouth, like they called it sucked in, almost like you stuck in a straw? Or is it just gripping?

Participant no.5

Maybe it's just gripping..

Researcher

Yeah. Okay. That might be five is quite a high number for, like, just normal day to day. So it could be part of that. So part of that, you know that little tongue press up exercise is having your lips closed, put your teeth open, so your jaws in a relaxed position, but your lips are closed whilst you're doing it. So I guess doing that more, hopefully will aid in that muscle memory of stopping together as well.

Participant no.5

I've never, like you only go to the dentist and they say that when you clench back. I never had that, but, yeah, I think my teeth always had.

Researcher

So yeah. So, um, okay, it might be worth the chat the with like, next time you're at the dentist, just like, the good thing is, if they've not spoken about it shows it's not them to put to put my laptop on, do not disturb as well as my father. And you've spoiled my train of

thought. Talking to your dentist would be useful, just because what, that's what I'm saying, is the likelihood is, hopefully, then, that they won't notice, like, I say, damage, but they haven't noticed any evidence of grinding. Yeah, it's just clenching. So it's very much in the muscle then. So it's keeping up your massaging, trying those tongue the other one you can do is just, you know how we felt comfortable holding and pulling the tongue, just put the tongue out. But then, like, like, a bit of, like, slug tongue. I call it ladies, because I know when my jaw size, which it isn't, isn't it. I can feel that here, so that again, the more they can hold that for. Yeah, so it might be worth adding that one to your little list of things slugged on. I'm adding it to your notes, beautiful. So then lastly, your extended tone exercises. How have you been getting on with them, being able to implement them much this week?

Participant no.5

Yeah, I'll just do them so I do like a five minute before.

Researcher

Yeah, how many days a week do you reckon you managed it this week? How many times?

Participant no.5

I do it every time I have other plan days or ATS, or however, many times so most days.

Researcher

Yeah, brilliant, really, good. So you've done those extended tones at the same time? Were you doing your plosives? Yeah, yeah, exactly the same ones. Have you managed to add your little ones that we added last week? It's useful. No, no, that's fine. Everyone's done that. Everyone's gone. Oh, yeah. So with those ones, just think of it as your antique. It's an I can say this. Could just tell us Friday, quarter past seven on a Friday, no eight.

Can you imagine your that's getting your C your CT muscle working, which is the the paired muscle. So what I'm getting at is if you did your TAs way too much, you might get fatigue because you're not working the other muscle as well. Do you see what I mean? It's the same. If you think about working the work you would do in the gym, you would work both muscle pairs in each place. So, you know, if you have to, know, you do reps that curls, that's what they call done. You just curl like that, which is going to build this muscle. That's great. But you need to do the underside as well, which I don't know how if you do that and and that's why. But to be fair, if you've done any warm ups with Leslie in the last week.
He only thing is, the ones I was asking for is like, that kind of sound like you're blowing over a bottle. Yeah? And the only reason that is is to isolate the muscle, but even all it's going to do is give you the gut, gives you some plosive back pressure. So, yeah, can I write this in my notes? Yeah, of course. You can say is the function I love best on this is the fact my phone thing I probably use it most for. It really gets used to some other time and so you've got your center tone closer, and then your technique, your CT exercise,

your core thyroid exercise.

Participant no.18 interview transcript

Participant no : 18
Session no : 6
Session location : The Brighton Academy, Brighton Campus
Time and date: 27th November 2024, 7.00pm

Researcher

So right, please tell me how you got on this week with your exercises. How's the body mapping been? How's the breathing been? How's the vocal exercises been? If any?

Participant no.18

Great, yeah, the body mapping I yeah, I just find myself, just still catching up, then I'll fix it.

Researcher

Good, good, good, good. So it's still awareness. Are you finding that anything's feeling more natural yet, or is it still feeling a bit weird?

Participant no.18

I think the knees is a big thing, because then, like, dancing when, like, the teacher's talking to us, I'll just be like, relax and yeah, and then I don't really find myself doing that anymore.

Researcher

That's awesome. It's really good. So knees hopefully getting a bit happier. Fingers crossed. So that then, have you been doing any of the breathing exercises? Have you found any particularly useful? How have you found it?

Participant no.18

The 123, yeah, three. I like that because in voice, we do a similar thing. Yeah. Would you like the doggy position and the back and the belly breathing? Yeah, yeah. So I feel like those kind of like together more. So I really like that one brilliant, um, the legs up against the wall. I think it does a kind of similar thing to, like, the 123, yeah, just like letting…

Researcher

Yeah. So feet against the wall is more to like, kind of try and relax your neck. So you'll find that freedom happening a little bit more to take away that straight Yeah, and that lift. But you might find. I mean, what you found particularly was that you weren't feeling any strain or tension when you were doing those breaths initially, anyway, so you might not felt even the need to do it. Do you see what I mean? How's your job been good? Yeah. So massages are good. How about the tongue exercises. Have any been useful? Have you been implementing any each day?

Participant no.18

Yeah, just like, while I'm doing, like, if I'm doing a draw, just at the time as well

Researcher

Tone because the one was comfy for you was pull out and side, side, yeah, yes, it's still doing that one that was feeling nice, cool. Any pinning of your tongue or not?

Participant no.18

We do the one quite a lot, whare a finger and then, ike, go up over it, which is, yeah, really, I think it because it's a quick, slippery so that itself is more comfortable than grabbing it.

Researcher

It'll force you to push out a little bit more than what we do. So it's more focused on the root of your tongue than here that we are aiming for to try and loosen your jaw, but comes kind of hand in hand. Yes, um, excellent. All right. And once you're screening good so vocal exercise wise, how many of you manage this week if you've been able to be a bit more regular with it, how's it been?

Participant no.18

Yeah, I made an effort to do it.

Researcher

Amazing. Did you manage it? I mean, bear in mind, your brain was very, very full with all the college stuff.

Participant no.18

Like, it's fun, because then, like, the next I get home late, I'll just do it in the kitchen as I'm cooking up.

Researcher

Yeah, perfect, good. And that's exactly what they're meant for. Yes, they're supposed to you're supposed to be able to slide these into your daily routine while you're making your daily routine work around them, because that's such a big thing with your hypermobility, is that it is so regular to be able to just pop it in places, it's going to be so useful, you know.

So what we're going to do is, I'm just going to take you through the exercises again. So if you've got any questions, if any information has been lost from your brain, we can just refresh it. Um, essentially, that's the plan, all right, yeah, any injuries, any roles, or anything since I last saw you? No, my voice is feeling good.

Participant no.18

Yeah

Researcher

Good. Sure? That's not a convincing face.

Participant no.18

It's like, do you know, it's like pre cold, but then you don't know if it's going to turn into a cold?

Researcher

So should we go straight to 123, if you feel like the feet up on the walls are particularly helping so get nice and comfortable, whether it's feet straight, whether it's sitting in semi supine, whatever feels nice this for you, whether you'll add a little cushion so it works, because there's so enough for sofa seats, but for actually putting on your head, they're great. Okay, so we're gonna go through that breath. We're gonna take a good two minutes just chilling out and doing it. And doing it so we're triggering the vagus nerve. We are getting used to that low, belly and back breath, exactly the same as in voice. That's also going to help relax your neck, right? And the other thing that I don't know if you talk about this with [redacted] but it's also going to get that power. Big floor moving as well, which is another thing that often gets that we forget. It's got a bit of extra movement in it for us as well. Okay, so here we go. So you're going to start with your sternum. Probably deal by now, sternum, ribs, belly, then in reverse, and just take your time. Okay, so let's have a nice inhale, going sternum, through to the ribs, through to the belly, and then reverse belly, ribs, sternum, that's it. And again, sternum, good, open into the ribs, open to the belly. That's it. That's much better than tea and again, in reverse, relax through that core. Relax that core. There you go. Ribs

Participant no.1 interview transcript

Participant no : 1
Session no : 6
Session location : The Brighton Academy, Brighton Campus
Time and date: 27th November 2024, 7.30pm

Researcher

So all right, so the plan today is I take you through your breathing. I take you through your body map. We go through the exercises, and we see how it's all feeling, um, in the mean time, how you getting on with any, anything and everything. Oh, my brain. Um, are you feeling like you still got the brain space to do it? Is it getting harder? Because obviously things are amping up college wise.

Participant no.1

Okay, like I was singing ATS this week today. What doing? The like, the like, the

Researcher

Singing, acting, body mapping, breathing exercises. That was gonna be the next one.

Participant no.1

We were just doing like two hours of play rehearsal, but like the being more like chest we see exercising the individuals. I'm like, it's gonna in a good way, bad way. I don't know. I'm just like, I feel like a bit like, it's not my usual control I have over it.

Researcher

Right? Yeah.

Participant no.1

Yeah.

Researcher

As in, in that thick, full, chesty position, right?

Participant no.1

Because now my mix is like, I've noticed a slight difference. It's slightly heavier than before, yeah, because I was just singing the song like I usually sing it. But for some reason it was just too light. And then Dean got me to do a different acting choice, which made it like a heavier sound.

Researcher

So , um, so you're noticing a difference? Is it? Is it a So, not necessarily positive difference. Just ooh, things are different

Participant no.1

Yeah, but like, when he got me started to do it, like, more like, more like, angry acting, right? I w as able to access my mix if I were mutually good. But I noticed that it wasn't

getting like, words like, sustaining, like, the same amount of like mixing. It was like going up in the mix. It was kind of, I was going up in the notes, but it was excellent.

Researcher

So you were keeping the bolder sound as you were up. Excellent. Is going on right now? Good. That's a strong TA. That's what that is. Amazing. Amazing. Okay, so we are noticing a difference and an interesting difference in your mix, as opposed to just where we would expect it.

Participant no.1

That's better. And I always say this to Matt. He's like, it's just time

Researcher

I want it now. So outside of a poppy knee misbehaving today, how's the body doing? Have you noticed any changes? Have we had any injuries, any subluxations in the last week? Yeah. What have we had this week?

Participant no.1

Monday, we were doing breakdown, pirouettes and ballet. We had to stand like this.

Researcher

By intrigue, effectively. Like,

Participant no.1

Yeah, being normal, yeah, they like

Researcher

Yeah, right here, yes, so sore on Monday, Tuesday, and by that day soon, like, heat on it and stuff like that. Yeah, when you.

Participant

Just go, couldn't, can we just be normal today? Please? Body, that was great. It's made to my top tips. My tap teacher. I was like, What's wrong with you? Because I was like, sat on the floor, like, when my legs crossed over and just completely folded over trying to relieve it feels really nice.

Participant no.1

And he was like, Well, COVID (???) is not really intact. I went, it's standing normal. It's standing normal. It's pretty hard.

Researcher

Yeah. Just extended. I think it's hard to understand, if you're not hypermobile, that that I

just standing still for an extended period of time is painful.

Participant no.1

like, the little white spots, yeah, from either moving your arms too fast or, like, putting pressure on them for a long time. Yep. Yeah, lovely.

Researcher

That's nice. So, right? So, so back Sony, broken all over, sore hips, mostly, okay. So, have you been doing the tree pose whilst you're brushing your teeth? No exercise, no. So you could add that just to give you a bit of strength, yeah, and it give you, you know, it's, it is a suggested exercise for body mapping. So. So you can either tree pose, or it doesn't even have to be tree pose. Just brush your teeth one minute and one foot.

Participant no.1

I do that anyway. I like how I struggle.

Researcher

And one minute on another one, yeah. So try and hold it through that first minute, second, minute on your other one. And then that will just help. It'll help the balance, particularly in your it's that is your hip exercise for your bars, and if this is to do the proprioception, it's all stuff we've spoken about. It's not your fault. It's just inbuilt in you. So it's doing this stuff that could help a little bit.

Participant no.1

My process is great now, though, because my hip injury, I have to do like, a lot of, like, hip physio, yeah.

Researcher

Do you see what I mean now you're building the strength by inputting that and getting that sensory feedback in a timeout? Yeah? I was gonna say it's the hip going out. Yeah ? Definitely.

Participant no.1

Yeah. He was like, you said a stronger poor and I was like, actually, Matt says I have twoor strong. Semi super for me, anything that's uncomfortable, you know the rules by now. Feel free to do it. Love that question for your head as well. Thank you. There we go. So we're just going to start with some of those breaths going on, two, three, sit down. Otherwise I'm just towering over you.

Researcher

So, so working from there, 123, and back, just nice and steady. Okay, take your time and we start. So here we go, nice your breath in as we go, sternum, ribs, belly away. Belly ribs, sternum, try split down ever so slightly external ribs. That's it now. Yeah, go for it. Yeah, that's why I'll do it. I've just started doing it. So let's go again. So through belly, relaxing that core, back again to the sternum, go moving through re relaxing and also opening up into the back as well as you doing it actually feel nice and loose. Sternum, ribs, belly, excellent, pretty good. Sternum, getting used to this one earlier, back in brilliant. Fabulous, good stuff, right? So always starting this practice with that age, which, you know, can't complain about that one, but working into that breath that relaxes the neck but also engages the other big one with this, because we wouldn't be working that space together. Okay, so just take your time to have a stand up. And I certainly love because I get dizzy. You. Exactly the, yeah, the amount of times, bless my husband, has got to the point now where he knows how to get to me like that, if I just shout his name in a certain way, and he'll be there because I'll be like in the middle of the kitchen surrounded by tiles and things ago. Yeah, I don't know which way is up. Sucks, doesn't it?

Researcher

To be fair, you'd be glad to hear mine's got way better the older I've got really, yeah, much better. I don't faint as much as I used to. 16 for me was the worst. Yeah, like, yeah, all the time.

That’s how I injured this knee so badly, because I fainted and landed on it, dislocated it, stood up, saw it. Well, that's fair to begin like it's pod in the wrong way. But no, it definitely has got better the older I've got, because it can also, yeah, it can also be like. That influx hormones, and your body changes shape and all that stuff. So it does get better. It gets a little bit less rubbish. So from there, now we're going to go through your body map. Okay, so bit by bit, we're going to go over all those exercises we've done, because it's so easy for all that information to start disappearing. Okay, so that's the hostage, just not to be able to see anything. So we go ears and little fingers, go over the nose, find that fact that you got the same space there shoulders, yeah, no, mine. I find this so hard I've got to do another one for my neck with my physio and my head's like, oh, I want to move like, no, not allowed to my shoulders that try like, it's just make sure you don't move your neck so your shoulders can go open and nice and broad. That's fine, but don't let the neck pull forward.

Participant no.1

I freaked people out in ballet the other day by moving my shoulder, without moving my arm, my shoulder blade. And they were like, What the hell are you doing?

Researcher

Hello, it's fine. I'm just dislocate. Ma'am. You know how you do so from there and then lift the head. So whichever way feels comfier, whether it's thumbs under the mastoid and lift, or whether it's fingers under the mastoid, thumbs underneath the cheek bones and lift, should get used to that real pull. You might just be careful, because you might find a bit of discomfort in your back where your back's been sore with that one, but it might feel like a relieving discomfort, as opposed to like bad discomfort that found it really hard to stretch out my back. Yeah, this one, if you lie in semi super high I get, I won't do it to you, just because it's better to tell you how to do it. So you basically get

someone to put their hands, like cradled under your head, and then just to stretch you. It's really a nice one, just to give that back, just a little bit of lengthening. So it's, don't get them to yank you, obviously, but it's like they're trying to just elongate your spine by centimeter. That's what it takes, enough and then to put your head down, get that nice stretch. And it's the same thing as you do this basically, come here and pull my head so anyway, so we're lifting into that shoulders next one, so arms go super parallel.

Appendix S - session Seven interview transcripts.

Participant no.11 interview transcript

Participant no : 11
Session no : 7
Session location : The Brighton Academy, Brighton Campus
Time and date: 5th December 2024, 7.00pm

Researcher

So, you've been unwell this week, so I'm guessing zero exercises?

Participant no.11

I started singing again today. I was doing my new song downstairs. And like, the thing I have noticed, oh, from today is the body mapping everything's, do you have a main problem is, by head, yeah? Because I'm like, like, I was watching myself. I wasn't even trying, like, it wasn't acting for a song, it wasn't a performance. It was just like, singing, yeah, learning a song, yeah. And even just next, it's Jazzy. I was like, doing all this, and I was like, Whoa, no. Like, yeah. And then that helped, yeah. I think that's like, the thing to control the most.

Researcher

That movements like allowed as long as you're not putting your head out of alignment. Yeah, that's the thing. And the one that's because I do this a lot as well, yeah, like, but I tell you what, so you're noticing it loads now, aren't you? Yeah, are you feeling that any point in your body is better than it was.

Participant no.11

Yeah, my knees, yeah, yeah, excellent. I think now, before, like, my knees was, was probably my main issue, whereas now I'm, like, realizing that there's more to it than that. And, like, focusing on advocates, yeah.

Researcher

Do you know what it was, is exactly the same for me it was for me where I was, like, I'd always been told, your knees, your knees, your knees, your knees, all the time. And then even, actually, to be honest, from doing the body mapping myself, and I was like, hang on, yeah, and how are you finding your body is coping to the fact that you are now on week six. I mean, really, week 11, aren't you in total at the minute, in terms of just constant work, you getting tired? Are you doing okay?

Participant no.11

Like, physically, I don't think it's that much difference, because last year I was, like, on a dance course that was 35 hours, like pure dance, whereas here I'm doing less dance. Yeah, I think because I'm doing more dance outside of college, and then, like, working late nights, I'm just, like, more mentally tired than simply tired.

Researcher

Okay, good, so, but you're not feeling your body fatigue and silly things like wrist dislocating because of it being 11 a few times.

Participant no.11

Like, I had, like, really bad, like, um, shoulder pains. But I think that's from doing gymnastics, like I remember I was doing star jumps, and even doing that hurt, and then my luck is your hamstring, yeah, yeah, my hamstrings. But I think, yeah, that's just, I need to roll my muscles out.

Researcher

And I tell you, what, if your hamstrings are tight, that breath work on the floor, oh, yeah, helps with that, yeah, um, because the thing is, is, if your hamstrings are tight, they can, in turn, impede your diaphragm. It's always my hamstrings that have the most tension. Yes, so it's, I wonder if I can find a picture. Hang on hamstrings to hamstrings too. This literally I got from a sofa. One is dislocated, semi dislocated, but it's gone back in mobility. Innit, profile, so funny because when I say it to people with hypermobility, they're like, Yeah. Then everyone, all the students, are like, what's going on? Tell them, like, what, what did you do? I got up from the sofa.So it's like a relationship between, yeah, of course you can. Of course you can. So if your hamstrings are tight, I'm gonna see if I can find basic that's not too bad. That one there, there we go. She can see the relationship, right? Do you know your sit bones that we're talking about that we aim tough? Yeah, in that position, your hamstrings are connected directly to them. So when they're tight, they're gonna

Participant no.11

I wondered that because so then I was yesterday, like two days ago, I was having really bad, like, lower back pain, which I never normally get. And like, even, like, you know the stretch when you were like, here, and you're going over, it was like, here. I was like, that never happened. Must be connected to that. And it's like, turning.

Researcher

In turn being connected to the pelvic floor, so that could inhibit your pelvic floor movement, which, of course, then is in in turn, we spoke about how it's it moves with the diaphragm. Yeah, your pelvic floor is going to be inhibited and not moving as much. It's going to limit the movement of the diaphragm as well. So your breathing is going to feel tight, so that on top of the chest, you know? So if you look at that, the difference when you've got these tight hamstrings. So our balance with our sit bones pointing right down, which is where what we're after, and if they get too tight, it can pull the pelvis forward and give you that banana back. Basically, that's so interesting. It's nuts, just how much. That it is connected. And very much so so tight hamstrings, noticing it in your knees and shoulders. No, sorry, knees and shoulders feeling better, but you're noticing it more in your head now, the one that still needs.

Participant no.11

I think naturally, like, I think, I showed you this before, but like, so, like, I always used to sit like, this, yeah. And like, it's gone down, and like, that's what my mom spent years and as well here. Like, sorry, I'm just like, flushing that lump here, yeah. Like, everyone has that, but like, it used to be a lot bigger and, like, here as well. My mum said, I think, like, since I was like 10, trying to get rid of it, and it's gone down a lot. But because, because I've been

like that for years, naturally, I'm like this, and that thing that you did, yeah, here for singing, she's like, been, like, telling me to do that for ages as well. Yeah. So I think it's minimized. But because of that, I feel like, until that goes I'm fully aligned, like I am more forward, then I feel like it's I'm already worse off, and then I'm adding the movement on top. So I feel like, yeah, I need to work on the header, yeah.

Researcher

And that's why that mirror is going to be so, so useful to you. And you do do a lot of practice. Do you do it in front of a mirror when you can?

Participant no.11

Normally I do more for, like, to see how I never really did it, to look at my head, just more like, what face Am I making? Or, like, trying to be like, How can I act like this?
Like, seeing what the aidience would see.

Researcher

Yeah. So adding that to your idea of body mapping, as we always do it in front of the mirror is giving you that feedback. So not only are you feeling it, but you're also seeing it as well. And like you say, if when you're not even acting, but you're singing, and you realize you get into the feel of it, and you're moving, and you're like, Oh yeah, okay, I'm putting myself out of alignment here, yeah? And it is just we've got to be so more aware of it as mobile, hyper mobile people, yeah, you know. And just because it will that range of movement, sorry, is so much more extended than, yeah, normal people. You know, normal people, boring, non bendy people, exactly. Muggles. So, um, right. Have you been able to do any of the stuff that isn't the vocal exercise outside your body mapping. So have you been doing your breathing? I appreciate that probably won't feel particularly nice on your chest if you’re sore.

Participant no.11

I haven’t because normally I just do it all in like, one gp. Like, if I'm doing it, I'll do your exercises, before I start singing. Yeah, so much. I was like, oh, singing. So yeah, Woe is me.

Researcher

So kind of like what we spoke about yesterday. Okay, right? My vocal folds compromised, and I've got a cough and I don't feel well, I'm not singing. So you could do things like, Go, right? I could still do my body mapping. So you could take yourself through your body mapping, yeah, you can try your breathing exercises on the floor, because you're completely flat, and do a deep breathing you might find it makes you cough. So we go, okay, that one's not gonna work today. That's fine. Move on. And then go, yeah, exactly. I could play around my my tongue as well. It's all part of that. It's part of the learning, you know, giving you the knowledge so you know what's safe for you to practice while you're feeling that way. That's all it is. And so what we'll do, how's the chest feeling today?

Participant no.11

It's weird, like, when I was breathing earlier, like it's not like, you know, sometimes when you, like, someone's be worried, and you could hear, like, crackers or something, yeah, yeah, Wheezy. And I'm still coughing stuff up, but yeah, like I said, I sang earlier, and it was fine. I'm just lacking air, yeah, and struggling to like notes that would normally be in my belt, slash mix aren't.

Participant no.30 interview transcript

Participant no : 30
Session no : 7
Session location : The Brighton Academy, Brighton Campus
Time and date: 5th December 2025, 7.00pm

Researcher

Yeah, yeah, that's my natural

Participant no.11

I think it feels like effort, like I'm squatting to be standing like this, like all my muscles are engaged and, like, not comfortable, yeah?

Researcher

That's just how we have to do it. Yeah, it's because of that range of motion.

Participant no.11

right now I'm using this right back here is relax here.

Researcher

Exactly the same for me very much. So yeah, and I find when I'm tired, it comes out my knees, so bad, yeah, I'll be walking normally, and then just buckle

Participant no.11

Yeah. Really, I was having that in my hips, which I've never had, like, walking to college last week. It was my left hip, like I do take quite wide steps that felt like it was gonna come out and sock it or something.

Researcher

If your good eeling is already locked like that, their middle is your lock. If they go to do a squat, that's just you. That's the same effort level for you going into a normal position.

Yeah, that makes sense, yeah. So you'd hope this would start to feel more normal. It will. The idea is, is it helps build the right muscles, build the right balance in the right place. But really, we're aiming for that good alignment, yeah, so even if you do end up when you're just stood around locking, hopefully, we want to be at the place when you're singing, but you know that that's a more correct position to see what I mean. Yeah, that's the hope. Do you mind if I see these? Yeah? Possible, yeah, just let me check you're not over. That's That's my normal. That's your normal. And then move the pelvis. Oh, you are going quite heavy into it. Try find the middle of that. That's it there. How's that feel?

Participant no.11

Now I feel like my weight is really back to do this, like I'm arching so much.

Researcher

So try keep your knees where they are, and change your this is so hot party, yeah. So that's normal. That's. It, that's it, yeah? So it's subtle. You're not having to, like, it's that, for me, I can feel them.
So that's the aim for the knees and again. But then Yeah, so you're going into this, and it's the same thing I was saying with the shoulders where I used to be in there. I know when I adjust, I instantly go over. Yeah, yeah, no, actually, it needs to be in the middle. So it's always checking that middle point, yeah, like this. Now you're starting to tilt a little bit that this, that's first I've did, yeah, and it does feel very stiff, doesn't it?

Participant no.11

Because I think I've been like doing well, yeah, you shouldn't, if you think

Researcher

If it almost like you shouldn't be losing any height. Does that make sense? Oh, yeah. So you it should stop. It shouldn't change my height, changing my legs. But if I go to that squat, oh, yeah, change your height, whereas you were a little bit too far forward and it should take any further, yeah, so that might help to give them the idea of it shouldn't change your high boot in those knees, okay, yeah. So we go on knees, hips, we check your shoulders and then head. Let's have a check. Yeah, that's it. That was a good adjustment your age. Just then, hang on, that's the one. Just so make sure you're not pushing into the head. Is that lift, like the whole head is going up, yeah? The head, the way they used to do in the old and older days, is putting the book on the head. Okay, nine films, yeah, that's the book. It's that similar kind of thing.

Participant no.11

That's the push guys, no, yeah, but it's because

Researcher

You want your whole head going up, not the back, not the front, it's the whole thing lifting.

Participant no.5 interview transcript

Participant no : 5
Session no : 7
Session location : The Brighton Academy, Brighton Campus
Time and date: 6th December 2024, 7.00pm

Researcher

So how's your week then, all right? Yeah, more relaxed week this week.

Participant no.5

Yeah

Researcher

Yeah, as relaxed as can be, yeah, without feeling so right? How has your hyper ability to be coping this week with the fact that we're at the end of term, and it's pretty hefty, and there's a lot going on. How's it all been?

Participant no.5

I'm tired not too bad to be fair

Researcher

Not feeling it's coming out your body. We haven't any rolled ankles or buckled knees or anything this week.

Participant no.5

No, I keep getting pains in my back from when I have that distribution, yeah, but it's not like, Oh my God!

Researcher

Do you know what? Like seeing a lot of it with with all of my participants that like tiredness is kicking in, but not maybe impacting you as much as it could have if you see what I mean in the body, which is interesting to see, particularly say, with my first year too, obviously, I haven't been doing anywhere as long. So let's take your three stuff breathing this week. Have time to do it? Has it been useful? Have you noticed any benefits?

Participant no.5

Yeah, been doing it.

Researcher

What was that you want to three that one or the feet up against the wall?

Participant no.5

Feet up against the wall.

Researcher

Just so it's not been like an amazing wow, I'm fixed of everything in the world.

Participant no.5

I try and in my singing lessons, I try and breathe, because I have bad habits of breathing. Yeah, I try and think about it then yeah. And even more than ever, I've been trying to..

Researcher

Straight ankles..yeah, straight ankles, hips, knees. And I keep catching myself doing this, yeah,

Participant no.5

Rolling into we need to put you on your skates, and then you'll notice, yeah, definitely. So the breath lump, we implemented it quite solidly that how many times you reckon you did it this week? Do a full, so a fair chunk of the week, but didn't notice any particular benefits, no particular changes.

Researcher

Not really. I'm not gonna lie. I think when I sing, tend to forget about it, yeah, yeah. That's how I'm like, Okay, I can't breathe. Okay, breathe .Yeah. So how's your jaw tension this week?

Participant no.5

It's like, sore, like, it's just, like, I think it's just tired, yeah, so that's fair, been singing a lot as well. Yeah? Like, Jacqueline, hard auditions coming up. So I'm like, singing, singing, singing, yeah, but I think it's just end of term

Researcher

That fatigue. Yeah, that's fair. You've been doing any of your tongue stretches or the bush now, yeah, I've been doing it in the really small pushes, making sure it doesn't kick the jaw in place. Yeah? Found it useful?

Participant no.5

Yeah. I mean, my tongue does still get quite I feel like it's quite tired quite easily, yeah, especially when I'm doing the , like, the straight free exercises, yeah. Like, after a bit, I'm like…

Researcher

Like, you almost need to relax everything and stretch it out. Because I'm like, okay, all right, definitely, before I forget, I've had the okay in the go ahead to see you guys next week, which is very exciting, but knowingly, next Wednesday, which I'm pretty sure is when your auditions are, yeah. So, yeah, so, so I've gone for next Wednesday, because all of my participants, at some point are on this campus, so you're not moving, but it basically depends what workshop group you've been put in, because all I get given is group one and group two. But I don't know which you're in.

Participant no.5

I don’t think I know yet.

Researcher

Okay, so, yeah. So those little tongue exercises we were doing, but actually not for your tongue, they're for your jaw, there to help relax your jaw so the breathing with your feet against the wall and the tongue exercises are all to release your tension. So they're the two things that can give you jaw tension without it being the jaw, if that makes sense. So essentially, the one with your feet up is to try and stop your neck working as accessory breathing muscles, because that in turn, can pull on the jaw and then the tongue. Your tongue root, can often influence your jaw as well. So you might find it's interesting say that actually doing all those it probably sounds like it's tiring your tongue out almost, yeah, yeah. So it could be that you've got some of that root tension anyway, so doing them is knackering you a bit, despite the fact that we're doing it for the jaw

Participant no.5

Yeah, I think generally, yeah.

Researcher

So we've done that, and body mapping has been alright. It's watching out on your ankles and your knees, mainly, isn't it? Have your shoulders been?

Participant no.5

Shoulders have been good.

Researcher

And then how many times this week do you reckon you've been able to do your extended tones and your plosives and your CTS.

Participant no.5

I been keeping up with them.

Researcher

How many times do you reckon you've done it? Everyday? Every other day?

Participant no.5

Half the week, maybe every other day?

Researcher

That's awesome. All right, noticed any differences? There have been any change in your voice or anything?

Participant no.5

Don't think any change probably, because when I'm singing anyway, I'm trying to change my voice at the moment. Yeah, if that makes sense, yeah, so I'm trying to bring everything more forward because it's really placed back, yeah? I mean, there has been change in that way, yeah, yeah. But then I felt like I haven't noticed anything specifically, specifically to do this, yeah

Researcher

Well, this is, this is a weird one, because all these exercises are to bring muscular strength and stability, yeah? So you know, it's not that. Obviously, there's not many musical databases where you go, Oh, for forever in a day, yeah, well, I don't know alto harmonies, but it's we're trying to build up the strength and where there can be potential weaknesses within your voice due to hypermobility. So it might be a case of that you found moving through your registers slightly easier, or that you can sustain your belt for longer. Or do you see what I mean? So it's more that side of stuff.

Participant no.5

My belt has been better.

Researcher

Cool. All right, so let's go through your tone, your Cartier, words, extended tones, and then feel that there's another question I wanted to ask you, and it's just falling on my ear. It was. Is, oh, yes, what I keep forgetting to ask you each week. Have you been doing your initial exercise for weeks ago that?

Participant no.5

No, that's right, because I keep forgetting to ask. So that one, the idea with that one is to give you your baseline to work with, yeah, so we've got that from week one, because initially, really what we want to be looking at is more stability and freedom of movement through the registers, yeah, so you're not having to flip and change, and that's what that one's for. There we go. I knew the question was in there somewhere, so let's do it. Let's have a good, chunky, extended tone session. So have a look in that mirror. Get your body mapping in place. So check those feet. Is there anything you want me to go over and lock those knees? Lucky knees. How are you finding it? Some of our participants have found that they've been going that they've been overcompensating and effectively like squatting.

Are you all right at finding that unlocked position without getting them?

Researcher

I find it really hard, especially liking dance and stuff. Yeah, stretching. And I'm like, right? So because I know when it's that far back, then it's locked, but then it's finding something that's not quite a bend, yeah? So I think of it as you know, when you've got like a hinge out by that's awful explanation. Let's try that again. How else can I spread that? For me, I literally feel the pop. I feel the movement of the unlocking. I don't know if you feel it that extreme? You do get you see, did you see how that movement suddenly changes? You go clunk or pop. It's not that. Yeah. That's it, and that's what you want, as opposed to that, subtle, and it is very subtle because we've got minimum, we've got unaltered sense of proprioception, knowing that little movement is all you need, as opposed to that. Do you see what I mean? Softening, please. That's the trick is getting used to that.

Participant no.5

I feel like there's a point, and it almost makes me feel like my knees are gonna give wake, yeah, forward, yeah. So it's like trying to find mid

Researcher

I can imagine as well, particularly, I get that when I'm tired. Yeah. Or you've been dancing a lot, and your knees just kind of go, I get it one way or the other. They either lock so horrifically that it's like my whole leg buckles on me, yeah? Or they kind of give up underneath you, yeah?

Participant no.5

So I don't put the weight in the right place in my feet. I don't think

Researcher

okay, let's do that

Participant no.5

I felt like it makes me go forward.

Researcher

Yeah, so as if you want your knee sitting over that arch, so there's your ankle, the center of your arch is just here. So that's what you want, it really.

Participant no.5

So I feel like it's no, that's what I mean, yeah, that's

Researcher

the one and the pelvis sitting tucked, not tucked under. I guess that's a bit of a bit of a

dancers turn. It's feeling parallel to the floor, or you sit bones going then down. Yeah, that's looking good. Does it feel alright

Participant no.5

Yeah

Participant no.18 interview transcript

Participant no : 18
Session no : 7
Session location : The Brighton Academy, Brighton Campus
Time and date: 4th December 2024, 7.00pm

Researcher

So how have you been getting on this week with everything? So talk to me first through your breathing, any of the breathing stuff. How often have you been able to do it's, has it been useful?

Participant no.18

Yeah, like the sitting.

Researcher

Yeah, one that's been good as always, yeah. How is I know it's a jump straight to it. Jaw tension wise, what are we looking at? Like, number wise, on one to 10 because you were sitting a bit higher last week, weren't you, but no more. Um, yes, you said, like, baseline usually feels about a four out of 10. And then how does it feel right now?

Participant no.18

Normally it's fine, yeah. Like, speaking wise, it doesn't like, affect me or anything, but I do speak with quite a close mouth, yeah, yeah. And then that also means I sing with a close mouth. But this week I've been trying to, like relax it.

Researcher

Noticed a difference?

Participant no.18

in my voice, yeah, yeah. But it was never really uncomfortable, like I can often remember

quite weird.

Researcher

What part where are you from in Scotland?

Participant no.18

Glasgow

Researcher

So, yeah, it is a much more closed position.

Participant no.18

Anyway, in this I feel like it's also a bit nasalized, a little bit, you'll get a bit of it naturally because you're already closed

Researcher

So anyway, so, um, yeah, so you have got that tighter space anyway, yeah, so have, yeah, I was gonna say, Have you still been doing those tongue exercises? Useful? Yeah, noticing a different or same, same as it was, any better, any worse?

Participant no.18

I do them in the morning, so I feel like that kind of sets me up for the day. Cool, like the jaw and the tongue, yeah? But then probably throughout the day, just from, like, all the dancing, it probably like tightened?

Researcher

Because you're, are you a jaw gripper? Do you hold it, yeah, yeah, but you don't grind teeth. That's probably like, but hold, yeah, so out of your tongue exercises, which are the ones you're doing. So the hold, the hold out and side to side. You've been doing the little push ups?

Participant no.18

Yeah? Been doing a little tongue over the finger.

Researcher

I know the one you mean, have you been doing where you put your tongue just on the roof of your mouth and give it little, tiny, weeny pulses that one, I think we should put that one back in place, because that one you do with your lips closed but your jaw open, so Teeth relax. Teeth. How can you relax your teeth? So teeth apart, but lips closed, yeah. So it's that really like actively engaging relaxation, rather than holding Okay, and then tip of the tongue, just behind your teeth, on your hard palate, and tiny little pushes, just like a so it's nothing that makes you jaw tighten. Do you see what I mean? So it's staying in that relaxed position, and that's something you can sit and do whilst people are seeing an ATS

as you play around with it. So that one might be worth adding, because that's a really good like relax your jaw. Do your exercise. Keep your jaw relaxed. Do that. Exercise. Do you see? So it's got that direct connection. I think that one is on the thing I sent you, and if not, I'm going to resend all this for Christmas. So it's just so much information to take in and to keep hold of as well. So definitely be resending it to you guys, but that one, I think would be a great shout to add just to and as well, because it's open. When you do that, it's just going to encourage that space. Yeah, so breathing, tongue we're doing, and we're going to add that one in, then body mapping. How's your body been this week? Yeah, a lot of people finding it getting tired, because we're getting to the end of term. Are you feeling that? Are you managing to cope with it?
o yes, outside of college hours, you're finding the body relaxing and really, you know, just kind of going into chill mode. But actually, college, I was feeling okay. So anyway, you're noticing you're still having to adjust that body map a lot?think everything's fine, apart from, sometimes the ankles, just because I feel like they're so, like, flexible. That there's just like, yeah, wobbling and rolling out, rolling in, yeah, rolling out,

Participant no.18

When I check the rest, I bought it, it's fine.

Researcher

It’s better than it was trying to make a conscious Yeah. And the shoulders are one that without the shoulders in the right place, and your head's gonna potentially go out and then, and because your shoulders are connected to the pelvis.

Participant no.1 interview transcript

Participant no : 1
Session no : 7
Session location : The Brighton Academy, Brighton Campus
Time and date: 4th December 2024, 7.30pm

Researcher

We'll go through, let's see how your voice is coping. It might be a bit sore, but we'll go through what we can essentially, just to see if we can make it a little bit happier

Participant no.1

Yes, I haven't been singing at all. I noticed it in my singing lesson. I was like, I feel so tired in his heart. Yeah, I was coughing or not and then I decided to develop that.

Researcher

Brutal, absolutely brutal. So we've had no exercises this week in terms of your extended tones, opposes, or CTS, still been able to do your breathing stuff.

Participant no.1

Yeah, it's just been a bit harder because my breath been a bit like, shallower than usual.

Researcher

So it's been so even then finding that exercise hard to then do that. Yeah? No, that's fair. Um, tongue, doing any of your exercises with those, found any of those still useful, but, yeah, to be fair, do you want to touch that? Yeah? Oh, that's a lovely thought. So, okay, let's, I've been standing right though, well done. That's, that's, I was like, that's something I haven't asked me any really nauseous. Oh, have you Oh, yeah, definitely not. Been a good week. So outside of the sickness, yeah, how's your body mapping been? Have you noticed anything? You might even have found it a lot harder where you're probably lowering energy.

Participant no.1

It’s been so much harder. When I was trying more parts, it's been so much more training. Yeah, yeah, that's also nearing the end of time doing a lot training, but, like…

Researcher

I work in them really hard to keep them where they should be.

Participant no.1

I did another gym on Monday, and you literally try pick up a weight, and we needed it coming out.

Researcher

eah, that's not even. Okay, that's not fun, so definitely getting fatigue through your body in general. Okay? So what we could do to minimize that, I'll grab you a yoga mat, and instead of doing our exercises with body mapping, we'll do them in semi supine, so you can just relax and know that your body is in a comfy, safe position, so I might..So prepared, right? So we're getting that position. We'll do our usual exercises, um, so, because your main thing really, to report body wise is it's just hard with the tiredness. Have you noticed it? So you've noticed it in your knees? Have your neck and shoulders been Yeah, I don't know. Do you see that? Very rolled in, yeah, very rolled in right now. So yeah, let's put in a nice, comfortable, supported position. So this is worth remembering. In

general, I had this conversation a lot with people today, whether it's due to illness or injury, is we don't want to compromise our vocal technique because we're ill or because we're injured, so we have to work around it, slash with it, right? So if you've hurt your knee, it makes more sense to do it like when we have that week sat down, but then you don't you don't compromise the alignment. You still make sure that your sit bones are in the right place. Your shoulders are in that place. Your necks are the right place, right. Now your energy levels through the floor very tired. You've been unwell, so we want your body in the correct positions. The best thing is to do is to use the floor as your support. Okay, so your head come forward. Do you want a pillow?

Participant no.1

Actually? Paul said, I don't need a pillow under my Yeah, my neck is actually, really. Said my alignment with lying down is perfect.

Researcher

No. It doesn't really do so we'll go from this position if you put your feet ever so slightly wider apart, just so that's it, so you're not tilting either side on your pelvis. And we'll do those exercises that we've done here, if they're called coughing, discomfort, anything like that. Let me know when we'll stop. It's just again, it's going right. So over Christmas, if you are feeling drained and tired and your body is still tired, say, because it will still be tired next week to go, Oh, I really want to do my exercises. Oh, I know what I can do. So we're going to do, let's start with our excited tones. I'm not going to put them as low as normal for you, because even though we do start generally higher, See, look, my voice comes up, head to toe.

Participant no.17 interview transcript

Participant no : 17
Session no : 7
Session location : The Brighton Academy, Brighton Campus
Time and date: 6th December 2024, 7.30pm

Researcher

How is your body feeling? And we are at the end of our long term and tired?

Participant no.17

It's feeling very tired and sore, yeah, but it's okay. Like border mapping wise. I think it's

getting better. Cool this week I focused on my shoulders actually, yeah? Because I was really trying not to over push them, yeah, trying to keep them in line, yeah, not roll forwards. Well done. I think it's getting there.

Researcher

Good, good, good. And I completely agree with you. And the same. If I notice my posture is bad, I tend to overcome and say, go into that. Particularly I do with my pelvis really bad. And then that's not the way it should be. So shoulders have been better in needing or having more awareness brought to them this week. She's good. How have your knees and ankles bend, because that's where tightness as well can usually get you.

Participant no.17

Not too bad, they've not been looking because every my legs really sore. So if anything, okay, so I think they've done a good job.

Researcher

Good time. This is healthy. Yeah, and ankles keeping up with the demand.

Participant no.17

I did roll my ankle the other day

Researcher

Badly?

Participant no.17

No just a little springy.

Researcher

But you know, you know it. You know how it feels, of having mobility. So ankles doing all right. Knees are doing surprisingly well as well tired our body could be shoulders take a bit more. How's your neck been that point of balance in that ao drawing?

Participant no.17

It’s been good, yeah, yeah, I've been stretching it. I'm like, doing like, the lifty thing, yeah? And it doesn't feel that tight, which is pretty good, because I think I've been, like, stretching it and trying to keep it in that mid place.

Researcher

Yeah. Brilliant. Well done. You really impressive, actually, say how knackering, just the term can be to be in general. So have you still had time to put your breathing into place this week? Have you found useful? Because I know it's a hectic week, so don't worry if it's been a little space.

Participant no.17

The breathing is kind of it has helped more because I'm doing it right now. 'm trying to keep my core and my neck loose, yeah? Well, kind of it's getting there, yeah, getting into the swing.

Researcher

Still taking brain power to do it?

Participant no.17

It’s just, I'm just really tight and constructive, just it's hard to just relax.

Researcher

Yeah, and to release your core as well, and to, like, always holding. Yeah, and that release. How's it described? And like, if you ever seen a trumpet player breathing, you see that their stomach goes, like, huge they all like a god. All was like fat bed on purpose. And like, actually, they actively encourage their cause to loosen so they can really profit and get as much air in as possible. So is, yeah, sometimes it's not even just going, Oh, relax. It's like, actually, let go of it. I'll do it. So breathing has been good. How has your jaw been feeling good?

Participant no.17

I think it feels less than usual.

Researcher

Yeah, that's really good. So what have you been putting in place with your jaw this week? Have you done any of your tongue stretches? You've done the out and side to side. Roll you roll over the roll and pin, yeah, and obviously, just massage the usual, yeah, every day, every other day?

Participant no.17

Maybe like every other day, yeah, not every day.

Researcher

No good. You don't want to overstretch either. Yeah? Um, and you've been doing that floor breath work, so that might have equally helped with the jaw. I think it didn't actually, yeah, yeah. Glad to hear it. Okay, so everything's looking pretty good. So what we'll do again, say is we're going to go through everything. It gives you more chances to ask questions or reevaluate anything that's not quite feeling right, and have a good, good go at our exercises. So have you got any questions about your breathing exercise on the floor? Are you feeling more confident because we did go over it last week, that one feels better? Yeah, let's go straight into our body map then, okay, right? Let's see how we're doing so rolling through those feet, finding that middle point over that arch, sitting soft into the

knees, and we can check that with our pelvis, making sure that we're not sitting in the negatives. Remember as well, in terms of every exercise, the best one with words, gosh, the best way to find that middle for your pelvis is to feel the really negative space, the collapsing and the overarching so you can get that central. If you're not finding that sitting on a hard chair will do it, yeah, yeah, exactly that. So getting those sit bones and feeling, you know, you sit down, you go, and people say, Oh, you got baby Bo people, yeah, baby pub, actually, I'm just putting my pelvis in a preposition, so

Participant no.17

that's a good thing.

Researcher

So having those pointing down with their soft knees, have you been doing brushing your teeth on one foot

Participant no.17

Last week time. I can't let the first few times, like, the more I did it.

Researcher

Yeah, good. So that one is just improving balance, yeah? Now obviously balance you are dancing. You're gonna have it. But it's not just improving the balance. It's improving your proprioception, yeah, which is what we're after.

Participant no.17

Actually, I barely bumped into anything.

Researcher

So, yeah, so brushing the teeth has been good. And, yeah, I keep distracting myself. Sorry. No, no, it's good. It's really good to hit. So with Central and our arches, and these are soft, they've been put in the correct place because our pelvis is in the correct place. We have been looking at our hips and brushing our teeth and improving our proprioception. There shoulders. Let's check those shoulders a little bit rounded, little bit, yeah, and pop your hands into that mid place. For me, that's it. Good alteration. Well done. Really well done.

Participant no.17

I was trying

Researcher

And then your head sitting ever so slightly forward today, try and lift into it. Do you want to do that in your pole and see how that feels?

Participant no.17

Am I because just in commercials, head forward, yeah, so that better.

Researcher

There that's looking right, excellent, good stuff. So all of those exercises still ringing bells, still happy with them, and which you do for each so the lung, just for your shoulders, the up and down is going to best for you, because this is, like, the roll forwards is like, expert level. Do you know what I mean to be able to keep your shoulders there and roll and they don't even have to go far? It's just to stop you rolling in. That's what I'm trying to avoid. So this is going to be the big one for you, little bounces to keep them, yeah, with that imaginary wall and playing behind you. So, hey, nice look. We're moving through this sandwich preparation is excellent. Oh, yeah. So now we've got chance and time, I'd say, to properly do our extended tones. Yeah, so a bit short on breath today. Have had hectic, big old dance day? Don't you on a Friday? That's as far as it goes, just going, No, okay, all right, okay, let's, I hope we don't do this in a bowl, but just some extra ones added into the ingredients. It's popping your hands on your floating ribs. That's it. Okay. And then breathe in to move your hands. So don't worry about your ribs themselves. That's it. And out so you're focusing on moving your hands more so than just taking a deep breath. Now try and add that thoracic breath in it. Try and relax the stomach, because you go so you're going in and up, let everything's staying where it is and just widening. That's better well done.

Participant no.17

Feel the air. I feel like I know the air is going in, but I can't know when you feel like you haven't taken the breath? That's so funny. It's because I've got my weekly sessions at Brandon, my initial one. That'll be right, yeah, it could well be. And bear in mind, it's the there's been a big temperature change as well. Yeah, if you are like me, then like, when you go, I have it when I go from hot to cold or cold to hot, yeah. And it's and, of course, all the heaters and stuff are on in the building, which is great and lovely. But when you're going from cold outside to really hot inside, yeah, and it can really just actually chest a little bit. Yeah, so it's probably more likely that than anything. Have you been taking new inhalers that as well, because temperature changes are a big one for catching you out and needing to take inhaler and the amarcal. I definitely haven't either start back on it. Yeah, so that there's a hole in the ceiling.

Researcher

Yeah, sorry. So I started on, starting retaking, I guess, if that's the right word, last week, because I really noticed it, that sudden change in temperature last week was when it really dropped, and now it's kind of sitting there, but now everyone's caught up. We bring the heating up. Do you know what I mean? So the best thing for you, as a sick, asthmatic singer, is to try and cover your mouth in that change of temperature so when you're outside, so that I always have, pretty much all the time, have a scarf on, but I didn't want to cover my Christmas tree. So So, pretty much always, as soon as the weather turns. Have scarf so I could just sit. Okay, we're done, and it stops you getting that so don't cold, yeah, literally, just go face mask if you want to go that far. Or the buff buffs are really comfortable, yeah, okay, just to stop that initial cold, and you keep it on when you come in the building for a moment so you can acclimatize. Okay, that's quite nice. Just say yeah. Takes it off your chest. Yeah. All about scarves. All about scarves. So, okay, so we're gonna go through your extended tone exercises. We're gonna do it properly. When we do

it properly, we're looking at between like five and seven minutes of or sounds brittle, but you'd be surprised actually how quick it goes. So remember that your focus is on your body mat and your airflow. So those two things we've been focusing on coming into play to help strengthen vocal folds in this place where we suspect we need some strengthening. So we'll start on that. Gee, like normal. Give yourself a second to go through your body map and check one the other. Watch your shoulders. That's better, yeah. So just a little bit more open, much better. And that head, where you've been, yeah, in that forward position as well

Appendix T
Session Eight Interview Transcription

Participant no.30 interview transcript

Participant no : 30
Session no : 8
Session location : The Brighton Academy, Brighton Campus
Time and date: 11th January 2025, 7.30pm

Researcher

So how have you got on this week? How's your body been feeling? Is it knackered? Is it coping on rice? Quite sore. Yeah, yeah. And yes, you've had all your assessments, Monday, Tuesday, so you've had a hefty week of Dance. Then, haven't you? To be fair,

you feeling it anywhere particularly,

Participant no.30

Yeah, but that's not, it's not to do with hypermobility, I decided a really stupid starting position, and now my thighs are feeling so far.

Researcher

For joints, we'll take that.

Participant no.30

My hips are always awful, yeah, so they're still not happy.

Researcher

Still not happy, still clicking. Have you been doing your proprioception, brushing your teeth on one foot? Yeah? No, it's any difference.

Participant no.30

Honestly, my balance is getting so much better just from doing this all the time.

Researcher

Good, there's something in that random question. How has it been walking around? Have you noticed yourself, self, still bumping in stuff? You doing it less? Doing it more the same?

Participant no.30

Not so much. Now, if I do, it's like a proper wallop, not like a little one.

Researcher

Okay. So potentially, hopefully, touching more of the proprioception, it's getting a little bit stronger. That's what we're after. So body mapping this week, have you found that you've had to check in more because you're tired and you had to.

Participant no.30

It's because our whole assessment is based off of basically how we've realigned our posture, yeah. And mine is not wanting to do everything. I worked on doing it, so like the whole of the assessment, I was like, fix doing everything.

Researcher

How have you found your body is your body mapping helped with the dance stuff. Is it made you more aware?

Participant no.30

Yeah, it makes it like easier to figure out that's where my shoulders should be without having to look in the mirror.

Researcher

Amazing. That's really good. And how you getting on with the hyper extending? Because she started going a little bit over of, you know, definitely going back forward, yeah. Okay, now and do it. So that's body been doing any of the breathing exercises? Found the many useful? Not done them?

Participant no.30

I haven't done as much because my brain's just been in assessment mode.

Researcher

Yeah, that's totally fine. That's absolutely fine. So less breathing. And how's the nerves been over assessment?

Participant no.30

Well, because they've basically just been dance, yeah, I'll be fine. Yeah, good, because I don't find dance overly stressful. Yeah, brilliant. And MTP was fine as well, because obviously it's everyone, yeah, so you don't really have to stress about it. I think when it's so low at one, I'm terrified already. Yeah, we've not even really done like, four scenes, yeah, yeah, to have tea one as well.

Researcher

o a reminder of your your breathing, one, on your back, where we're going, 123, there's several things that that does that is a benefit to your hypermobile body. The first thing is, it's helping engage your pelvic floor more and get that moving more in synchronicity with your breathing. Because they kind of work should do about that, really, they work together. Secondly, triggering the obviously, um, slow your brain down. George, also the actual breathing side of things, breathing lower into the low ribs and opening up more, that's going to make a big difference, and it helps shut off the neck, take away that accessory muscles, but it also triggers the vagus nerve and helps calm you down. Yeah, and a lot of the reading I've done this week, because it's amazing. The more I see you guys, and whilst I'm still doing my research, the more I find out, basically the how hypermobility can mess us up. Great fun is where our hyper mobility kind of affects our vagus nerve quite a lot. It can also affect our digestive system. Yes, our hypermobility as well. You know, can do that as well, but I didn't realize it was a direct result of the vagus nerve being interfered with, because that's what goes from your brain to your gut, basically. So slowing that heart rate down as well is going to have a positive effect on your digestive system. Yeah, see what me so all this stuff, and it's worth knowing that, because otherwise You've no idea why you're doing it, and you don't know when to apply it. So it's worth remembering those bits. Wow, my brain isn't remembering well, so this could be one of those days, apparently. Um, so that's breathing, tongue exercises. Any of them been useful

Participant no.30

I mainly just did it kind of everything on the morning of MTP.

Researcher

So kind of going, Oh, I've got to do singing stuff. And, yeah, okay. How's your job been this week?

Participant no.30

Not bad at all

Researcher

Good, that’s what we like to hear.

Participant no.30

Only headachy stuff, because I used to get headaches from, from, yeah, I'm only getting the one kind of here from being tired, yeah.

Researcher

So, like actually noticing a bit of a difference, yeah. And I hope that stays that way. Amazing. And, okay, so, so, where did I? Where do I see you Thursday? Don't I usually? So, over the last six days, because it's slightly shorter than my agency. How many times do you reckon you managed to do it just so once before I'm sleeping? Yeah, yeah. Fair enough. Absolutely fair. And it's not a bad thing. It's useful for me to know, because then we know how much it's affecting you. If it's positive, negative, if you didn't do it at all, we saw a massive change. Would be like, Well, why? So it's fine, okay, so what we're gonna do today is I don't need student rage testing. Like did I literally do that with you the other day?

Participant no.30

I don’t know.

Participant no.5 interview transcript

Participant no : 5
Session no : 8
Session location : The Brighton Academy, Brighton Campus
Time and date: 11th January 2025, 7.00pm

Researcher

Tell me how have you got on this week? I know it's not so long since I've seen you.

Participant no.5

My voice is very tired.

Researcher

o is that particularly at the bottom, I'm guessing right at the low end, or is that across all of the extended.

Participant no.5

Yes

Researcher

You've had a hefty turn, you know,

Participant no.5

Yeah, and like, I don't know, I was just, oh, my feet. I keep doing it so nice. Just like, it's just, what am I trying to say?

Researcher

So, okay, so voice is feeling fatigued. Anyway, I was like, yes, you're feeling it across every exercise that we've done, not like the high stuff, okay, it's very much the lower, extended tones. How about your places?

Participant no.5

Not so much. Not really, It's more like the ones where I have to sustain.

Researcher

How's your body been?

Participant no.5

All right? Not too bad. A bit of more of a chilled week this week. Oh, good, yeah, workshop on Monday, but we only have to dance twice, yeah. And then, like yesterday, just the auditions like so, yeah.

Researcher

Just yeah, easier week in general, Yeah, glad to hear it. Okay, any pain anywhere to do the hypermobility that you're aware of, Soren, cause, knees, back, shoulders, neck, brains,

Participant no.5

This is, like, tense and like, you know, sometimes

Researcher

I know exactly how you feel. Yeah, well, it's tired, but Okay, so it's general kind of the uprightedness that's giving you that feeling.

Participant no.5

I don't think that helps, you know? I mean, I think that just…

Researcher

t's a weird one because, though you say that, but the fact that you're on a backpack so both sides, rather than one, is really, really important. So you're not lifting into one shoulder and ending up one key. And I think for me, the hard bit with backpacks is finding one that's completely flat to my back, so it's not putting any specific weight anywhere, because I do find, like, if I have that weight very much lower down, I do end up compensating and trying to pull my shoulders full. Yeah, guessing that's probably generally quite full as well, with having to bring in multiple outfits and stuff day to day. So weight as well. It's all about taking a break from it and just trying not to have it on for too long, really. Yeah. Same for your body in any position. Try and not hold it in any position too long, because then, of course, with your it's your extended rage range of motion, it's gonna you're comfortable. Extended suddenly becomes uncomfortable. But then you kind of stuck there. Do you know what I mean? When you sit cross leg for ages and it feels fine, and it feels fine, and then you go to move and you feel like you're 80 years old, yeah? What so say the thing with your whole body? Yeah? So what I want to do today, I'm not going to get you on the floor, because I've just spotted that over there. So if I do, I'll definitely get you a yoga mat and been doing your breathing exercises, yes, but twice, only twice. How many times have you done your extended tones, plosives and your CTS?

Participant no.5

I've done my extended tone, but not as long when I'm doing it.

Researcher

Okay, so still doing it, but Ultra Yeah, that's absolutely fine. If anything clever, you know it's good practice, that it's really good. So working within your means, daily? Every other day?

Participant no.5

I probably did it. I've probably done like four consecutive days since, like, Saturday, Saturday, Sunday.

Researcher

Oh, that is all the best. Yeah, yeah, yes, every day. Okay, so what I was gonna do today is look at your range again, right? This is where we started. This where we've ended up, see if there's any difference. Um, do your plosives. Do your your extended toes to the point where they're comfortable and not always cool, yeah. Plosives, you see tease, do a voice print. Then hopefully I want to give you a little belt exercise to help you out as well. And. Um, so I'm gonna go through it on my brain to make sure we're covering it all, and then do our initial exercise there and see how it's feeling all right. Cool. So we looked at the bottom of your voice, didn't we on Friday, and supported that it's maybe not as low as we think, as your voice. How old are you now? 2022 22 so from when you started, you because you're like, three years off, kind of full growth in your voice. As women, we keep going to our mid 20s. You know, it still broadens and changes, and our body does as well, to be fair, yeah. And so you'll find that you might notice differences still years. That's probably what's happened since the last time you've ever checked your range. So I think we decided that uni felt more comfortable. So let's do our I'll tell you what. I'm gonna do, a legit warm up, because it's just gonna be generally more comfortable for your voice, and it'll give you more of the range at the top. So we can look at it in a hole. So we're gonna go, I can do a knee. There we go.

Participant no.18 interview transcript

Participant no : 18
Session no : 8
Session location : The Brighton Academy, Brighton Campus
Time and date: 11th January 2025, 2.00pm

Researcher

How have you coped this last week? How is your body doing? It's been a hefty week of assessments and lots of dancing and that kind of thing. Have you noticed any fatigue, any soreness, any thing different in your body map?

Participant no.18

I think so. Yeah. I think just probably tension in the shoulders, yeah, from just like, because there was a lot of like standing about on Monday, Tuesday, yeah. But also the rooms were freezing, yeah. Felt myself like this all the day.

Researcher

Just like actually trying to keep yourself warm?

Participant no.18

Yeah

Researcher

So yeah. Big change in shoulders, Body Map wise. And actually, like you say, Monday, Tuesday, if you stood around stationary for a long time. It's like a hypermobile person's nightmare as well. You know, it can't be quite fatiguing on the body, just being stationary. Yeah, how did you knees cope?

Participant no.18

Alright,

Researcher

I just found myself like locked and…

Participant no.18

Particularly, yeah, standing around doing nothing, so that lumbar was changing, knees were changing, so body's more tired than normal. So absolutely fine. It'll happen. It's not a problem. But even with that, are you feeling that you are more aware of your body and your body maps still?

Participant no.1 interview transcript

Participant no : 1
Session no : 8
Session location : The Brighton Academy, Brighton Campus
Time and date: 11th January 2025, 3.30pm

Researcher

So how have you gotten this week? How has your voice been? How has your body been feeling tired?

Participant no.1

Over the weekend, Friday. Yeah, and Paul was like, there's a lot of technical things we

would talk about. I went, it'll pull proper deep breath. And then I did actually get my steamer until Sunday night, and then I was really rocky on Monday. And then I just did, I just tried to knock off yesterday, and then I sang, and then we do rehearsal, and then you press again. So now today, I'm like, Hey, it knackered!

Researcher

You're not sounding fatigued, which is good. You're not like, gravelly in your speaking voice. So there's something in that.

Participant no.1

My voice, my coughs, aren't, you know, like earth shattering cough

Researcher

I know what you mean. They like, shake so general fatigue on top of illness. Yeah, have you noticed it anywhere in particular? Have you, I don't know, yeah, because been looser than normal, or anything like that, that you've noticed no, no, just tired. That's good. That's good. Random question, yes, have you been noticing yourself bumping into more things, less things, or the same amount as when we first met and tried? Not ideal, straight and face. What about like door frames? Yeah, come from, yeah. So still finding it similar to when we first met, so potentially trying to gage whether your proprioception has become better or not? Basically, no. Have you been doing the brushing your teeth on one foot exercise?

Participant no.1

I actually have, I’m hyper aware of my feet.

Researcher

Make sure they are balanced,

Participant no.1

Then my feet feel really hot. I will actually let you know, though I have a video from when I first showed up on that two, three song. I was like, hen I had one from yesterday where I was more my shoulders were still rounded, yeah, but everything was kind of more like more in line a normal person.

Researcher

No, very good, very good. Okay, so we are fatigued, but finding yourself able, you find yourself having to correct yourself more because you're tired or just same as before I try that. No change that you're aware of. Yeah, no fair. So what have we done over the week? Because, yeah, it has been a week, hasn't it, since daily Yes, gosh, I don't even know the day of the weeks, Wednesday.

Participant no.1

You are your in the wrong place, and so in that time, had space to do breathing exercises. HStill? Yeah, regularly.

Researcher

Have you found them useful?

Participant no.1

Yeah

Researcher

So breathing still working? Well, yes, because the thing is, with that exercise that we were doing from the hyper mobility society, you're 123, it actually. Does a lot for you. So it's working your pelvic floor and your diaphragm together, which will increase your breathing. It will also calm your vagus nerve, which does a lot, which can also help with things like digestive issues, and things which, it turns out, we also have as hypermobile people and all that. So there's loads of reasons to do it, and we were doing it initially for jaw tension. So the more research and even further down the line I've gone, during my own research, I've gone so this exercise that I put in place for you to alleviate your tension, actually, I mean, no, it's going to help with your breathing, helps with pelvic floor strength, helps with digestive issues, helps with nerves, because it's triggering the vagus nerve, which is pretty cool.

Participant no.1

So does that mean, like, I need the lulace?

Researcher

So things like, basics, basically, well, yeah, I mean, it could be, essentially the nerve that goes from your brain to your digestive system, your vagus nerve is gets altered by that connective tissue that we've got the, you know, the things wrong in, you know, we've got that connective tissue disorder and and that allows it to not act efficiently. So, yeah, it could be that could find you've got sensitivity to foods that kind of thing, yeah. Oh, that's heartbreaking.

Participant no.1

So random, prawns, shellfish

Researcher

yeah, that kind of makes sense..

Participant no.1

Not shellfish, just bronze, just bronze

Researcher

So where we're at with that breathing? It's knowing why you're doing it so you can implement it effectively. Do you see what I mean and go, right? Okay, I'm stressed out, or I'm nervous, or I'm going to do this breathing, because I know it helps slow my heart rate down or going. I feel like I can't get low into my breath because I've been coughing. My breath was supposed to be odd so we can work lower into the lungs. It could be as a general breathing exercise and a pelvic floor exercise. So thinking, Okay, I've got this issue at the minute. How can I What can I do to benefit me? Part of that as we go on. So breathing has been going on each day, which is excellent. What about tongue? Stretches and exercises. But Didn't it feel the tongue ones?

Participant no.1

Yeah, I feel like my tongue is quite well behaved in that.

Researcher

That's fair. So you don't get any relief from those exercises. How's your job been?

Participant no.1

So I start a new medication. I did not experience catching the drill last week. Mine hasn't kicked in this week. Oh, really isn't bothering me and much anymore. So my brain's like, you can close your mouth properly, yeah. And I woke up this morning and I was like, sore..

Researcher

So I would get those tongue exercises and those tongue exercises back in place, because they're not the tongue exercises aren't actually for your tongue. They're for your jaw. So they're to help alleviate these, these muscles that sit in here, that come across our floor, the bed of our mouth, is to help with those so again, it's knowing that. So if you could go my jaw is a bit bad, so doing the tongue stretches to alleviate your jaw tension.

Participant no.1

Because even last Thursday, we had to do it in choral with Matt, and I barely felt any pain, because obviously, for past like three weeks, I've been able to clean my mouth properly, yeah, really help my jaw tension. But because of the side effects, like today, we had to do it in the workshop, and I was like, This is so painful, and it wasn't that painful last Thursday.

Researcher

Oh, annoying, but at least you know it can. It can help to know you've got those strategies to that we can put in place. So Jaws not been good this week, but we haven't been doing the exercises to alleviate that job. So we haven't been doing the tongue stretches. Have you been doing the put your feet against the wall breathing, or just the 123, yeah. Cool. So the feet against the wall is another one for your job. It's not for your breathing. What that does is turn off. It doesn't allow your neck to work as accessory muscles to breathing. When your neck works as an accessory muscle and contracts to lift the sternum, breathe

into the neck because you're trying to get the sternum to lift, to allow for more air in that affects your jaw, you see. So that's what that one is for, for your feet. So it's insane, but yeah, they're your secondary muscles. All muscles basically have a primary purpose, but can be used for other stuff you found it. So that's part of that. That kind of tabletop position and with feet against the wall, again, is for your jaw, not for your breathing. So if you find your jaws bad, try that breath and then try your tongue exercises, see if it alleviates some of it. Because, yeah, it's a weird one. You're not going to feel it in the tongue, because it's not intended for the dog. God.

Participant no.1

A routine, yeah, I'm going to get that back in place, because that really helps me shop

Researcher

So that's the stuff. Obviously we can't help, but we can't help with dental things and tensing, but we can help with the stuff often, if the jaw, if the tongue is working inefficiently, that affects the jaw. And if our breathing is working inefficiently, for our neck, it gets on the floor. Sorry, that's the stuff we can fix is because it's broomstick in here. To be fair, I'm all snuggly, so I can be sleepy. So what we're going to do today is go through your extended tone to plosive. I'm gonna do a full range test to see where we at from when we did it the very first time, and we got you to here and see where we're at, and then voice print you today

Participant no.1

Oh yeah, but you gave me the notes quite

Participant no.17 interview transcript

Participant no : 17
Session no : 8
Session location : The Brighton Academy, Brighton Campus
Time and date: 11th January 2025, 3.00pm

Researcher

How have you been this week? How's the body coping? Obviously, it's less time since I've seen you

Participant no.17

It's still alright, feeling pretty good.

Researcher

Not feeling too fatigued?

Participant no.17

Bit snotty but it’s okay.

Researcher

Oh, lovely.

Participant no.17

Bit fatigued today. We sung loads yesterday, NTP assessment.

Researcher

Oh, they're brittle. Lows, to be fair, they are really, really hefty, really hefty. So what we'll do then, let's crack on and try get our stuff done within 15 minutes. Body mapping. Do okay?

Participant no.17

Yes, yes.

Researcher

So not finding any discomfort, pain exercises are all still okay, amazing. More awareness, getting better at it?

Participant no.17

I think so yeah, yeah, still feeling at the front of your mind,

Researcher

Okay, so that breathing exercises this week

Participant no.17

I've done a few.

Researcher

Are you feeling as time goes on you need to do them less, or are they still finding just feeling just as useful?

Participant no.17

Yeah

Researcher

Any toungue exercises?

Participant no.17

A couple I've done, like the pull side to side, and you like the pin, folded pin.

Researcher

How many times since soil Friday if you managed to do your exercises? So your plosives? Bear in mind, you've had assessments and all that stuff, so it's been a hefty week for you

Participant no.17

Twice

Researcher

Yeah, that's all right. And is that the same for all three of them? Plosives, extended terms and Cts?

Participant no.17

Yeah

Researcher

So what we'll do today is we'll go through a few of them whilst checking your body map, and then I'm gonna voice print you again

Appendix U
Exit Interview Transcriptions

Participant no.11 exit interview transcript

Participant no : 11
Session no : Exit interview
Session location : The Brighton Academy, Brighton Campus
Time and date: 15th January 2025, 7.00pm

Researcher

Okay, so right. Let's get cracking. If you gotta go, you gotta go. So which part of the

course did you find the most useful?

Participant no.11

Most useful, I'd say like the actual vocal exercises. I think vocally that helped me the most, because I think that I've expanded my, like, right? Not my range, but I've expanded my range within chest I found over the past few weeks, yeah, and and then physically, like, the whole filming thing, being aware of, like, my head, because like, like my knees, I can feel, I could, like I can feel whether they're locked or unlocked. I can feel, feel most of my body, but my head, not that I can't feel it, but like when I'm singing, sometimes I'm like this, but I don't know, yeah, like that, whereas the rest of my body, like I can feel if I'm on lock or not, whereas my head's just a free for all. So I feel like that I still need to sort out, yeah, but that is made me aware

Researcher

Amazing. So that's the huge that's like, the whole point of body mapping, which makes me so happy. It's the awareness, because, because we've got Paul proprioception, yeah, we don't have that awareness, or that ability to sense it, to start off with. So I know we spoke about it feels like a lifetime ago, doesn't it? It's your body mapping. It's a long process. Yeah, it's not gonna overnight, yeah, exactly, exactly. And you're already so aware. And where you've got, like, where you work with your mom on so much, it's just so amazing. But you've got that, that access to, you know, to a physique, literally, at home, is pretty cool. Actually makes the image. So having that body map is amazing. And it also kind of gives you a place where you realize where you started and where you've ended up. Because you look at your body map and go, Wow, it used to be, my knees were bad, and now, like, I feel like my body maps way more correct there. And, yeah, really lovely. And any particular vocal exercises or just like, having them was a useful thing

Participant no.11

That, like the one that you said was really boring. Yeah, that one excellent

Researcher

So what was the least helpful bit? Feel free to be honest and totally any exercises that weren't useful, any information that wasn't useful, but it's not helpful.

Participant no.11

But I just don't think I've gained a full understanding of it, yet, I feel like we cover it a bit in voice X voice lessons as well. Like, it's been helpful, so I couldn't do it before, you know, the whole like, yeah, like, it's helpful to understand it. But I don't think I still, I don't think I yet, have the ability. Like, we were doing voice and playing Mark was like that. He was like, Oh, you might not want to get but in a year or so, you can, like, breathe directly into your ribs or breathe directly into your back or into I've got the knowledge that I haven't accessed that clearly, yeah, with you that, then..

Researcher

so maybe a case of actually wanting more of it. Okay. So actually, then, with that in mind, so if we think so, the 123, worked wel

Participant no.11

I can do that,
but I can't in class, when he goes breathe into your back, I'm thinking, how, like, just like, without laying down and feeling it, just to do it.

Researcher

But you didn't mention one of the breathing exercises, which was the feet on the wall exercise. Did you find that not helpful?
No, I find that helpful.
when we do, like some relaxing one to go to breathing one, yeah, I put my feet up on a chair. Yeah, maybe, okay. I think that's helped my pelvis

Participant no.11

Cool. So that one, the reason why we did that one in this setting is actually to relieve your neck tension, oh yeah, and your jaw tension. So it's a it's a weird one, because quite I found a lot of people have gone it was the least helpful one, but I think they hadn't quite clocked yet in their brain that that's not a breathing exercise for learning breath. It's a breathing exercise for learning to come away from the neck and the jaw. So it's like, it's a weird one, issues for one to the one I couldn't actually even do, so I can't clarify.

Researcher

Yeah, that, there you go, yeah. And that was the role, wasn't?

Participant no.11

Yeah, yeah. It just hurts, like all my teeth

Researcher

So did you feel that there was loads of information you already knew? Did it feel like at any points you were sat there, like being told stuff you already knew? No. So it felt breathing. What was amazing is you, you're, you already had quite, I think, out of the majority of my participants, you have a very heightened awareness, possibly, where you've done it with your mum and stuff, um, you're very aware of it already, but so to know that you're nuts other going, Yeah, I know. Do you know what I mean?

Participant no.11

I know I have postural issues, but I just didn't even ever associate it to singing, yeah? Like, when their survey came out, I was like, I was just singing lessons, the association.

Researcher

Cool. So did you find the handouts useful, if you ever had to go back to them? It was a long time ago I sent them. So I sent you all the information on body mapping, so all the

exercises written down, and the TA exercises and your CT exercises, do I take that as a no?

Participant no.11

Body mapping one like I didn't need to, like…

Researcher

you did need to go back. Yeah? Exactly. Remind me which one. So that's your extended tone. That's your extended tone. Did you say tone? So just the all those, yeah? So it's just them written down.

Participant no.11

I've been, I've just been using my voice recordings with you. And so if I do like, this week, I've done absolutely nothing but lay bed for myself. But I am doing both exercise, my warm up, I always, I normally do then after my normal, yeah, but yeah, yeah. Combine good.

Researcher

So actually, you're recording, so like, the stuff that I've sent you on this stuff you've taken yourself in theory, person, yeah, more useful than looking at it, yeah, that's cool.

Participant no.11

But I was gonna ask you, you know the new recording music, because I've got the recordings, but I didn't have the flat tied one. But you know how you said you send them out, but you said, yeah, what was it? Did you send them individual black per person?

Researcher

No they, were those ones, I think were jokes. So you could have, like, a low and high, because you're at the point now where you could hopefully start to age them up. Oh, okay, yeah, so it shouldn't be. You can reflect back from what we've done before in terms of, like, your notes, because I think I put your notes on them, but they should be those ones were one that basically were, like COVID, everybody's Oh, yeah. So do you think in future you might go back once you know it, once time takes its toll and you start to forget things, it'd be a useful one to go back on. Or would you always refer back to voice memos?

Participant no.11

Probably my voice number unless I didn't understand what I was doing. Probably, like, because I think I put the majority of the recordings, but like, if I needed to know why I was doing what I was doing, yeah, maybe, but I probably go to the voice, you'd..

Researcher

go first. Yeah, that's fair. Totally fair. So how did you find the length of each session too Long, too short? Just right?

Participant no.11

Well, yeah, good, good.

Researcher

More, less?

Participant no.11

More, but that's just me being selfish.

Researcher

I mean, put it this way, it's a weird way to say it, but if you'd paid for the eight week course, do you think you'd got your money's worth essentially, did you feel like you wanted a bit more time to get used to those exercises, or was that

Participant no.11

I've never got out before, so it definitely has been useful. And my whole, biggest like thing, insecurity, like thing that I will work on in my voice is, like, the whole like, is expanding my belt and being able to spell, and I feel like that's This is giving me more stability, or, like, stand up to do that and like, with like, my head pleasure especially, like, that's been a major like, because I feel like I've got the rest of your body. In London, the other week with Katie, I would do it all falls down and like, she was like, because I didn't have a mirror in that room, yeah, I was doing like, while you throw your head like, keep like, yeah. And I've always had it before, but I never make a correlation with it being, having ability of just was like, Oh, they don't like, it was impacting, yeah, totally.

Researcher

And particularly the thing with hypermobility as well as as long as we spoke about that ao joint, right? Yeah, she could work on that ao joint in the sense of, Oh, you went here last week. I was having a chat with Josh and singing tech about it is that you could do this. It's not the end of the world, but you don't want to collapse into your neck, yeah. Or that, yeah. Or this is the really bad

Participant no.11

Yeah. And, well, I think my lateral pusher is a bit like, yeah,

Researcher

And it's going to be as well with phone culture and things it happened, so you've kind of already answered it, but just checking it's the same. Which exercise Did you find the most useful? Was that the extended tone,

Participant no.11

Yeah, or the bar,

Researcher

Oh, your plosives. Have extended tongues weren't useful, right?

Participant no.11

I was hoping I already had that much tongue tension.

Researcher

Yeah, because so all the tongue stuff was to relieve your jaw tension, not your tongue. Do you see what I mean? So is those kind of things where, if you go, I'm still finding that, then you probably need to work a bit more if more, essentially, a lot of the time. The stuff that we can manage, yeah, would the tension wise, comes from the neck and the tongue into the jaw, the things like gripping your teeth, grinding, I can't help you without stuff from dental work. You know, overacting the tongue, so then suddenly the mandible gets involved, or your neck helping compensate with your breath, so that pulls the mandible

Participant no.11

Yeah. I thought I've got to do the wrong exercises the most. Then I should revisit those tongue in the floor.

Researcher

So it is kind of that. So probably being even clearer then on why we're doing each exercise, possibly so definitely said and but that's worth going back to the hand the handout I gave you because it was a jaw tension this exercise. Yeah, totally so and so, the least useful one for you really was more because you physically can't, but those tongue exercises. So actually, that's on me too, of so I'm worth me thinking about, you know, how I'd get round that with a tongue type person? And there was one that you found comfortable. Was it the side to side? Literally? Outside open, yeah, cool. So do you think you continue? Do you feel you can now continue with this work on your own, without me? Yeah, nice, very nice. Do you want to continue? Yeah, yeah. Was interesting, because some people do get to the end of things like this and feel like either it's been a placebo effect or go, I've done all the exercises. I don't feel like it's makes difference, so I'm gonna give up. You know, which is totally fine, and it might be the case.

Participant no.11

Yeah, I think a little bit correlates anyway, with dance like this. Things like this is like, not that it's the same, but it is, like, something pirouettes where I'm throwing my backpack and needs to be like, there's always doing wrong anyway, yeah? But I'm not thinking about what I'm doing. Like, actually actively being like, what's my body doing? Yeah, I feel like it was having a dance. I didn't sing it.

Researcher

And that's what I love about the mapping, because it's so specific to you, yeah, and you've already mapped it, so everything that you've been told by a dance teacher you can then place into that map, yeah? And it's from that perspective of a hypermobile person, yeah, as opposed to just this is what your alignment should be, yeah? I mean, that's what I love

about it anyway. So do you feel like I've given you enough knowledge to be able to go further forward and do it yourself, or even potentially help other hypermobile people. Do you feel like I've given you enough of a package of knowledge to go for that? Maybe, maybe not, in the jaw? Yeah? I think so. Yeah. Lovely, good, good, good, right. Here's the big one. Then, have you noticed a difference in your singing voice from the start of the start of the course until now?

Participant no.11

Yeah.
So I think I can belt higher in my chest voice. Yeah. I think I can belt higher in general when I'm doing the body mapping, right? Yeah. Because there's like, one song I'm doing at the minute that the last notes like come out maybe like 60% of the time it sounds awful, and 40% it sounds all right, but it sounds all right when I've done the body mapping. Yeah, yeah. Like a mix now, which I can do for…

Researcher

Nice, so somewhat mix, the the one, hopefully that's helped with that, because the exercise I gave you where you came up with feeling like you had a distinct break, like the massage, yeah, was really, really broad

Participant no.11

Now I only shown that thing I've used that break. You seem massive, yeah? Now it's still slight in the warm up. Idea of Katie's, I've noticed that on the way back down, it's like, yeah, it fits from thin to fit rather than smooth. But I couldn't at the start of the year before these lessons, every scale were going up would grow, whereas now about two or eight scales, they work.

Researcher

So that one, and the one to help with that, and to basically going over that space with that hypermobility, is that, doing a wider because we're so used to doing like fifth, which is great, but actually it's not going to help us with that movement. So making your exercises wider, yeah, do that. So continuing with that one, or continue to help with that. Do you feel that your voice. Is more reliable than it was at the start of the course. So do you feel like we say? So, for example, you say with that, that is it all fall down, or falls down? That you do? Yeah. So that, like 60% of time, not so sure, 40% Yeah. Is that different? Say, when you started, where it might have felt like, I don't know 100% at the time.

Participant no.11

There's some songs, like, some songs in my head that are, like, American songs for me, like Mad Hatter, world burn, yeah, there's songs that I'm like, I want to be able to sing that last year. The notes aren't the issue is the sound? Yeah? And Mad Hatter, I sang for the first time of day, and actually managed to have all the placement. Where's the burn? The end is still not that cute, but like all falls down, I wouldn't have been taking this one in twice, yes, a couple months, though, probably because I wouldn't be able to have done, in

the end, I would have been like that. So embarrassing. If I don't like something about doing chess, then like, flip up.

Researcher

So the reliability, really, or the, I guess it's, it's what I'm saying is, do you feel like you have more control in your voice from what you did, and you are more in control and telling it what to do, and it is responding to that, as opposed to hoping it'll come out or any breaks or cracks off.

Participant no.11

Oh yeah, I feel like there's actually,

Researcher

Like, thought behind what I'm doing, rather than just, like, singing the night and hoping for the best, I wouldn't say it's like, fully there yet

Participant no.11

Totally fair. Yeah, eight weeks and what, 15 weeks of training. You know, it's in year one. You do pretty good, yeah? So, yeah, that's really, really good. I love that whole thing. I'm like, yeah, not just opening my mouth and hopefully going, oh, there's a thought process, yeah? But it's really because I feel like, you know this thing you did, yeah, like that, like, switched up in my brain. So never felt, felt the placement actually back there before. Like, I was like, this is new, but I can do it, but I can't do it without my fingers in my mouth. Yeah, muscle memory. But now I'm like, how am I meant to make it into my new muscle memory?

Researcher

So what you want to do is start there, and when you find the placement and take it away, and keep going so there and then take it out, put the placement in, and then do it and see if you can do that. Yeah, that's the way to do it. Definitely excited. It's really good. So, um, how, how's Have you felt any performance anxiety? Has it felt any better as we've gone on through the eight weeks?

Participant no.11

Oh, yeah, I started like, I remember saying that it was weird because I think it was because I was in a new bar. Yeah, I've not had shaky legs in years, and I was in heels, yeah, and I had my knees locked as well. Yeah, I don't know if that was that new environment or whatever, but, like, I've not had that since good, apart from, like, this week. But that's my own personal life. Yeah, I don't want to be sitting in front of people, whatever. But yeah, apart from that..

Researcher

So it probably does say as well then that when, because when I met you, you know, so early on and you'd had that experience, that is most likely an environment thing and not a high permit ability thing, like, you know where you go. I don't usually feel that way

Participant no.11

It's weird, because sometimes in like, I don't know, like, new environments or auditions or like, before a show, I'll get that feeling, but I'm like, That's so dumb, because that's the industry I'm going into I can't walk here shaky legs because I'm in a new theater, or performing in front of someone new, like, That's so dumb. So I don't know it's, yeah, but it's not, maybe that I'm anxious. I'm not thinking about the rest of it.

Researcher

Yeah, you'd be surprised. I mean, if you're going into a show, you know, you know what you set yourself up for. I guess, whereas your audition is a high pressure environment. Yeah. You know what. I mean. It's unusual, and everyone's slightly different, but each one you do will feel more comfortable, yeah. And so in terms of that, if you do find yourself in that position again, that's what we did, that 12341, of the reasons, yeah. So the main reason was to try. So we tried to get the tension away from the jaw by relaxing and not compensating with the neck, but also to engage the nervous system and calm the nervous system to help with that. Yeah, because they, you know, they do. It's like meditation is what it is effectively to slow down that vagus nerve. And it's the same nerve as well that actually. Controls the larynx. So if you're more in control of it and you're calming the nerves, it's just going to give you more ability, more more stability, basically. Yeah, so that's an interesting one. So we're one month on. No, we're more than that. It's been ages since I've seen you before Christmas, at least it feels like it doesn't it. So how were you feeling that you managed to cope on your own, as it were, over Christmas without obviously, it's an indulgent time of year, and we get out of habit, but do you feel like you were able to maintain some form of regularity? Were you able to carry on with exercises despite that there's no one directing you through them?

Participant no.11

Yeah, yeah. I think when I'm practicing, I'll just sit in front of a mirror, yeah, so that's really helpful, yeah, so I feel like that's quite good, because, like, rather than someone being that, oh, your head's out alive, yeah, see that.

Researcher

So actually found tactics yourself to put in place to help you be your own coach in a way. Did you able to keep up with the exercises regularly?

Participant no.11

Yeah, I've done them somewhat regularly

Researcher

So the last big one really is, is there anything that you wish I'd covered that hadn't anything that you're hoping to do in coming in only knowing that we were looking at hyper mobile singing, or things that we covered that you wished we went into more depth of..

Participant no.11

Obviously it's limited in time, but maybe, like, putting it into, like, the songs that we're doing at the minute, because, like, I'll understand it, and then I'll do it in my own time. But I feel like, because I can sing something, it won't go right. If I'm like, Okay, I'm doing

everything that you're telling me, right? What sound then yeah, be able to see something that I don't know

Researcher

So definitely. So it's, it's an odd one, because frustratingly So initially, my plan was to get you to you, to bring in the song, yeah? We sing it, we record it, and then we do it again. Eight weeks later, I never touch it again in the middle, yeah, yeah. And, but the thing is, is that there's no way to collect data on that, yeah? And I feel like there's probably other factors that go into it as well. Yeah, so I went actually, would probably be wasting some of your time when I could just give you more techniques, yeah? But I love the idea of, like, being able to do this for, say, six weeks, if we could cram it into more time and then actually start applying it more, would be really great. I did a course on dosimetry, which is basically, it's called a dossometer, It's this special thing that you attach to the outside of your of your larynx, yeah, and it measures how many vibrations. So it's like, the only way, really, for us to, like, properly, maybe look at it and start collecting some data and and, like, trying to get hold of it was, like impossible, but the people doing the research at the moment have just done it with the dear Evan Hansen cast on Broadway and what it is by measuring how many times it vibrates, it also measures, therefore, how far it moves, so in terms of this, and they measured it. And Evans voice, vocal folds bear in mind. There like 17 millimeters. They're like, this travels like 27 miles in the show. Really? How insane is that? Literally? Yeah, it's like, it's like, crazy. And I might be exaggerating. I don't remember the numbers perfectly, but what I wanted, and what I actually asked during the course, and they literally were like, That's a great question. And just didn't answer my question and moved on, you like hat, you don't know. The answer is, I said, you know, I would love, I'm doing my research on hypermobility, and my hypothesis was, is that, if you've got more flexibility, that you would actually travel further? Yeah, you know. And that would be great to know, because then we could look at that in terms of airflow and this, yeah, and we would be able to then measure it too much air anymore, yeah, so actually, how much you get, yeah, as well. So maybe a bit more airflow potentially. Does your hypermobility affect that? And so putting it into somewhat, maybe that anything, anything that we covered, that you wanted more of, maybe it would have been nice to find you some better tongue techniques, but that's a me thing.

Participant no.11

Yeah, I quite like, you know the one where you like, get

Researcher

Inside and do that. I do. Yeah, yeah. So that jaw, that's, yeah, it's quite extreme, but it's nice. It's really nice. Excellent. Anything else that you want to ask me, tell me that you'd liked, that you didn't like, but more important, thank you. I genuinely can't do this like I couldn't do it without you guys, and it's been such a privilege working with other hyper mobile people.

Participant no.30 exit interview transcript

Participant no : 30
Session no : Exit interview
Session location : The Brighton Academy, Brighton Campus
Time and date: 18th January 2025, 7.00pm

Researcher

Alright, Rosie. So I've just got some questions to take you through and start off with and then we can just chat in general as well. Okay. So first things first, which parts of course do you find the most useful? Seems like a huge question for your first question.

Participant no.30

Is it body mapping?

Researcher

Really helped? Yeah. Good. Okay. Any bit in particular, was it just the ability to have this kind of mental map of where your body should be.

Participant no.30

Yeah

Researcher

That the most useful thing. Sort of thing. How were the exercises for those themselves useful?

Participant no.30

Yeah

Researcher

What was your least helpful bit of the course? Don’t hold back. Any exercises that I gave you that you found yourself just not doing because they didn't really feel like they were doing anything?

Participant no.30

Breathing

Researcher

So you want two three foot but was it the feet against the wall one?

Participant no.30

Yeah.
Or did they like lie down your feet ones? Yeah. Yeah. I just didn't I just shouldn't I just shouldn't I just shouldn't breathe. I think we've learned like in voice that I just don't breathe.

Researcher

Yeah. Because you tend to not go for your deep breath, don't you? You tend to hold it really, really high. And where was your was your show your right shoulder you hurt, wasn't it? Was it your right shoulder?

Participant no.30

No. Pretty sure. I'd never remember. I have to go on the depths of my mom's Facebook to come and write a new one saying. Going like this.

Researcher

And so it could be a big part of that as well. We never you know, injury can really change the way we hold our bodies if we let it happen, this kind of, like, guarding of your body. So it's a it's a thought on that one. So the one two three helped, but the putting your feet against the wall did not didn't feel any useful things with that. Out of interest, do you remember why I gave you a feet against the wall exercise?
Do you remember what the exercise was for?

Participant no.30

No

Researcher

So that wants to release your tension. So it's nothing to do with your breathing. So I wonder if because I if I remember rightly, that one you found that you just couldn't switch off your abs, could you, when you did it?

Participant no.30

Yeah. Because you might keep it at school because you gotta have, like, bumps slightly off the floor.

Researcher

Yeah

Participant no.30

Like, for me, at the moment, I have to engage anything.

Researcher

Yeah.
I was like, they're there. So then we were getting that which wasn't helping with the with the neck at all. That was it. Yeah.

Participant no.30

I remember that.

Researcher

Yeah. Disengaged. That's the word I want. Disengaged. Yeah.

Participant no.30

You can't turn them off.

Researcher

Do you know you're not the only person? It is the hardest thing about being a triple threat is this contradictory things happening in your body for what you need them to do. Okay. So did you feel that there was lots of information you already knew when we were talking? No? All new? All new stuff? Yeah. Sometimes you find that people with injuries have spoken to physios and they give you some of that information already, so it's always worth checking.
How did you find the length of each session?

Participant no.30

Yeah. Good

Researcher

Yeah? Not too long, too short?
Not too long. I sort of. Yeah. Excellent. And what about the length of the course itself? So we had eight sessions, and then obviously you've had a month to practice and play around and see if anything has changed in the meantime before we did your exit interview. So across those eight weeks, did it feel like enough time? Would you want it a few more weeks to get used to things or have more direction? How was it? Or less?

Participant no.30

Well, I feel like it's really useful just, like in general. Because as someone who's come with

absolutely no singing training whatsoever Yeah. I can feel like I wouldn't be where I am now compared to where I started if I wasn't doing the extra Yeah. In between as well. Like, I know it wasn't, like, masses of singing, but it was like it means when you go into other singing lessons, you can think about that as well.

Researcher

Yeah. Yeah. So it's that kind of well, this is is really useful and really makes me quite happy to hear because the you're you're at a disadvantage in this because you have me for your one to one as well, and I'm aware of it. But the big reason I started with my research is singing teachers, particularly singing teachers who aren't hypermobile, don't know anything about it because why should they?
Why should they need to know anything about it? And because there is no help out there for teachers at all about the hypermobile singer. It doesn't exist, and that's what I'm trying to change. So to know that you can then take that knowledge and implement it over the top of your rep, of your tech or ATS or whatever is like that's nice. That makes me happy. So, which exercise did you find the most useful?

Participant no.30

The plosives

Researcher

Plosives. Yeah? The, the babe, babe, babe bit.

Participant no.30

Yeah. The struggle with That. The

Researcher

Plosives. Yeah? The, the babe, babe, babe bit.

Participant no.30

Yeah. The struggle with That. The

Researcher

Closure?

Participant no.30

That

Researcher

Yeah.
Was it one in particular? Because there's kind of three on that. Was it the babe, babe, babe, babe? Was it babe or, which ones we do? Hang on.

Participant no.30

Oh, Oh, yeah. I feel like doing all all three. Just that language in that order. Yeah.

Researcher

All three in the next order like that.

Participant no.30

Okay

Researcher

So there wasn't one that you lent more towards when you were practicing. It was like that feels most comfortable in that one.

Participant no.30

The three in that one. Nice.

Researcher

Cool. What did you find the least useful?

Participant no.30

Tone

Researcher

So is that how is your jaw feeling? Still tight, still uncomfortable?
Is it any better than it was?

Participant no.30

I feel like it's I don't know. I think I'm just so used to how it feels.

Researcher

Yeah. How about chewing your mouth?

Participant no.30

It came back over Christmas

Researcher

Yeah. So where you weren't in this environment being reminded regularly, it came back. But up until then, it was doing much better, wasn't it?

Participant no.30

It was it was literally basically gone.I think think it's just when I'm not in this environment. I'm just at home.

Researcher

Yeah. In a more relaxed place

Participant no.30

I just find myself sitting there chilling on those.

Researcher

So did you do any of those tongue exercises over Christmas

Participant no.30

I like I like did it, but, like, I don't know if it did much Yeah. Because I was just undoing it all. Yeah. With you.

Researcher

So, again, with the tongue exercises, the purpose of the tongue exercise was to loosen the jaw, not the tongue. Yeah. So sometimes it's easy to forget that and then go, well, I'm not feeling a difference in my tongue, and you're not bringing any focus to your jaw. Because we definitely noticed a difference in being that eight week period. Your jaw became much looser and you're doing a lot less of that holding tightness, and chewing. So it's one maybe to consider just thinking about further down the line.

Participant no.30

Yeah

Researcher

So it's one maybe to consider just thinking about further down the line. Yeah. Do you see what I mean? Because we definitely saw a positive change with it, whether it's yeah. It's being in the environment because it makes you remember it more than it.
That's the other thing. So so the tongue exercises felt the least useful. However, we did notice a big change in the jaw over the eight weeks. Eight weeks.

Participant no.30

Yeah. I'm sure I'm not sure where that one was because we do a lot of jaw stuff obviously

in our formal and then voice as well

Researcher

Yeah

Participant no.30

So I don't know what thing Which bits help him

Researcher

Yeah. That's fair.
That's very fair. Very fair to say. So do you feel that you can continue with what we've been doing now without the direction? Yeah? Amazing.
Do you want to?

Participant no.30

Yeah. I feel like, definitely the body mapping stuff. Yeah. If I find and then the closure. One because as we learned earlier when when it comes out it doesn't want to come out like that.

Researcher

So there's definitely some positive stuff, that we're wanting to continue with. Do you feel you've got enough knowledge of what we've done to carry on with that? So do you feel like if you go, oh, my jaw's tight, you'd know which exercises to do to help or my closure's bad or my body's not feeling right. Would you know which stuff to put in place?

Participant no.30

I think so

Researcher

Yeah. Cool. How did you find the handouts that I did send to you? Did you get a chance to look at those?
So they're they're all the information with your body mapping and the exercises for each bit, your, CT strengthening and TA strengthening all on that.

Participant no.30

Yeah. I'm kind of useless when it comes to reading things.

Researcher

So for you it wasn't useful?

Participant no.30

Just for me to actually take something in I can't be told that.

Researcher

Yeah

Participant no.30

It's like in singing in tech. I'll understand it when you explain it, but when I look at it, I'm like, I'm Okay.

Researcher

So, yeah, far, you're not in that kind of, what I'm trying to say, visual the visual processing bit, the reading, the text doesn't feel as useful as getting up and doing it and being practical.

Participant no.30

No. Like, when I read stuff, I have to read it, like, four or five times just to get bits of it Yeah. To go in.

Researcher

No. No problem.
It's great. It's a great excuse for me to go and make my course practical and charge lots of people money for it, so I'm happy with that. So have you noticed a difference in your singing voice from the start of the course till now?

Participant no.30

Yes

Researcher

I'll take that as a very positive. Yes. Amazing. Any bits in particular?

Participant no.30

Just like it all just feels a bit easier.

Researcher

Yeah. Amazing. So let's have a look. So experience breaks and cracks in my voice whilst singing. You put agree, and before the start of it, you put strongly agree.

Participant no.30

So we're we're moving the wrong way up. I feel like it still happens, but it's either not as intense Yeah. Or it's just less.

Researcher

Yeah. With you.
With you. So do you feel like your voice is more reliable now? Is that a good way to describe it?

Participant no.30

Yeah? Amazing.

Researcher

That's great. And how about your nerves? How are the nerves doing?

Participant no.30

Not great

Researcher

No? Because we've you've had that break have come back and then they've hit they've come back a little bit hard, haven't they?

Participant no.30

Yeah. Did you do your one two three breathing before ATS to slow down your nervous system? I was trying to remember everything. Yeah.
And then I got up there, and I was trying to breathe. I feel like when I get a a bit of an ATS, my brain just forgets how to breathe. Yeah. I kinda get stuck, and then I have to be like, no. Hold it together.
It's a fun

Researcher

We can do that just later. Alright, Bonnie?

Participant no.30

Stop when you sit down. Yeah. Yeah.

Researcher

So, and all the alignment stuff was really useful.

Participant no.30

Yes

Researcher

So your body mapping. And did each exercise feel like it worked, or did it feel like I'd given you enough exercises, I guess, is a better way to say it, to pick the one that worked for you?

Participant no.30

Yeah

Researcher

Amazing. Cool. So we're a whole month on now from when I saw you for your hypermobility sessions. Did you feel that you were able to put it into practice and do it over Christmas by yourself? Outside of, you know, it's a indulgent chill time of the year.
You know, so obviously you're not gonna be doing it every day. You know?

Participant no.30

No. I think I've I did it kind of like twice a week.

Researcher

That's pretty Yeah. Pretty decent.

Participant no.30

That's pretty Yeah. Pretty decent. I did it more when I, came back because I came up before New Year's. So because I did a week here
And I remember to do all that because nothing else to do

Researcher

Yeah. I'm finding this I think the environment's a big part of remembering these exercises. Because you know when you sat at home and stuff and you just chill it and the Yeah.
The limer goes and all that very much so

Participant no.30

The limer goes and all that very much so. Actually, I told my mom to poke me if I didn't start splashing. I was like, no. Maybe maybe sound straight.

Researcher

Love that.
I told you to beat me up a couple. Right. So open platform for you. Is there anything any questions, anything you wanna add, in terms of the terms of, like, the research, anything that you wish had been included, anything you felt that was missed?

Participant no.30

I've got one one like random question. If it works with it. You're right. Like, is it like anxiety and hypermobility like a thing?

Researcher

Yeah. Yeah. Big time. So, I'd have to look at back at my research and look at the stats, but basically in terms of all the research that's been done is is people with hypermobility are way more prone to experience anxiety. Like, it's quite a normal thing.
So it's it's quite a useful thing for us in terms of where we're in an environment where you get to perform regularly so you get more used to it, I guess. So because you've experienced that break over Christmas come back in and then it feels like it's started all over again, doesn't it, in a way? And it is something that we have and that's why so that your one two three exercise is good for your breathing, but it also the big part of that one is to calm your nervous system. So before ATS, spending a bit of time to do that one, two, three. And just if you can, find a quiet space to do it in and just get on the floor and do a few of those.
If that doesn't work, you know, you could do it sat on a chair. You could even it's about grounding yourself. So give yourself a wall to do it against so you've got some support. That's a big part of it. And that just that's what slows the heart rate.
It engages the nervous system in a good way that helps slow everything and it's also the nerve that goes to the larynx that it does it to. So things like if you're you've got control over that part of your body, it's gonna help with the control over the voice as well. So that'd be the the one I mean, we only did a slight bit. Had you wished we looked at that a bit more? Would that have been useful to you?

Researcher

Maybe. Yeah. Because I feel like that is one thing that just gets in my way all the time. You know?

Participant no.30

Because that's really useful to know because, you know, you're the ones experiencing it as well. And it's often is a because I'm hypermobile, I think a lot of the time I try very hard not to project myself onto my research, but sometimes I will until I focus more on things than another. And where there's so little research that's already happened, you know, I'm not taking a lot from what already exists. We're kind of having to look at that pool of it. So, obviously, we could do it in our lessons and look to just add more of that and see if we can get more things in, but it's good to know.
And I will definitely definitely bear that in mind. Anything else? Are you happy? It's a bit weird to do the last one. Sad.
Sounded and weird, weren't it? Yeah. So all happy with it?

Researcher

Oh, yeah. Yeah.

Participant no.30

So it what leads me to say the most humongous thank you, and I literally can't do my research without you guys. So I really appreciate it. So what happens now is, firstly, it doesn't stop our contact as you know. I mean, you see me anyway. Yeah.
If you've got any questions, always feel free to drop me an email, whether it's about hypermobility or your vocal health or whatever. Throw it my way. You notice something a bit weird and a bit different and you're like, oh, is that connected to my hypermobility? Throw it my way because I might have seen it in the research and gone, oh, yeah. Actually.
So what happens from now is now I have to actually do the writing bit of my dissertation which sucks. So do that and then that gets submitted. So a reminder that at all times within my research I never use your name so your name doesn't come up anywhere. You are participant number 17, were you? I think so.
Yeah. So that's how you come up in in in everything. And, if you want to I can happily send you my research. I'm sure you'd love to read a 200 page document. That'd be great fun for you.
But if you want to I've already been asked to go and present my research on the British Association of Singing Teachers podcast Oh. Which is terrifying. So when that gets released, I can let you know and you'll hear me talking about you in weird strange ways that doesn't mention your name at all. And just talking about what I found and what's helped people and what doesn't. So, and even now, even if you turn around and go, actually, I didn't like doing that.
George, can you exclude me for any research? You have every right to do that as well. So always keep in touch if that's the case. But, otherwise, thank you so so much, and I'll, I'll catch you next week. We still get to keep seeing each other which is nice.

Participant no.5 exit interview transcript

Participant no : 5
Session no : Exit interview
Session location : The Brighton Academy, Brighton Campus
Time and date: 18th January 2025, 7.30pm

Researcher

So, essentially, today is just a chat afterwards, see how you've got on over Christmas, but really see where you're at after this eight week course and, and if it was any kind of helpful to you, basically, is what we're looking at.

That would be just my luck today. So the first question for you is which part of your the course did you find the most helpful?

Participant no.5

I think If any. Like the whole stacking. Yeah.

Researcher

So actually the body mapping and going one two three four five six, those six points

Participant no.5

Yeah. So I did Useful. Unconsciously

Researcher

Yeah.
I was like, just check. Oh, yeah. I am. Yeah. Good.
Do you know, I think it's interesting because obviously where where you are in your training as well, you've done a lot of alignment and you do it through jazz and you do all sorts of stuff regularly with ballet and whatnot. But it's a different approach going right what? Talk about body mapping. What do I do? Where does my body sit?
Where is it wrong and where does it need to be? So it gives you that really clear parameters to work in. It's just for me it's so useful because things like I've noticed where I've been hyper aware of my posture where I've got a problem in my neck at the moment, I keep overcompensating and I keep going like really far into my like my shoulders must be back which is actually not helping. It's doing the same now. So posture and body mapping was really useful.
Anything else?

Participant no.5

Breathing

Researcher

Yes. Any specific exercises, the one two three bit.

Participant no.5

I like doing it on floor.

Researcher

Yeah

Participant no.5

I so I can feel like the floor then.

Researcher

Yeah. No. Totally get it. Totally get it. And that was because the point of that exercise is, a, it's, kind of, it's one we use a lot for performance anxiety to slow down the nervous system and calm you down. Mhmm. But also, actually, to try and take the breath away from your neck, so to try and help with that jaw tension, essentially. So don't know if it's helped with that at all.
You'd hope. You might not have even noticed it

Participant no.5

Yeah. Yeah

Researcher

So next one, what do you think was the least helpful part of the course?
Be feel feel free to be brutally honest, especially if there are any exercises that you ended up just going, I'm not gonna bother because they didn't feel like they were doing anything. Because I have a feeling, if I remember rightly, that you didn't get on very well with the putting your feet on the wall exercise. So being on the floor with your feet up doing the breathing, or was that okay?

Participant no.5

That was alright.

Researcher

Yeah. Oh, nice. Cool.

Participant no.5

I think maybe it would be like, but I didn't that's just because I didn't notice anything different, but it might have.

Researcher

With you.
This is the other thing. You are way further on in your training than any other participants. Yeah. So you might go, actually, it already feels pretty stable there. So the plosives themselves didn't feel any different from start to end.

Participant no.5

Yeah

Researcher

Yeah? That's fine

Participant no.5

And then the extended tone, I felt that was at the other end. Do you know what I mean?

Researcher

That really helped doing the extended toe. Nice. Interesting. Could just be something you're also already used to doing and already used to implementing. So you're not feeling that kind of instant benefit that you get from the feeling that little trick that suddenly helps. So it's a it's possible. So did you feel that there was loads of information that you already knew, or did you feel that you were taking on helpful stuff as we went through it?

Participant no.5

I felt like, like, obviously, like, posture and stuff, like, yeah, it gets talked about, but I felt like Yeah. It just was a bit more detailed.

Researcher

Yeah.
Nice.

Participant no.5

Stuff was a bit more detailed

Researcher

Lovely. Yeah. The stuff that gets easily glanced over when you only got half an hour a week to just smash through and then get a schedule.

Participant no.5

Yeah

Researcher

Totally. Did you find the handouts useful? Did you ever use them at any point to look back those?
So I sent out the, so there's the body mapping, handout, your CT exercises, your TA exercises. I don't think I sent you out the tongue ones. I might have I might have stuck them on the different I didn't send them as separate attachment, put it that way. Refer back to them.

Participant no.5

I'm not gonna lie.

I just either listen to my recordings or the things you've got on the drive. Or the things you've got on the drive.

Researcher

Yeah. So even having so those extra bits, so your recordings in particular were the more useful thing.
So it might even be as well that you find in six months time when it's all disappeared from your brain a little bit, that that's when you start referring to it. So hopefully, what I'd like to think in that case is that by doing it weekly, you feel you've retained the information? Because that's the that's the hope. So moving on to that, how did you find the length of each session? Did they feel too long, too short, just just right? Just short.
Yeah. Amazing. Lovely. And what about the length of the course? Did you feel like you got enough out of the eight weeks or would want more, less?

Participant no.5

Maybe a few more. Yeah. Just the, like, I don't know, like, solidify things. Yeah. So just a bit more time to like oh, I don't know.

Researcher

Yeah. Oh, totally. And it'd be the the case of, you know, where I say I'm limited with time anyway because I have deadlines and that kind of thing. You know, it'd be great to come back to it in three months time whilst you're still doing those exercises and see, you know, truly what difference it's made and Yeah. Recap and see if there's more stuff we need to look at.
Because it's a hard one. It's the balance between teaching you something and giving you enough time for it to be solidified to not doing it so long that you just feel like you're coming in here for half an hour to go. It's that balance, isn't it? Yeah. Where you're just going, like, actually making sure that we're we're we're benefiting you.
So what exercise did you find the most useful? So we had each exercise for each point of your body mapping. We had the breathing on the floor that one two three as well as having your feet up. There was also your tongue stretches, so the rolling of the tongue, the side to side of the tongue, and then the grabbing of the tongue.
And then you've got your extended tones and your plosives. Oh, and you I always forget on the very first one we did, which takes you across the entirety ish of your range, that two octave. That one

Participant no.5

Extended tone.
That's right. That's mad, isn't it? Feel it. Yeah. You know what I mean?
Yeah. Yeah. Totally. Like, oh. It's so simple.

Researcher

It's so simple, and that's why it's it almost felt crazy to get you in the room to make you do that. But, actually, you know, the science behind it, the reasoning behind it is so important. I do it all the time where it's like, I try and always explain to my one to ones why I'm making them do an exercise. So a, they have more knowledge about it for a start. B, they're, what we're trying to say, they're if they're having a problem, they can implement it themselves because they go, oh, I I don't know.
I I wasn't anchoring. Oh, this exercise helped. Yeah. So having that kind of extra bit of knowledge behind it, the kind of singing teacher approach, isn't it, actually should Mhmm. Help and help down the line.

Participant no.5

You'd hope. Yeah. So the extended tones was most useful. What did you find the least useful? So was it your plosives, which you feel you didn't get differences?

Researcher

Also, all the tongue exercises, floor breathing exercises, and things like the hands on the wall or the lifting of the head, brushing your teeth on one leg, all the vibrator. I just didn't I I don't think I could find this one very well without a wall. Without a wall. Yeah. So that body map still fell off.
And bear in mind when we talk about body mapping, you're talking in a year, two years, really truly to get rid of all those habits and alter. And you did it again. Yeah. Well, even now I just looked to myself and Yeah. Did it go.
Oh, hang on a second. But you do that and go, oh, no. And then your shoulders too far back. So, yes. So that felt like a really hard position for you to find.
But that's one where that's more a case of that was difficult as opposed to unhelpful. Is that fair to say? Yeah. Is that without Yeah. I don't want to put words in your mouth.
But plosives, you said felt like you didn't feel difference.

Participant no.5

Yeah. Yeah. Just it just wasn't like With the extended tone, I was like, okay. I know what I'm working.

Researcher

Right. With you. Yeah. Yea

Participant no.5

Sort of plosives feels like.
Perfect

Researcher

Yeah. Yeah. Fair. Totally fair.
Okay. So did you feel that I didn't give you enough explanation, or did it feel like you

couldn't feel it working when you were doing it?

Participant no.5

That I couldn't feel it.

Researcher

Yeah
Cool. So what's really good is that's exactly the same, muscle group and everything that we were doing the extended tone on. So actually, you go, right. That works me harder. Yeah.
I feel like that. And it might just be that it is that next step up, and you're already further in your singing journey and your training journey that those plosives didn't give you the workout that an extended tone did, if you see what I mean. But it might be a good one for you to use instead as, like, like, a checkpoint to see where your voice is at because then you might find when you do new plosives if if you're tired or splitting or anything that you go, I'm a bit under it all. It's another thought. Anyway, so, so big question.
Do you feel that you can continue the work on your own now without me?

Participant no.5

Yeah

Researcher

Sure. I mean, still the kind of thing that you that you may want direction on obviously and like useful in that sense, but enough that you know you can go forward and that you've got the handouts and you've got the recordings to be able to continue doing the extended tones. The bit that concerns that concerns is a very excessive word to use.
The bit that I think is sad in a way is that it is nice to have that half an hour a week that you dedicate to your hypermobility and your body Yeah. As opposed to say, like, working towards, say, auditions or an ATS schedule or that kind of thing, panel days. So that's the hardest bit is almost mentally putting in that time for you as well. Yeah. Or it's for me.
I know. Scheduling things for myself. Don't be ridiculous. So another one. So you feel like you can continue the work on your own.
Do you want to?

Participant no.5

Some of it

Researcher

Some of it?

Participant no.5

It's more like the tone ones. I hate doing tone ones.
Yeah. So I probably do.

Researcher

Is that because you don't like the feel of them or because they weren't helpful?

Participant no.5

I don't like them

Researcher

Love it.
Can't wait to put this all in my presentation. Right. So and do you think that you've got collected enough knowledge from me and from the exercises and the reasons that I've given you to be able to implement them properly yourself or effectively as opposed to just trying to recreate?

Participant no.5

I think so. I think it's not people like to have a hair on.

Researcher

Yeah. Definitely. Yeah. Yeah. I think sometimes I think I'm doing something and I'm not there.
This is the big thing. So this this is all to do with the appropriate reception. It's just part of us being hypermobile where we've got that poor sense of pro the word that I've said a million times in my life, but apparently can't now, is that you are unaware of where your body is in space. So like you say, having that extra three thing, a mirror or videoing yourself or something like that is gonna be really useful Yeah. Because that's not gonna change until you've done two years of this body mapping and constantly checking in and making sure that you've got your body in that specific place.
So it will take a while to get. But worth and the body map, it's also nice because you can go, oh, when I started, I know that my, you know, had the weakness in the shoulder so often this shoulder wouldn't sit in the quite right place. And then you see how far you've come as well, which is I like like to be able to go, well done, me. So have you noticed any difference in your singing voice from the start of the course to now? Be honest.

Participant no.5

I think it's hard to say because my voice has changed a lot since the start of the year anyway. I've been working on, like, placement stuff.
So I felt like that.. Yeah. I'm pretty rubbish with my breathing, so I've been trying to work on that anyway.
But then alongside the breathing exercises. Yeah

Researcher

So So it's probably there is there's a lot of factors at work. Yeah.
You're not coming in it just as it's what you do for half an hour a week. You know, this is your full training. Oh, and I've got hiccups. Don't you dare. That'd just be that would be the absolute cherry on top of my Wednesday.
Thanks. So, yeah, a lot of different so a change in breathing, we reckon. Does your voice feel more reliable than it did at the start of the year?. That's good.
So there's positive, hopefully, in that. Because because that's what we really want with hypermobility. There are things at play which take away the stability of our voice that we're not aware is to do with our hypermobility. Yeah. That was the big thing for me is going being able to help you bring focus to that and strengthen that muscle, or with more from the perspective of a hypermobile singer as opposed to, of course, you do it in every single lesson.
You know? Yeah. But more to go, this is specifically for me and that bendy body. So hopefully, that's been there's a bit bit of positive change. How do you feel about performance anxiety now?
Like, do you feel that there's been any difference in kind of how you feel when you get up in panel day classes or ATS or anything like that or the same or no change kind of?

Participant no.5

I'll be more at ease, but I'm not gonna lie to you. I haven't really understood

Researcher

That'll do it. Yeah.
Fair. So so more at ease, but could potentially be situational as opposed to to do with the the calming breaths and that kind of thing.
I can't write that. I haven't done it for Stuart. What can I write? Situational, but sit situational..
So nearly there. Nearly there. Yes. Okay. So we're a whole we're, like, well over a month from now from when I last saw you saw you before Christmas.
How do you feel you got on with the exercises in terms of kind of consistency in the time that you didn't that we weren't doing that weekly check-in? It didn't seem though it's over Christmas. Yeah. So in terms of weren't practicing or is in terms of like literally weren't doing exercises?

Participant no.5

Well I did a lot of like no I didn't do a lot of work.
I didn't do a lot. When I warm up is when I do the exercises. Because it wasn't warming up.
It wasn't really doing. Yeah

Researcher

When you so you weren't feeling the need, so where you'd placed it in your daily routine. Because we made a big effort, didn't we, to do that as you were training and doing the shows and things. Is that it fit in with your day as opposed to making your day fit in with it? So maybe it is a thing of going when I'm not warming up and practicing and I'm not, getting myself ready for a day at TBA. Going, oh, I could play around with those extended tones or Yeah. Something like that. Yeah. So, but, hopefully, not feeling a big difference from before Christmas to now.
We're not doing the practice and things, or are you? Do you feel like you've been don't wanna say knocked back. That's the wrong word. That you've started in a different place in January than from December?

Participant no.5

No, I didn’t

Researcher

Cool. Good. Excellent. Right.
So my last one. Is there more that you wish I'd covered in anything? So anything that you would have wanted more of from the course coming into it, not knowing a lot and just knowing that I was gonna talk to you about hypermobility and singing.

Participant no.5

I feel like I feel like it goes back to some of the other questions you asked but maybe like if like you've given me a song to sing at the start

Researcher

Yeah

Participant no.5

And then a song to sing at the end and see if there's any difference.

Researcher

Yeah. Yeah. Fair. Oh, that's really nice to know because I considered it, and actually, I was like, oh, it doesn't actually work with the data. It doesn't make any sense to do it because there's no way to measure it.

Participant no.5

Yeah

Researcher

That's what annoys me. My my big thing, I did, I did a, come on, brain, a, class on dos dos

dos dosimetry, which is basically like, it's a a dosimeter is something that you, like, have clicked into your neck and it measures your vibrations. So, at the research that's going on at the minute, they did it with the cast of Dear Evan Hansen to see how many vibrations their voices make across a show and therefore how far their voices have traveled. So it's like, basically, their voices travel, like, 27 miles per show kind of thing.

And I went to it because in the hope and the hope of continuing on is what I'd love to do is connect with these researchers and see that if hypomobo people travel further because we've it's stretchy
So is our vibration gonna be more like that than that
And it would be a way to actually physically measure it because you'd get that, but it's really hard to do that measurement. So it would be kind of on you you in terms of that song specifically. But it's a really nice thing to think that actually, yeah, that'd be cool.
Anything more on the stuff we've covered? So would you want more on body mapping? Would you want more on, I don't know, jaw attention, more on breathing, more on performance anxiety techniques, anything like that?

Participant no.5

Yeah. Maybe a performance anxiety. Yeah. I don't I know how to put it.
Like, more like, I don't know how to say it like you analyzing what I'm doing. Yeah. Tell me if I'm doing it right or wrong.

Researcher

Yeah with you. So more in more input of in a kind of that more one to one setting of trying it in situ
And then altering as you go

Participant no.5

Yeah. Yeah. Yeah. With you

Researcher

That's cool.
That's good to know. That makes kind of sense. Doesn't matter if I've got it on a recording. I'll come back to it. Excellent.
Fab. So anything else that you wanna ask me or throw at me or anything in general. It really sounded like a knock at the door. Anything else?

Participant no.5

Maybe just an in general question. Yeah. When I sing Mhmm. I like get this thing where it makes me wanna cough sometimes, where I'm not in the right place. I don't know if

Participant no.17 exit interview transcript

Participant no : 17
Session no : Exit interview
Session location : The Brighton Academy, Brighton Campus
Time and date: 18th January 2025, 6.30pm

Researcher

Which part of the course did you find the most useful?

Participant no.17

Most useful at all. I feel like I found all of it useful.

Researcher

Good

Participant no.17

All of it. I don't actually know. No. I feel like I found all of it useful. For, like, different reasons. Yeah. Like, I feel like like, it helps, like I don't know

Researcher

What was the least helpful part of the course?

Participant no.17

No. I think I took something from all of it.

Researcher

So, did you feel that there was any information that you already knew?

Participant no.17

Probably just alignment because we've literally just done it in jazz. So I pretty much knew I was doing with that. Mhmm. But it was nice to obviously have a refresh and like Yeah. Know that that affects my singing as well as like Dance.

Researcher

And so I'm guessing that the two actually come hand in hand and help you. Yeah. Was it useful looking at it from the point of view of a hypermobile person? Do you see what I mean?

Participant no.17

Because in dance and when you're already in jazz when you're doing that alignment, they're telling you, you know, your general alignment.

Researcher

Did you find that you were getting forgotten as a hypermobile person?

Participant no.17

Sounds a weird way to say it, but No. Actually, I think a lot of the teachers here are actually really good with it.

Because like in the past, like, dance schools and colleges stuff, I feel like there's never much said about hypermobility. They're like just figure out what works for you. But they don't actually take the time to, like, help. At all.

But I feel like it teaches you, like, well, like, if you're hypermobile, don't lock your knees, pull up from the muscle. Up here. And they try to explain it a bit more. Yeah. Yeah.

Researcher

Yeah. So that's awesome. So you've got all that kind of background knowledge on alignment with the, what I call a perspective from hypermobility. So then it was applying it and adding it to your singing side.

So hopefully, you should be like, I'm so knowledgeable. Of course. I know everybody. Amazing. So even though you knew the stuff about alignment, it was useful to take it from the singing perspective.

Participant no.17

Yerh

Researcher

So how did you find the length of each session? The half an hour?

Participant no.17

I actually thought they were just right.

Yeah. Maybe slightly short sometimes depending like Yeah. If we were like chatting about the exercises but like, no I think they were just right. So I think if not if they're longer just maybe a bit tired.

Researcher

Well, that's it. Yeah. It's really true when you're looking at hypermobility where the fatigue does come in you know quickly at times. So occasionally, it did feel like we got cut off mid flow, didn't it? Like, we were just getting into it and then maybe it was a bit short.

Participant no.17

Yeah.

Researcher

So how about the length of the actual course of the eight weeks? Did you feel that that worked? Did you want to do it for longer?
Did you feel like we were just repeating stuff too much and it could have been shorter?

Participant no.17

No. I think it worked. I think that I had enough time to, like, work on all the exercises myself and to, like, get the gist of it and then to, like, come in here and be like, this is what I've done. And then, like, see the progression. I think if it went on longer, it just be like We're doing this again. Yeah. Yeah.

Researcher

Totally get that. It's a really hard balance of trying to give you enough information. To, like you say, learn it, put it into place, but then to not feel like I'm over facing you. If we'd have learned something new every week Yeah. You wouldn't be able to put it into practice or by the end of the eight weeks. My concern was by the end of the eight weeks, I'd be like, right. So now your exercises are up to two hours a day. Do you see what I mean by adding and adding? So it's really, really good to know. So the eight weeks worked.

So which exercise did you find the most useful?

Participant no.17

Can I have two?

Researcher

Yes of course.

Participant no.17

I think extended tones. Is really useful. I feel like because that's like the vocal plank kind of thing. And I think my vocal stamina's kind of, like, gotten better. I can, like, get through things a bit, like, easier now. And the breathing to calm the nervous system. That really helped as well.

Researcher

What did you find the least useful or not useful at all?

Participant no.17

I wouldn't say it was it's not useful, but because I've already done it probably alignment.

Researcher

How did it feel to approach it from a body mapping perspective? So that idea of going right in my body map, I know that this bit is slightly wrong and I know it should be there. So the idea of having this picture of how it should be, how you are, and how to fix it, was that a useful thing?

Participant no.17

Yeah. I think so.

Researcher

It gives it a bit more, structure, I guess. Does it?

Participant no.17

Yeah. For sure. Okay.

Researcher

So structure of body mapping was useful, but maybe we didn't need to spend so much time on it as well, I guess, as a possibility. Yeah. So were there any of the exercises you didn't do?

Participant no.17

So the one, laying down one. Laying down with your feet on the wall. Yeah. I think I just couldn't come to terms with it. Just couldn't agree with me at all.

Researcher

I think because so many of you are dancers. That it's just like the abs just like, yep. We're here. Clunk. And then and then it's not doing what it's supposed to do.

So, those were the least helpful. Now, do you feel that you can continue with the work on your own now?

Participant no.17

Yeah. I hope so.

Researcher

Do you want to?

Participant no.17

Yerh

Researcher

So the big question really is do you feel that you've got enough knowledge to do so?

Participant no. 17

Yerh

Researcher

And how did you find the handouts?
Were they useful? You might think some people are good at retaining information, so might not have needed to look at them. And the recordings worked?

Participant no.17

Yeah

Researcher

So, did you ever have to look at the handouts, or do you felt like you maintained it enough? I looked at them occasionally, but I thought I retained the information Yeah. Quite well. Oh, Might be different in eight weeks.

Participant no.17

Yeah. I know.

Researcher

Do you feel or have you noticed any differences in your singing voice between the start of the course and now?

Participant no.17

Yes

Researcher

Anywhere in particular?

Participant no.17

Vocal stamina.. Like, I do feel like I don't get as tired, especially in like choral and stuff as well.
And I think not like I had a big break in my voice, but I think it's a bit easier to, like, smooth always. You know what I mean? I think it helped a lot.

Researcher

Do you feel like your voice is more reliable than it was?

Is it the same as it was or is it less reliable?

Participant no.30

No. I think it's more reliable. Big ups.

Researcher

How are you feeling about your performance anxiety now? Does that feel like it's get any easier?.

Yeah. But how do they feel? Because you were quite a shaky performer at times, weren't they?

Participant no.17

Yeah. Yesterday, I had an ATS, and I didn't feel like crying the whole time. And I don't know why, and I think, I don't know. I just kind of did it. Yeah. And, like, I didn't feel like I needed to cry.

Researcher

Did you do any of your strategies before or was it just you went in the room just did it?

Participant no.17

No. I just did it.
Yeah. I think actually might have helped us that I have my singing lesson right before
Yeah. Just for it. So I knew my voice was warm. I've sung through my song.
Yeah. So that might have helped. Yeah? Well, that I mean, i

Researcher

Because I know we spoke about it. What feels like forever ago right in the beginning is anxiety and hypermobility are quite linked. There's a big a big correlation there. So all that stuff. Do you feel like we covered enough of it?

Did you feel like you could have done we could have done more there? Because our main perform we had only one exercise for performing anxiety, which was the breathing. You know, is it something that you'd like you know, if you carried on looking at this, would you look into it more?

Participant no.17

Yeah. I probably would because it would be nice to have, like, other things to do, like.

As well if they help. So I didn't just have, like, the one thing. Although that one thing really helped me Yeah. Like if it didn't help someone else maybe something else could have

Researcher

Yeah. I'm with you. It's really hard because performance anxiety is such a huge subject in itself. You know? We could sit and talk about that for eight weeks alone.

Yeah. So it was trying to find that kind of one exercise that do it, and I think we like to think we kind of hit it on the head, and it was useful. So we're a whole month on now from, when you last sat in this room and sang with me. Yeah. How do you feel things are, and how was the month, that Christmas period, of your own practice in those exercises?

Did you feel you were able to keep up with them regularly? Did it slip a bit? How often did you do them?

Participant no.17

Well, it definitely slipped a little bit because, obviously, it's Christmas. Yeah.

And I was busy, like, so I went home and talked to my new friends and stuff. Yeah. But I did do them, like, when I had the spare moment. I was like, what pleasure of my time?

Researcher

So do you think you managed to get them in like at least once a week kind of over that period?

Participant no.17

Probably a couple times a week.

Researcher

Because my biggest concern, I guess, when you guys went home, it's not even like a month of us not doing it anymore and you're still in this environment. This environment's like high discipline. It's really easy to remember. I've gotta do this, this, and this. This is my day and this is my routine.

And then you go home, and, of course, that all goes upside down and on its head, and you stay up later or you drink less water because you're just not thinking about it. You know? So to be able to do that still, like, a few times a week, it's pretty impressive. And, actually, moving forward, that's what you're probably looking at, hopefully, as something to just maintain. That I guess, what am I trying to say?

It's allowing you to remember that your hypermobility needs a bit of TLC. Think of it that way. Yeah? And it's really easy to do the alignment and stuff in dance because you do that regularly. But remembering that because, sadly, what doesn't exist is the resources for singing teachers to do it, which is what I'm trying to fix.

Participant no.17

Yeah

Researcher

So is there anything else you wanna tell me?

Participant no.17

I don't think so

Researcher

Amazing. Thank you so so much.

Participant no.1 exit interview transcript

Participant no : 1
Session no : Exit interview
Session location : The Brighton Academy, London Road Campus
Time and date: 23rd January 2025, 5.30pm

Researcher

So, tell me which bit of the course did you find the most useful?

Participant no 1

The standing.

Researcher

The standing. Oh, your alignment and body mapping?

Participant no 1

Yeah.
My alignment has just unlocked so much. Yeah? Yeah. Amazing. I'm using it not even just in singing, just in, like, dance, just everyday life and acting.

Researcher

That's fab. That makes me really happy. Awesome. What was your least helpful bit of the course? What did you find that you didn't use or didn't connect with or anything like that?

Participant no 1

The tongue one.. And I think the legs against the wall. I didn't I still don't understand that really.

Researcher

So which tongue one? All of them or just so literally the roll, the pull, the wiggle, all that stuff?

Participant no 1

Out with Matt because he got into it as well and I have no tongue tension no tongue tension whatsoever.

Researcher

The the tongue ones aren't I think when we got a bit confused and it's happened with other participants is your tongue ones are actually to loosen your jaw, not your tongue.

Participant no 1

Wait. Wait. Oh my god. So that might be why.

Researcher

So the feet against the wall is to stop your jaw tension, and the tongue stretches are to stop your jaw tension. You know, I just Yeah. No. It's totally fair. Did you find that your core just was it was it that your core was kicking in or just didn't feel right?

Participant no 1

Just didn’t feel right.

Researcher

So do you feel that there was loads of information you already knew?

Participant no 1

No.I've learned so much about my voice that I'm able to work with it a lot more. I'm able to understand why certain things aren't going my way, why certain things like I see for example, which is fresh today. Yeah. I was seeing through a song like Matt and I was just like stood there.

I wasn't like I'd like my knees were locked and I wasn't stood properly. And I usually like some other people could probably do that and it would be fine because they could still support. Yeah. But then he was like, are you supported. I went, no.

Researcher

And you put yourself in that mindset. And this is the thing because with, so even though, like, as you said, the the alignment and the body mapping stuff was the most helpful, It's almost the one that takes the longest if you see what I mean.

And I think body mapping is really nice because people see an instant change and get that really good sense of achievement from it. But then it almost becomes frustrating because you're like, oh, so why am I not just fixed? Yeah. It's the one that takes the longest amount of time.

Participant no 1

Yeah. And then it goes, like, too far. Like, an ATS yesterday, I was just like Trying to see. Trying to hold hold it. Yeah. Moving my arms, but nothing else is moving. Yeah. So you stood like like a Lego man. Okay. Sorry. Like, sorry. I'm bad.

Researcher

So, how did you find the, handouts? Did you ever feel that you needed to refer to them? Did you read through through them that were they useful? So you had a body mapping one that just took you through all those exercises, then your TA exercises, your CT exercises,

Participant no 1

No when I read I just don't take it in. No.

Researcher

So the recordings were the most useful bit for you?

Participant no 1

Yeah. Yeah. Yeah.

Researcher

So how did you find the length of each session? Too long?

Participant no 1

Its just right

Researcher

So length of the course. So eight weeks with interviews either side. Did it feel like you had enough time? Did it feel too long? Would you wanted longer?

Participant no 1

I think it was a good amount of time Good. For all the information and getting the exercises and going with it.

Researcher

And so which exercise did you find the most useful?

Participant no 1

The plosive and the Extended tones. But also mixed up with the body mapping. eah. Because I can understand now why I was but my voice would always crack. It's less supported. It would sound stable.

Researcher

So which did you find which exercises did you find the least useful?

Participant no 1

Yerh

Researcher

So do you feel like I've, do you feel like you're do you feel like you can continue with this now and this is something that you'll continue to take forward?

Participant no 1

Yerh

Researcher

Yeah? And something that you wanna do?

Participant no 1

Yeah. It's definitely helpful, and I don't feel like so, like, separated from the Peers. Like, other than but I don't feel so separate from my peers because I know how To manage it? Because I know it was really gonna get technical classes this first year. Yeah. And that I can now apply my little things if I send someone. And more that yeah.

Researcher

That's really, really amazing because to me, the fact that, you know, you'll all get voice lessons and you get one to one singing tech, but then doesn't mean that any of it's tailored from the perspective of someone who's hypermobileReally good. So the big question in that sense then is do you feel you've got enough knowledge to keep doing that and to apply it?.

Participant no 1

Yes.

Researcher

So, you've kind of already said so, but do you feel that you've noticed a difference in your singing voice from the beginning of the course to now?

Participant no 1

Yes.. It's it's so much more, like, grounded and grounded. Yeah. And, like, I think having the knowledge in it when I go into, like, singing lessons and singing practice, it's just I've noticed that it's been a lot stronger.

Researcher

So do you feel that you you've got more reliability in your voice now than you did?

Participant no 1

I feel more confident. I'm, like, stable in it.

Researcher

So performance anxiety wise, so right at the beginning, I've asked, how you felt about, performance anxiety. Do you feel that you got it? Is it something you feel that you still experience? Has this slowing the the vagus nerve and breathing helped it? Where do you feel that you're at with it?

Participant no 1

Do a quote from Dean this morning. Alright. I'm a nervous little wreck. Im not as nervous as I was last year.

Researcher

So, is there anything that you wish there was more of?

Participant no 1

I don't think so. Because I think the exercise that I got was very much like what I needed, but I didn't know that I needed.So I was like, yeah. And I didn't realize it would help this much. I was like, cool. I'll tell you that. I'll tell you that.

Researcher

Is there anything else you want to add?

Participant no 1

No Im happy thank you

Researcher

Thank you very much

Participant no.18 exit interview transcript

Participant no : 18
Session no : Exit interview
Session location : The Brighton Academy, Brighton Campus
Time and date: 16th January 2025, 7.30pm

Researcher

But before we get to that, basically, I'm just gonna ask you a few questions about the research and how you feel it's what it's done for you basically. So my first question to you is, out of your eight week course of of, the lessons, did you find that there was any particularly useful bit? Like, what part of the course have you found the most useful?

Participant no 18

I think the breathing Yeah. The extended tonic exercise. That's, I think, kind of fills up my stamina. Yeah.
Just like holding the note consistently.

Researcher

Okay. So it's it's been useful with breath control. Yeah.

Participant no 18

Yeah?

Researcher

Good. So notice the difference in that since the start?

Participant no 18

Yeah.

Researcher

Okay. So what would you say is the least helpful bit? So any particular exercises that you ended up just not doing because they weren't useful, you didn't feel like they were helping at all? Anything?.

Participant no 18

No. I like that. That one. I like them. I feel like them all helped, I feel like it's giving me solutions.

Researcher

Alright. So we've got that. And what else do we have? Did you end up doing all of the breathing exercises? So you had your one, two, three, and then the feet upon the wall?

Participant no 18

Yeah. I only did the one, two, threes. Yeah

Researcher

So feet on the wall, not a very helpful exercise.
Didn't feel like it was useful to you?

Participant no 18

Yeah

Researcher

Yeah. That's fine.

Participant no 18

I just preferred the other one

Researcher

And then all of the postural body mapping?

Participant no 18

Yeah Yeah

Researcher

Do you feel there was a lot of information you already knew or was it all fairly new information you took in?

Participant no 18

I would say it's new.

Researcher

Cool. Did you find the handouts useful? Did you ever relate back to them? Were they a helpful thing?

Participant no 18

Yes, I've printed them!

Researcher

How did you find the length of each session?

Participant no 18

All okay, Yerh

Researcher

How did you find the length of the course in itself?

Participant no 18

I think it was a good length. Yes? You gave me all the tools so they're like, I don't want to do a fault, but Yes. And then cool. Alright.

Researcher

So, do so we spoke about, which so I asked which exercise did you find the most useful

Participant no 18

Extended tone

Researcher

Excellent. Any body mapping exercises? Those help. Finding the right position.

Participant no 18

Yeah?

Researcher

And what should you find the least useful

Participant no 18

The legs on the wall

Researcher

Any other exercises?

Participant no 18

I like the roll and pinning of the tongue and the pull out to either side.

Researcher

Great how about the squeeze one

Participant no 18

Oh no I didn't do that one

Researcher

Do you feel I've given you enough tools to carry on with it?

Participant no 18

Yeah.

Researcher

Do you want to?

Participant no 18

Oh yeah

Researcher

And feel like you've got enough knowledge to do it safely yourself now?

Participant no 18

Mhmm. Yeah.

Researcher

have you noticed any difference in your singing voice from the start of the course to now?

Participant no 18

Well, I think it's quite a tricky one because at the start we were doing like quite legit and like warly stages.. So like for what like some of the exercises are good for like the belt and like not cracking.
Like, I didn't have a chance to implement it into my singing in that way. But, like, I feel like over the next, like, couple months, I'll see it improve. Yeah. Because we're going on to, like, the Broadway belt.

But, like, what I was saying, like, when I do, like, find myself readjusting, I can see the difference.

Researcher

Yeah. Cool. Okay. So do you feel that your voice is more reliable now than it was at the start of the course?

Participant no 18

Maybe the same.

Researcher

And how are you feeling about performing, getting nerves when you perform now?

Participant no 18

It’s become easier, yeah.

Researcher

So we're kind of we are we're a whole month on from when I last saw you in the last session, like, practical session as it were, have you been able to carry on with those exercises regularly? Obviously, it's Christmas period which is never easy and you're indulging and just chilling out. But is it something that you have implemented in the last four weeks?

Participant no 18

Yerh I kept it pretty consistent in the first week but then I would only do it when I remembered. I remember most whilst I am in this environment, definitely. Though my voice is feeling tired.

Researcher

Is it across the whole of your range? Is it anywhere in particular?

Participant no 18

More so the higher notes. Like, even when I'm speaking, I'm feeling a bit tired. But, like, in my singing lessons, like, I, like, on quench, like, I'm straining. Yeah. Even when I'm, like, adjusting my posture, like, it feels like everything's going here.

Researcher

So let's definitely get some SOVTs going. Is there anything else you want to add?

Participant no 18

No

Researcher

Well that's great, thank you very much

Appendix V
Hypermobile Pedagogy Scheme of Work

Session one 30mins	Interview . Each participant is given the opportunity to expand on their responses to the Questionnaire . Beighton Scores were checked.
Session Two 30mins	Body Mapping . Participants were taught how to body map . Participants were encouraged to identify where there body map was incorrect . Participants were coached through exercises to correct each point of balance
Session Three 30mins	Jaw Tension - Ten minute interview concerning body mapping experience so far. . Participants were coached through the anatomy of Jaw. . Participants were coached through a series of exercises to alleviate jaw tension.
Session Four 30mins	Vocal Stamina and Strengthening . Ten minute interview concerning body mapping and jaw tension experience so far. . Participants were coached through strengthening exercises for the Thyroarytenoid muscle and the cricothyroid muscle.

Session Five - Eight 30 mins/pw	Weekly practice session . Ten minute interview concerning body mapping, jaw tension and vocal stamina and strengthening exercises so far. . Participants alignment was checked each week and each exercise was performed.
Four week break	To allow for self directed practice
Final Interview 30mins	An interview was conducted with each participant to gain their perspectives of the course, exercises and experience.

Appendix W

Questionnaire for Joint Hypermobility and the Voice

Joint Hypermobility and the Voice

I am inviting seven Brighton Academy students to participate in my final research project for my Masters Degree in Vocal Pedagogy. The purpose of this questionnaire is to determine if you possess the hypermobile tendencies that I am researching. If you are selected to participate you will receive an additional 5 hours (30mins a weeks) of vocal tuition from George at TBA (outside of timetable) focusing on your hypermobile tendencies. Please contact george.warden@thebrightonacademy.com with any queries concerning this research project.

Participants will benefit from learning vocal and physical exercises designed to benefit the hypermobile singer. Due to the anatomical and genetic nature of hypermobility and the voice, I will need to collect information and approach exercises via the participants assigned sex at birth. Howeve participants will always be referred to by their preferred gender.

* Indicates required question

1. Email *

Consent to Participate

2. Participation in this research is voluntary, you will receive no judgement or penalties for not participating. If you are chosen, participation remains voluntary and you may leave at any point during the research. Participants will be chosen in week 2 of the college timetable anc will receive a 30 minute lesson in weeks 3 through to 13. Each lesson will consist of a short interview and direction through strengthening and stamina building exercises, for both the voice and proprioception (the awareness of the body in space). Participants will be expecte to do a maximum of two hours practice each week which will be designed to be easily incorporated into a normal exercise routine.

   Mark only one oval.

   - ◯ I understand and wish to participate *Skip to question 3*
   - ◯ I understand and I do not wish to participate

Consent to Process and Store collected data

3. Participants' identities will remain anonymous in all published material and any personal da collected will be deleted once the researcher completes their Masters Degree. This will be kept in a password protected folder on a password protected device. Participants maintain t right to request copies or publications of the research arising from their participation at any time and will be debriefed at the end of the research project. Data from this research may b included in subsequent research where appropriate. The researcher has undergone an enhanced Disclosure and Barring Service Check and has been declared safe to work with children and adults.

   Mark only one oval.

   - ◯ I understand and consent to have my data stored and processed *Skip to question 4*
   - ◯ I understand and do not wish to participate

About you

4. Sex *

   Mark only one oval.

   - ◯ Female
   - ◯ Male
   - ◯ TransFemale
   - ◯ TransMale
   - ◯ I do not wish to say

5. Age *

Mark only one oval.

- 15
- 16
- 17
- 18
- 19+
- I do not wish to say

6. Ethnicity

_____

7. Have you ever had a formal diagnosis of; Joint Hypermobility Syndrome, Hypermobility Spectrum Disorder or Ehlers-Danlos Syndrome?

Mark only one oval.

- Yes *Skip to question 9*
- No *Skip to question 12*
- I don't know *Skip to question 12*
- I have a diagnosis of something similar *Skip to question 8*

Continued...

8. Please give details below. *

_____

Skip to question 12

Continued...

9. Which condition were you diagnosed with? *

Mark only one oval.

- ◯ Hypermobility Syndrome (HS) *Skip to question 12*
- ◯ Hypermobility Spectrum Disorder (HSD) *Skip to question 10*
- ◯ Elhers-Danlos Syndrome (EDS) *Skip to question 11*

HSD

10. Which type of HSD were you diagnosed with? *

Mark only one oval.

- ◯ Generalised HSD
- ◯ Peripheral HSD
- ◯ Localised HSD
- ◯ Historical HSD
- ◯ I don't know

Skip to question 12

EDS

11. Which type of EDS were you diagnosed with? *

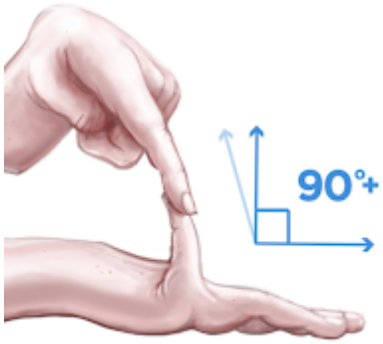
Mark only one oval.

- Arthrochalasia EDS (aEDS)
- Brittle cornea syndrome (BCS)
- Cardiac valvular EDS (cvEDS)
- Classical EDS (cEDS)
- Classical-like EDS (clEDS)
- Dermatosparaxis (dEDS)
- Hypermobile EDS (hEDS)
- Kyphoscoliotic EDS (kEDS)
- Musculocontractural EDS (mcEDS)
- Myopathic EDS (mEDS)
- Periodontal EDS (pEDS)
- Spondylodysplastic EDS (spEDS)
- Vascular EDS (vEDS)
- I don't know

Specific Joint Laxity

Please do not force any joint past its normal range of motion.

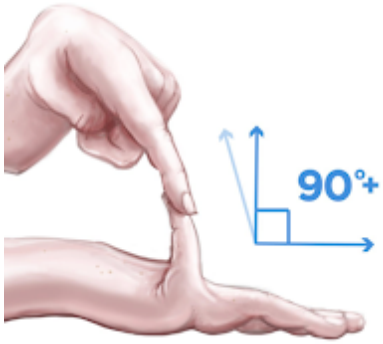
12. Can you bend your little finger on your RIGHT hand back to 90 degrees or more? *



Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ No, but I could as a child
- ◯ I don't know

13. Can you bend your little finger on your LEFT hand back to 90 degrees or more? *



Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ No, but I could as a child
- ◯ I don't know

14. Can you bend your RIGHT thumb against your forearm? *



Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ No, but I could as a child
- ◯ I don't know

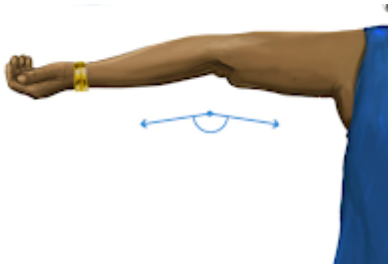
15. Can you bend your LEFT thumb against your forearm? *



Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ No, but I could as a child
- ◯ I don't know

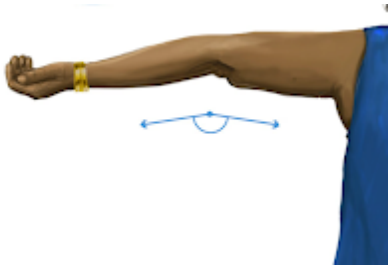
16. With your palms facing upright, does your RIGHT elbow extend past 10 degrees? *



Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ No, but I could as a child
- ◯ I don't know

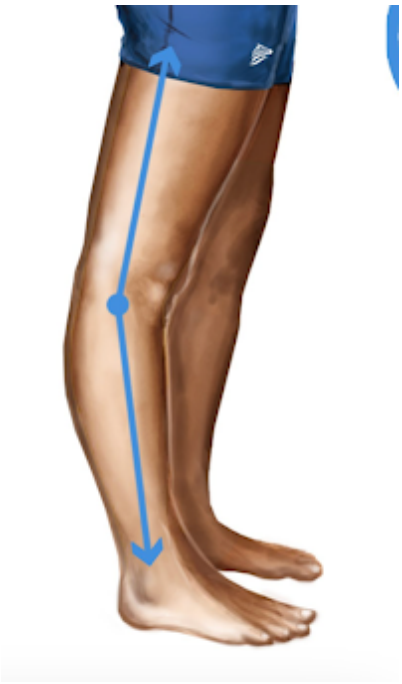
17. With your palms facing upright, does your LEFT elbow extend past 10 degrees? *



Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ No, but I could as a child
- ◯ I don't know

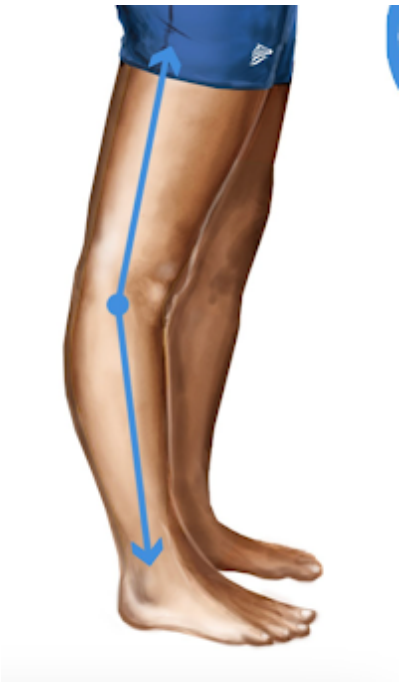
18. Can you lock your RIGHT knee at more than a 10 degree angle? *



Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ No, but I could as a child
- ◯ I don't know

19. Can you lock your LEFT knee at more than a 10 degree angle? *



Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ No, but I could as a child
- ◯ I don't know

20. Can you place your hands flat on the floor without bending your knees? *

Mark only one oval.

- ◯ Yes
- ◯ No
- ◯ No, but I could as a child
- ◯ I don't know

21. Have you ever experienced any ankle trauma? This includes breaks, sprains, dislocations or subluxations.

Mark only one oval.

- Yes
- No
- I don't know

22. Have you ever experienced any knee trauma, such as a dislocation or any pain from prolonged standing?

Mark only one oval.

- Yes
- No
- I don't know

23. Have you experienced any shoulder trauma, such as subluxation or dislocation? *

Mark only one oval.

- Yes
- No
- I don't know

24. Would you describe yourself as clumsy? *

Mark only one oval.

- Yes
- No
- I don't know

25. Do you experience any performance anxiety *

Mark only one oval.

- Yes
- No
- I don't know

26. Do any of your immediate family suffer from hypermobility? *

Mark only one oval.

- Yes
- No
- I don't know

Your Voice

How much do you agree or disagree with the statements below.

27. I experience 'breaks and cracks' in my voice regularly whilst singing. *

Mark only one oval.

- ◯ Strongly disagree
- ◯ Disagree
- ◯ Somewhat disagree
- ◯ Neither agree nor disagree
- ◯ Somewhat agree
- ◯ Agree
- ◯ Strongly agree

28. I have wide vocal range. *

Mark only one oval.

- ◯ Strongly disagree
- ◯ Disagree
- ◯ Somewhat disagree
- ◯ Neither agree nor disagree
- ◯ Somewhat agree
- ◯ Agree
- ◯ Strongly agree

29. I have at times lost my voice without the presence of illness. *

Mark only one oval.

- Strongly disagree
- Disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Agree
- Strongly agree

30. I have a distinct break in my vocal range. *

Mark only one oval.

- Strongly disagree
- Disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Agree
- Strongly agree

31. I experience jaw tension. *

Mark only one oval.

- Strongly disagree
- Disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Agree
- Strongly agree

32. I experience vocal fatigue after prolonged periods of talking. *

Mark only one oval.

- Strongly disagree
- Disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Agree
- Strongly agree

33. I experience vocal fatigue after prolonged periods of singing? *

Mark only one oval.

- Strongly disagree
- Disagree
- Somewhat disagree
- Neither agree nor disagree
- Somewhat agree
- Agree
- Strongly agree

Untitled section

34. Please write any vocal issues/advantages or physical traits you would like to state below.

Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Appendix X
Signed Ethics Form from UWTSD

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:		Georgina Kay Warden			
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:	Institute of Management and Health
4	Campus:	Carmarthan
5	E-mail address:	georgekwarden@gmail.com
6	Contact Telephone Number:	07902842986
	For students:	

7	Student Number:	2019444
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		☒		

SECTION C: Internal and External Ethical Guidance Materials

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

SECTION D: External Collaborative Research Activity

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

1	Institution					
2	Contact person name					
3	Contact person e-mail address					
4	Is your research externally funded?		**YES**	☐	**NO**	☐
5	Are you in receipt of a KESS scholarship?		**YES**	☐	**NO**	☐
6	Are you specifically employed to undertake this research in either a paid or voluntary capacity?	Voluntary	**YES**	☐	**NO**	☐
7		Employed	**YES**	☐	**NO**	☐

8	Is the research being undertaken within an existing UWTSD Athrofa 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:	Teaching the hypermobile voice student: an exercise-based strategy.		
	Proposed start date:	03/07/24	Proposed end date:	27/01/25
	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** Experiential knowledge from over 10 years of teaching and reading existing research has revealed that hypermobility is common in postpubescent musical theatre trainees. Though research on hypermobility in the body is plentiful, research on hypermobility's effect on the voice is next to non. This research will explore students experiences of the effects of hypermobility on the voice and the possibilities of targeted exercises to strengthen the vocal mechanism. (this box should expand as you type)			
4	**Research Question** Is hypermobility regularly considered in the singing studio? Why is it important to understand hypermobility? How can the singing teacher help the hypermobile student's development and vocal technique? (this box should expand as you type)			
5	**Aims of Research Activity** ● Understand current trends of teaching hypermobile students in the singing community. ● Collect statistics on the number of hypermobile students in a singular musical theater institution. ● Collect data from singing teachers of whether they consider hypermobility in the singing studio. ● Develop my understanding of the nervous system ● Develop my understanding of active and passive range of movement. ● Develop my approach to vocal exercises whilst working with the hypermobile singer.			

	● Create a framework for working with the hypermobile singer, that could be used by the wider singing teaching community. (this box should expand as you type)
6	**Objectives of Research Activity** ● Create vocal exercises intended to support the development of the hypermobile singers, vocal health and technique. ● Educate teachers about the benefits of considering hypermobility in the singing studio. ● Improve the vocal development of hypermobile singers. ● Provide a reliable vocal exercise program from the hypermobile singer for use across the wider singing and singing teaching community. (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	I will be undertaking this research with a mixed method approach as I believe that both qualitative and quantitative data collection is necessary to comprehend the hypermobile singers experience and then evaluate this into a teaching strategy. My proposed method to achieve this are; 1. **Literature Review** I will review literature from books, reports and academic journals. This will allow for supporting knowledge of my project and help to identify discrepancies, agreements and disagreements within the subject area. 2. **Survey** This will be used to collect qualitative and some quantitative data. An online survey will be conducted within the musical theatre training institute, The Brighton Academy. This will use the profiling Beighton hypermobility Score and the 5-point questionnaire I developed from Hakim and Graham (2003) for BMPF7013 to identify hypermobile and non-hypermobile students I will work with. Participation in the survey will be voluntary and all identity will be anonymised in all written reports. This will be achieved by assigning each participant a unique identifying number. Gender will be taken to identify any potential trends that have already been identified within the literature. A questionnaire will also be taken of singing teachers' approaches to hypermobility in the singing studio to help understand current trends and awareness. 3. **Semi-Structured Interview of Students** I will conduct semi-structured interviews with each participant determined from the initial survey questionnaire. Each interview will be recorded using a microphone into an interface on the programme studio1. All recordings will be transcribed and kept on my password protected laptop and categorised using unique identify markers. 4. **Between-subjects experimental design.** An equal number for students will be taken from both demographics hypermobile presenting and non-hypermobile presenting) identified through the initial questionnaire. I will be use a maximum of 5 students per demographic. Each student will receive the same amount of private tuition for the exercises from myself. All lessons will be recorded and transcribed and include a semi-structured interview. This will allow me to collect first hand data from the students as to their perspective on the exercises.

	All data collected from the semi-structured interviews and experiments will be coded to gain an understanding of the student experience of hypermobility on the voice. The survey responses will be collated into graphs and statistics for the use in research report through a content analysis. (this box should expand as you type)
	Location of research activity Identify all locations where research activity will take place.
8	Research will primarily be undertaken at the The Brighton Academy, over three campuses. Surveys will be taken online using encrypted software such as surveymonkey. (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	*(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)		

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?	x	
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?	Up to 10 students for exercise development and interview. Up to 100 responses are hoped for from the survey of singing teachers *(this box should expand as you type)*
11	Who will the participants be?	Level 3, 4 and 5 Students of The Brighton Academy for exercise development and interview. Singing teachers. *this box should expand as you type)*
12	How will you identify the participants?	I will identify my participants within the student body via questionnaires and the Beighton Score. Singing teachers will be contacted through the online community of the 'Voice Geeks' through facebook. *(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 audio recording equipment for interviews and spectograms for recording participants singing. *(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:	*How you will mitigate the risk to participants:*
Students may be unaware of their hypermobility.	I will explain in the informed consent form prior to the questionnaire that it is not a formal medical document or diagnosis. I will ensure students are aware they can leave the research at any point.
Journals, interview transcriptions and audio recorded evidence has potential to be leaked and result in the disclosure of personal data.	Personal data will be keep in an encrypted folder on a password protected laptop and all names will be omitted from the report and replaced with numerical identifiers.
Online survey security breach resulting in data leakage.	I will use a trusted online survey provider that uses encryption and promises security best practice.
Students may disclose that they are suffering emotional distress, pain or discomfort from their hypermobility. *(this box should expand as you type)*	I will ensure students have access to the Hypermobility Syndromes Association help lines. Also support from The Brighton Academy pastoral team and the on staff Osteopath. *(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

	(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: There is a potential conflict of interest as I suffer with hypermobility myself. There is a potential I may suffer emotional distress when working with students who suffer hypermobility. This condition can cause discomfort and pain which students may disclose to me. *(this box should expand as you type)*	*How you will mitigate the risk to the investigator:* Using semi-structured interview technique will aid in avoiding deviation from the research topics which will allow for replicability of the research aiding in rigour. And in turn will separate myself from the research by distancing myself and avoiding projecting my own experiences on participants during the interview process. I will work closely with The Brighton Academy staff support officer and voice study centres head of student care to protect my emotional wellbeing. Students will have access to The Brighton Academy pastoral team and the hypermobility syndrome association helpline. *(this box should expand as you type)*
5	**University/institutional risks** For example: adverse publicity, financial loss, data protection	
	Risk to the University: Data leakage, concerning participants personal data. Adhering to ethical practice *(this box should expand as you type)*	*How you will mitigate the risk to the University:* I will use numerical identifiers for participants. All data will be stored on a password protected online storage system. And be accessed through a password and biometric protected laptop. All data will be deleted on completion of my MA. I will not seek participants until I have received ethical clearance. *(this box should expand as you type)*
6	**Environmental risks** For example: accidental spillage of pollutants, damage to local ecosystems	
	Risk to the environment: None *(this box should expand as you type)*	*How you will mitigate the risk to environment:* I will not be working with anything that poses a risk to the 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.	**001794260009**

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 my email to all participants so they can request my research at any point in the process. *(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.
	Participants will be informed of all details of their expected role in the research process prior to the commencement of the project. This will include; the time commitment required, the right to withdraw, their expected participation. This will be provided via email through a consent form which participants must sign if they are in agreement before partaking in the research. All surveys will have this information on a cover screen, if the student is in agreement they will be able to continue through the survey. *(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.
	I will replace names with unique numerical identifiers and will not use any identifying personal details in my report. *(this box should expand as you type)*

SECTION J: Data Protection and Storage

	Does the research activity involve personal data (as defined by the General Data Protection Regulation 2016 "GDPR" and the Data Protection Act 2018 "DPA")?	**YES**	**NO**
1	***"Personal data"*** *means any information relating to an identified or identifiable natural person ('data subject'). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural or social identity of that natural person. Any video or audio recordings of participants is considered to be personal data.*	X	☐
	If YES, provide a description of the data and explain why this data needs to be collected:		
2	I will hold participants' emails for the purpose of contact during my research. I will also have participants' names on their consent forms. Audio recordings of interviews and singing lessons will also be held. All personal data will be heald on a personal storage system online that requires biometric identification and Microsoft authentication access via a password protected laptop. *(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),*	x	☐

	If YES, provide a description of the special category data and explain why this data needs to be collected:
4	Extensive research for BMPF7013F has given me an understanding of the causes, symptoms and effects of hypermobile connective tissue. However, research on hypermobility in the voice is in its infancy. I will be seeking participants with this condition to see if there are trends in hypermobile persons phonation. I am aware that my research will venture into the realms of the mental condition. Whilst the questionnaires are not medically endorsed research shows a strong link between hypermobility and anxiety. Therefore, I will be including if students experience anxiety in my questionnaire to see if this trend is present in my small sample. Initial findings will come from the student perspective through questionnaires. Secondary findings will come from semi-structured interviews to allow for further exploration into the student's perspective of their hypermobile symptoms whilst allowing for discussion of researcher observations. Questionnaires will give participants the opportunity to discuss hypermobile traits within their genetic ancestry as hypermobility is a hereditary condition. The collection of this data is vital to the validity of the study as musical theatre practitioners and trainees can have trained flexibility. Including this path of investigation will help to separate flexibility from hypermobility. This will also be supported using the Beighton Score in the questionnaire. Though this is a medical scoring system it does not requires medical training to use. All participants will have the opportunities to divulge or withhold this information, I will not seek medical or mental health records. *(this box should expand as you type)*

	Will data from the research activity (collected data, drafts of the thesis, or materials for publication) be stored in any of the following ways?	**YES**	**NO**
5	Manual files (i.e. in paper form)?	☐	☒
6	University computers?	☐	☒
7	Private company computers?	☐	☒
8	Home or other personal computers?	☒	☐
9	Laptop computers/ CDs/ Portable disk-drives/ memory sticks?	☒	☐
10	“Cloud” storage or websites?	☒	☐
11	Other – specify:	☐	☐
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 collected data will be kept on a password protected personal google drive. This will be accessed through a personal laptop and computer, both of which are password and biometric secured. Each participant will be given a unique identifying code, this will ensure participants identity is kept confidential. This list will be kept in a password protected folder on a password protected google drive. *(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 collected data will be kept on a password protected personal google drive. This will be accessed through a personal laptop and computer, both of which are password and biometric secured. Each participant will be given a unique identifying code, this will ensure participants identity is kept confidential. This list will be kept in a password protected folder on a password protected google drive. All stored data will be deleted on completion of the project. In accordance with Data Protection Act 2018 all participants reserve the right to see all data held relating to them. They also reserve the right to request immediate deletion of all data relating to them. If this occurs this data will be removed from the project. *(this box should expand as you type)*		
22	List all who will have access to the data generated by the research activity:		
	The principal researcher, myself and my tutor Sophie Scott. *(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:		
	Only the principal researcher, myself. *(this box should expand as you type)*		
24	Give details of data storage arrangements, including security measures in place to protect the data, where data will be stored, how long for, and in what form. Will data be archived – if so how and if not why not.		
	All data will be encrypted and held in a password protected folder in a password protected online google drive. These will be accessed only through my personal laptop or computer that are password and biometrically protected. This data will be deleted on completion of the project in accordance with GDPR and DPA2018. *(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**	☒

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:**	Georgina Warden	**Date:19/06/26**

For STUDENT Submissions:

2	Director of Studies/Supervisor:	Laura James	**Date: 23/07/24**
3	Signature:	Laura James	

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.