



The arts past and present

Reaction to the performance

Ident: Analysis of performance **Catherine continues singing with male**

Catherine

It's wonderful to have an opportunity to see it played back, which I wouldn't normally have. I've seen short clips of performances, but never anything longer than a moment of me going 'Oh my goodness, what does my make-up look like?'

This was my first assessment for the course, so it was quite nerve racking in itself. We've only been doing it for about three months. It's a real challenge and you really want to show them what you can do.

It's not easy to produce a line because it's a very complex sensation. You have to use an awful lot of energy to propel a steady flow of air through your vocal chords to make the sound. But the problem is, is you have to be very relaxed at the same time. Because if you grip any muscles then you actually stop the air flowing.

Catherine sings a line... 'Oh leave me to die'. And that's the highest point in emotionally and actually within the piece. So it's incredibly and while you sing it, it's like you're stomach is pulling downwards as the notes get higher. So it's literally gut wrenching.

Watching back the aria, I just.. it's a very difficult thing to know what exactly pinpoint what I need to work on most. It's obviously just a very slow learning process of improving my language, improving my technique. I mean, specifically to me, I really need to work on how my jaw moves and how my tongue moves. I have a lot of tension there, and even when I'm speaking, I can feel that I work too hard to show that I am doing words.

Preparing an ensemble is much much harder than preparing an aria. Because you don't just need yourself and a piano to learn the notes. I mean you can learn the notes by yourself, but you're concept of what your singing changes completely if you're singing in harmony with someone else. And the fact that you have to listen to another voice and be in tune, not just in terms of pitch, but in terms of sort of sound and colour with other voices. Be it just one other voice, or several other voices. And so you just have to rehearse together, that's the only way you can make it really work.

I just move so badly.

I think what I really need to work on more than anything else, is my physical movements on stage. I mean, I worked very hard on them, leading up to the performance as Countess. But still there's so much further to go. I mean I'm not an actress yet. And actually the way you hold your body really shows more than anything that's happening in your voice on a very basic level. And so it's something that I need to study and work on by myself. And it's a very hard thing to work on by yourself, when there are not camera's to show you what you've done wrong.

Catherine continues singing

Catharine

I think I was chosen to play the Countess for the most part, as a learning opportunity, because it really drags a stronger type of singing and acting out of me that I haven't had to give before. But also in five years time or so, the nature of my voice is that I probably will be singing roles like that.

(CLEAR FOCUS PRODUCTIONS)