**B1: Excellent. Okay. So, um. Yeah. So if you're okay with it, um, we're going to do this micro phenomenological interview. So what it is, is at some point soon, very soon, I'm going to tell you a specific moment. Of your experience in the MRI. We're going to explore. This exploration is going to be on an event that lasted four seconds. And it really is to explore aspects of the experience that you might have not noticed. [nods up and down] Um, now, um, if there are questions that you don't want to answer, you don't answer. If there are questions you don't understand, you can ask, we can stop the interview at any moment. Um… Because I know you and I. I just want to say something very important. I probably will interrupt you ((laughs)) because there are times where you may go into narrative. Explanations, and that's likely. And that's not at all. That's not at all the the interview at all. Okay.**

**Not at all. It's really about experience. So that's why I will. Don't think I'm rude. Don't think I'm not interested.**

A2: Yeah. Yeah. I completely understand.

**B3: Okay.**

A4: Thank you for the disclaimer.

**B5: Yeah, yeah. No because I need to say that. Because otherwise.**

A6: Because then I, I won't go on tangents as much too. [emphasis with both hands] ((laughs))

**B7: We'll see about that. ((laughs)) I'm just kidding.**

A8: Yeah. No, I mean, I, I probably will ((laughs))

((laughs))

Feel free to interrupt me.

**B9: But I I'll look at you with a big smile and say so if you don't mind.**

A10: Yeah, yeah, yeah. Um, if you will please you say.

**B11: Okay, so now we're going to start getting into it.**

A12: Okay. I'm so ready.

**B13: So now, you know, just. Are you feeling relaxed? Feel free to like, [stretches both arms and hands in towards her body] [inhales] [stretches head to the right side] you know, sit well and feel free to, like, whatever, uh, you know? Yeah, you can close your eyes. [closes eyes] You can keep them open. So what we're going to explore today is the last time you pressed the button.**

A14: Okay.

**B15: Yeah. That's the experience we're going to look at.**

A16: Okay.

**B17: The very last time. So, um, right now what I'm going to ask you is, um, to take your time, um, and I'm just going to set the timer so that we know exactly we're going to spend an hour. Um, so take your time and relax. [closes eyes] [rings bell] And let this moment, um, let this moment in the MRI. You're lying down. This is during the last run. And this is the last time the last series, whether it's a vowel series or a glide that you press the button. Um. And so let it come back to you. Take your time. Let the sensations that occur [tilts head back] at that moment come back to you. And. Once you're ready. Um. You can start. Okay… 6” [opens eyes] So can you tell me, um, what vowel series it is or what trial it is?**

A18: I want to say, that it’s the… /i/ series… I am not entirely sure though.

**B19: It's just totally fine. So you can again take your time and your lying down in the MRI. Start the series. So how does it start? The /i/ series. What happens right before the start?**

A20: …I have a full breath to prepare and…The onset feels… Effortless because I've already… Felt my mind in a certain zone [circle motion with right hand] of like clarity and preparation… Rather than rushing.

**B21: Rather than rushing. So you were in a mind zone that you.**

A22: The mindful zone. [nods up and down]

**B23: Your mindful zone?**

A24: Yes.

**B25: And it's not rushed.**

A26: No.

**B27: So [looks down] I'm going to try to get sort of a, an idea of somewhat how it occurs in time. And I'm also going to go into some layers. Okay. So um. Why don't we actually start? Uh, if that's okay with you to talk about that full breadth of preparation you're really interested in. So you're talking about that full breadth, um, what do you do to take that full breadth?**

A28: All of the air is out of my body. [looks to the right] [emphasis with hands] It's out of, like, coming out of the breath beforehand. [flow motion with right hand] Um…I take a breath that [moves right hand in towards her abdomen] comes through my whole entire body, but mainly [emphasizes the whole torso region] in this area. And then. [looks down] Once I reach a certain climax or peak of the breath, that's when… there's a short break, and then I. And then I sing, then I produce sound.

**B29: So you're telling me that if I'm going to recap for you so the air is out of your body and…You're taking a breath that you feel in your entire body, [emphasizes torso region with both hands] but more in that area.**

**B11 I would say from the… like pelvic floor up to [looks up, moves both hands from abdomen to neck region to head] ,,, my tongue**

**To your tongue. Okay. And so… can you… Um… Can you tell me if there is any movement? How does the movement occur [looks up] from the pelvic floor to the top?**

A30: Mhm…

**B31: What do you sense in your body?**

A32: …I feel. [closes eyes] Can I like do it now? Can I, like bring back the breath? Or should I just remember.

**B33: You do what you need to do.**

A34: I'd say it starts. I feel the air in my nostrils.[emphasizes nose with right hand] come in, down [moves hand down] . But it's simultaneously like. [hands hands in front of her abdomen] There's movement coming up into my nostrils and down and then breath coming up in a way.

**B35: So there's the movement from the nostril coming down, but the breath is coming up simultaneously.**

A36: I was going to say simultaneously, yeah. [nods up and down]

**B37: You said simultaneously.**

A38: Oh, never mind. Then I did say it. ((laughs))

**B39: ((laughs))**

A40: I was like, wow, you're reading my mind. [smiles] …Um, yes. Does that make sense?

**B41: It makes perfect sense. Okay. Yeah…And so okay. So there's let's let's go even further. Okay. That's cool. So the air from the nostril is coming down. And simultaneously there's that breath coming from your abdomen going up. And so. How do you feel the breath coming from down to up? Where are those sensations? How do you feel that?**

A42: [looks right] Where specifically in my body or like how [emphasizes with both hands]

**B43: Where and how. I think, you know, if if there are some specific sensations you want to describe to me.**

A44: Yeah. I mean, there's definitely it feels like a wave [emphasizes right hand upwards] throughout my body, like there's a continuous wave [moves both hands upwards] moving… [moves both hands in a circle in front of her] in a sort of clockwise motion going forward. And I feel it coming in. [moves both hands in towards her body] So then when I'm laying down especially, I feel the rise and fall. [places both hands on her abdomen] So there's like four different waves going on, maybe three.

**B45: There's 3 or 4 different waves**

A46: 3 or 4 different waves going through my body of breath. Which is really cool and interesting, but I won't go on the tangent because I have so much to say right now.((laughs))

**B47: Oh well then we're going to say it. We're just going to get really in there. And so okay, so there's all these waves. And would you say that. What is the the speed or the velocity? Or you could talk to me about the intensity or. Okay. Well. I was very mindful of my breath when I was in the scanner, and whenever towards the end when I would push the button, I always recognized that it was a full like… [looks up] …I felt like Goldilocks when I would push the button, especially at the end where this the velocity, the force, the pressure, everything was like right in the middle. It wasn't. Too much. It wasn't too little. It just felt… [motion up and down with right hand] right.**

**It feels.**

A48: Right. It feels right.

**B49: It feel right.**

**Yeah.**

**Okay, so that last time that you're in the MRI. You were lying down and you're taking that full breath. That has about four different waves happening at the same time. And this is the preparation. And you you're also saying that when you press the button. It's because everything has felt right. So if you if you're cool with that, we're going to explore what the feels. Right means.**

A50: Yeah totally. Yeah.

**B51: So, um… Okay. And so can you talk to me? I just want to spend just a tiny bit more time on, um, how it feels. Uh, the breath between the pelvic floor. And you said the tongue. Can you describe me sensations? Yeah.**

**Yeah. Yes. Um… 7” I would say temperature wise it is not warm or cold. Um…**

**And this is inside your body?**

A52: This is inside my body. Um… It feels…5” Want to, like, make a metaphor out of it. Like a visual. Um, it feels like…4” [looks down] My body is like a vase. [holds hands out in front of her]

**B53: Your body is like a vase.**

A54: Yeah and then there's either like air or water [moves right hand up and down in a flowing motion] coming through like that, but it's different every time, right? Like I'm just talking about this specific moment, but there's so:… many moments where it just, I could go on and make a metaphor for all those other ones, like. I'll wait. But.

**B55: So it's really cool right now. ((laughs)) So you're telling me that at that particular moment. The last time, the last series on the /i/ series, you're taking that full breath from the pelvic floor to the tongue. [inhales] Um, that it feels with four waves and that you feel like a vase and you're making that gesture of saying it's like air and water. [nods up and down] Can you tell me more about air and water?**

A56: Yeah, yeah, I definitely well, [looks up] this morning I meditated, um, in the shower [smiles] and I listen to the one where you were talking about the different elements of our body. Earth. Wind. Air? No. [nods head left and right] Earth. Wind. Water. Fire. And… I don't even think I recognized that I was experiencing like I did this morning. Um, in the MRI, I was experiencing [emphasis with both hands] it, like I feel. That my breath [moves right hand down and in towards her body] is the air. That my blood is the water… That my body [extends both arms out to the side]… that's like hitting the MRI of bed [emphasizes something in front of her with both hands] is the earth. Or I feel the earth on my, through my body.

**B57: Okay. And so I could spend a lot of time here, [sits up in the chair and rests chin on right hand] but I also know I could we could. It'd be super fun.**

A58: Yeah I know.

**B59: But I want to also get a sense of what happens after so you take that beautiful breath. And actually, let me ask you, because this is the beginning before phonation, is there any particular intention, um, that you have at that moment?**

A60: [nods up and down] Yes.

**B61: Yeah.**

A62: Um… [looks up] I definitely… want to make a good sound. Because I'm a human, you know. I want to make a good sound. I want to have a smooth production. And I want… to… have a successful run, but I also want it to feel good…Um.

**B63: Do you want a successful?**

A64: I want to feel connected [moves both hands in towards her body] to my body through that successful run. But it's this interesting kind of [weighing scale gesture with both hands] as a trained singer and someone who has performed before. It's like that zone [emphasis with right hand] that you get in, especially at the last when I'm exhausted and I want to get out of the MRI and I'm still like with my whole with everything that I have, I'm just like focusing. And… when it comes in a more mindful way [circle motion with both hands] and you can feel your body and sense your body more. [looks up] It feels easier to be successful. But it's interesting because you're still… You still have an intention?

**B65: Yeah you still have that intent. So you have an intent?**

A66: Yeah.

**B67: So at that very last time, your intention, you're telling me, is to make a good sound, a good voice production. And you want to feel connected to your body. So how do you proceed to make that happen? So I think you told me. [inhales and exhales] Go ahead. I don't want to take your words.**

A68: I mean, I could go [looks up] into the technicalities, but what I did in the MRI towards the end was.

**B69: At that specific moment.**

A70: At that specific moment

**B71: You can take time.**

A72: Was… [looks around] Wait what were we just talking about. ((laughs))

**B73: So you can take your time. You really want to dilute time right now?**

A74: Yeah.[closes eyes]

**B75: You want to get back on that MRI bed. Get in your intentions at that very moment… [inhales and exhales] [sits up] How do you perceive?**

A76: …I think I just start by noticing my breath.

**B77: You notice your breath.**

A78: I just noticed my breath as it comes in. And then at the perfect moment, I start singing and that feels gentle when it's good. That moment felt [looks up] gentle.

**B79: Okay, so you take your breath and there is a moment if it's okay with you, I'm going to relate that because you're saying it feels gentle. So if I want to, you know, take in time what you told me, you say I take that beautiful breath and there is I think you said a break. Did you say a break?**

A80: More of a slight pause, not a break.

**B81: A slight pause. Do you say sleigh or slight?**

A82: Slight, yeah.

**B83: There's a slight pause. And can you tell me what happens? Where is that slight, slight pause. And how do you feel it by the way?**

A84: It just well, when the water comes out of the vase, [moves right hand in a flow motion] it's like everything just kind of hangs in time. I'm not doing anything. It just. There is just a pause.

**B85: There's a pause. You hang in time. Are there any sensations or affect that come up? [looks down] Slight pause where you’re lost in time.**

A86: I mean, I think there's a sense of, like, tension and release.

**B87: Tension and release.**

A88: I think that is the tension. And then the production is the release.

**B89: And where do you feel the tension?**

A90: But not tension. [scratches ear with left hand] I don't want I don't want to say tension because it's not tense. It's… [looks down]

**B91: Tension is okay.**

A92: Yeah. Tension without tension. Tension without physical tension. It's just like the idea [circle motion with both hands] of tension and release. It's a pause and then. [lifts right hand up and holds it there]

**B93: Yeah. That makes sense. And you release. And you said… Did you say the sound is the release?**

A94: Yeah. The production.

**B95: The production. Okay. And so and then… And so where are those? So you said you're lost in time. Okay. And where is the tension and where is the release? And how does it feel like sensation and affect wise. [looks down]**

A96: I think the tension is when the breath is full. That pause, that hanging… It's like the end of that breath, the pause, and then the beginning of the production [emphasis with both hands] is the release and the springboard.

**B97: The springboard. So the release is the springboard. Um… Okay. And if you had to describe to me the very beginning of the release of this springboard, how would you describe to me those sensations.**

A98: When it was good, that last one in that very moment was… [inhales and exhales, looks down] I'm trying to find the right words… I would compare it to…A moment where there's force pushing discomfort. Too much pressure. It is the exact opposite. ((laughs)) It feels good. Um…Which is a pretty elementary way to describe the sensation, but that's what it is. ((laughs))

**B99: Well. It feels good. Okay. Where does it feel good? How does it feel good.**

A100: It honestly oh it's a whole body. It's just a body release. [moves both hands down]

**B101: Body release.**

A102: That's where the, it's not a specific. [uses both hands to emphasize her body] The whole mechanism works together.

**B103: Yeah. So actually, I'd be really curious if that's okay with you. I'm going to start maybe, um, directing you, maybe a little bit. Um, as you know, it is the full body. I'm just curious. Um… Actually, where is your attention or awareness? Is there a more salient part of the body? [looks up] Is it the entire body?**

A104: I would say… [looks up] for me the breath takes the lead. So it's. [circles both hands around the abdomen and chest area] Pelvic floor to the tongue really. That's where my awareness is.

**B105: That's great. And so you feel that because there is density. Because there is expansion. [nods up and down] Because. So tell me in your own words, um, you know, because you talked about the elements, you talked about the water element. Are there any other elements maybe that you're noticing?...**

A106: …I mean, the air element, of course:.. Yeah.

**B107: And the air against your body maybe?**

A108: The air against my body. Absolutely. Inside of my body. Outside of my body.

**B109: And how does the air, you know, what is the sensation of the air against your own body, inside your body?**

A110: Mm. It feels warm. And also. Well, it feels warm outside of my body. [looks up] And once it comes in, it doesn't feel like it just like matches the temperature of me.

**B111: Okay.**

A112: This is getting so like. Metaphysical. ((laughs))

**B113: The temperature inside and outside match and it's kind of warm.**

A114: Mhm.

**B115: Okay. And …um so then there is that release uh, of the sound production. So um…Can you describe to me how that, what do you do when you release?**

A116: Um.

**B117: Or what happens?**

A118: I…8” I feel a sense of…4” Strength like a tree.

**B119: Strength like a tree.**

A120: Like there are roots, I feel grounded. And even though I'm laying down, I feel grounded into the earth. And then I also feel this kind of like [hold throat region with right hand] flexibility [looks up] In my larynx and my throat area and…There is sort of this like. The strength allows [moves right hand up] the sound to come out. Um, and the sound is… effortless.

**B121: Okay.**

A122: Do you want more adjectives?

**B123: No, I'm just going to help you hopefully you can get more um… more about that sort of stuff.**

A124: Yeah yeah yeah yeah yeah yeah.

**B125: I am interested in that. So, um, because here we have, you know, a lot going on. So, um. Do you want to describe to me what that sort of strength is? Yeah. [sits up in chair, looks up] Yeah. I mean, I'm definitely using my intercostal muscles to help the sound come out in a smooth, connected way. But… Yeah, it's not forceful. It's just kind of like the mechanism is working and moving… And the strength of my muscles…The relaxation of these muscles. [holds neck region with right hand]**

**And what does that mean? That the mechanism is working? How do you perceive that the mechanism is working?**

A126: You’re asking such good questions. [tilts head to the left, looks up]

**B127: …You can take time.**

A128: Yeah, it's hard to describe it.

**B129: Well, you can use any words. You can use any metaphor. You can.**

A130: Yeah. Well it's like…9”

**B131: So you have that sort of strength here. You're using your intercostal muscles. You're using your larynx is, um…flexible.**

A132: Flexible… I don't know what the mechanism, what it means to just that it works. It just feels… Like everything is perfectly timed. If my intercostal muscles are strengthened, not tightened, but if they're strengthened at the right moment… then I can go like this [moves both hands starting from the bottom to the top, expansive gesture] You go like a tree.

**B133: You go like that. Like like a tree. So you're showing me with your hands. Grounded, [emphasizes hands down, moves both hands up, once at the top she moves hands side to side] flexible in the wind. Grounded.**

**Okay. That's great. We could also go deeper, but I think I want to get into now, um, I if I, which vowel do you start? So. Okay. There's you. So you you you feel that sort of strength, and it's like a vase, like a tree. And it comes.**

A134: Out all the kind of same. They're similar shapes.

**B135: They're similar shapes. Absolutely. Um, different elements. And.**

A136: Yeah.

**B137: Um, you're saying there is that slight pause and after that slight pause, you say there's the release of the sound production, and clearly the sound that you're producing has a vowel to talk about how how that which vowel it is and how you produce it.**

A138: Yes. [sits back in chair]

**B139: So you can definitely take time to go back into that moment. That last moment.**

A140: Like a specific vowel in the vowel series?

**B141: Uh, we can start by the beginning, and then we are going to go into a specific area of the vowel series.**

A142: Okay. Okay. Yeah it starts on /a/.

**B143: It starts on /a/ yeah. ((laughs))**

((laughs))

**Yeah well I know it, but you know, I want to, uh, I want to let you just be back there because you did. You are talking about, you know, that slight pause and releasing. So you're releasing… You're releasing for the voice production. So… Okay, so you're releasing into the /a/, you can you can either go, you know, if you want to go to different vowels and how they feel**

A144: One hundred percent I want to go into different vowels. So it always like the /a/. That's what we started on for the whole study…But I feel the most like… In tune with my body, [aligns both hands on each other] mind, spirit, whatever you want to say on…3” The pure /i/ vowel.

**B145: On the pure /i/ vowel.**

A146: The pure /u/ vowel did not. I did not get that same sensation.

**B147: Okay.**

A148: Which was interesting.

**B149: So I want to explore now. Um…4” So you go from the /a/ to the /i/. Do you want to describe to me that journey from the /a/ to the /i/?**

A150: Yeah, yeah… It was…Can I speak about other, um… ((laughs)) like, can we other times or just this time?

**B151: Just this one time.**

A152: Okay just that one. Okay.

So we only have an hour.

**B153: No, no. But in that moment.**

A154: In this moment. [closes eyes] Yes. So the /a/ is the release, the production… The first like triangle. I feel like the first, what is this called?

**B155: The perfect fifth.**

A156: Yeah, but like in the, like the actual wave. What is the first part called?

**B157: Oh, you mean the EGG wave? What are you talking? I'm not sure.**

A158: Yeah, whatever. Whatever. It's okay, it's okay.

**B159: So let's. Let's take a moment. We're going back there.**

A160: Okay we're back, we're back. It is… I felt… Like there weren't different vowels.

**B161: You felt like there were not.**

A162: There were not different vowels. It's just connected. It's just a. [/a/ - /i/ glide]

**B163: Not different vowels. Okay so.**

A164: Like, not thinking about it, not looking at the screen. I have my starting pitch, I have my breath and I don't. [looks up] Have a cerebral experience looking. At the very specific IPA it's, just knowing that I'm going from an /a/ to an /i/ and that's it.

**B165: And so it's it's this, it's it feels like it's not a different vowel. And so.**

A166: Well they’re not like specific vowels.

**B167: They're not specific vowels.**

A168: There's just one vowel moving to the next, even though there are a bunch in between. It just doesn't feel like it.

**B169: Yeah, it doesn't feel like there are different vowels. Can you describe to me the sensations and that are associated with that? That sounds…**

A170: Yeah. It, um… I mean the resonance through [emphasizes with right hand] my own perception. Like back to front. [moves both hands from back of head to the front]

**B171: And that is through sensations?**

A172: Yes.

**B173: Okay. Tactile inner sensations.**

A174: Yes, I guess so. I don't I don't know what that means.

**B175: No, but I mean, it could be sound. It could be vibration.**

A176: Oh. Oh. Oh. Oh [moves head back]

Vibrational

**B177: Vibration from front to back from. Can you tell me what is the front? What is the back?**

A178: [holds face with both hands] Closer to the soft palate. [holds hands near her jaw, moves them forward] To the mask [holds nose/front of face area with right hand]

**B179: And are, what is the. Are they intense? Are they, uh, rapid? How are those vibrations? From the soft palate to the mask?**

A180: …I don't even think about it like that. I just [moves hands back and forth in front of her face] it just moves. It just moves.

**B181: It just moves. And you're making that movement. It just moves.**

A182: Yeah, yeah. It's like it's it's everything [circles hands in front of her] is like in circles and waves.

**B183: Everything is in circles and waves. Is there an affect related to that? Positive. Negative neutral. Is it present? Is it…in the background?**

A184: Present I would say present. Yeah.

**B185: So the affect is present.**

A186: The affect is positive.

**B187: Positive.**

A188: Yes, but not groundbreaking. ((laughs)) It's just an awesome, amazing vowels.

**B189: Are you laughing right now? ((laughs))**

((laughs))

A190: No. I'm serious.

**B191: No, that's very cool. So, okay, so you're talking to me about those vibrations and that it really is about movement. What you're describing to me is all about movement. Um… so I'd like you to talk to me about…How do you perceive these movements? Like I, you know. Yeah.**

A192: I might sound crazy, but I… I just perceived them as energy. Energy moving through my body. And then. [looks up] There's like this big overall energy [lifts both hands above her head] that I feel in my body. And then there are specific smaller or more like, um… [pointing motion with both hands] Help me with your words.

**B193: Its your words.**

A194: I know, but. It's like… Pointed, [emphasis with hands] pinpointed, pointed like energy sensations that I feel in my body. So if I'm being mindful of my breath and I'm and I'm focusing on it, of course I'm going to feel it. If I'm mindful about the vowel, like, of course I'm going to feel it, but there's just this overall energy…Field or perception of what's happening when I sing. And then I kind of feel all of them together. But it's just this big …energy.

**B195: It's this big energy.**

A196: And I focus on different things at different times.

**B197: I want to hear about that as well. Yeah. Can you tell me about that in your journey from the /a/to the /i/, what you focus on.**

A198: Oh my gosh. There's well in that it's like you said it's four seconds right. So in those four seconds it's… The feeling. My breath. Feeling, filling [flow motion with right hand] the vase. It's. Kind of like taking a step back [moves back in chair] and perceiving… [looks up] Different tensions and forces in my body… And then it's the element of preparing and performing and production and [holds entire neck region with right hand] [looks around] I've honestly probably feel everything except for. I don't really focus on my hands and my feet when I sing or am I…Like knee down…It's so weird.

**B199: So that moment where you're telling me is that [inhales and exhales, sits up in chair] there's this overall energy and that you're focusing on the different elements of the, of the journey. And so what do you because you're saying you focus on different parts of the body, um, in, in that moment from the /a/ to the /i/, can you describe to me how you focus what kind of awareness, if you had to describe to me in your own terms, your awareness? Um, the way you focus. Can you explain that to me at that very moment on that you've taken that breath.**

A200: Yeah, yeah yeah yeah yeah yeah. Um… [looks down, sits back in chair] So from the /a/ …to the /i/ just the first part. I'm exploring sensations in my throat… Kind of like detecting what the openness is. Um. I feel it in my jaw. [holds sides of her face with both hands] And my…6” Intercostals [touches abdomen with both hands] my ribs. And pelvic floor, specifically on the /a/…. Um…Yeah. Is that enough?

**B201: Yeah. I mean, we can go in more details now. Can you tell me one thing in in this particular moment and in during that series, I'm curious, where would you say you feel potentially you are producing um, smooth. Connected. Um. Voice production. Is there a moment where you feel, oh, that is, uh, quote unquote, the passagio of my voice?**

A202: Yes.

**B203: Can we talk about that?**

A204: Yes.

**B205: Can you tell me so that I know where we are? Yes, where it is.**

A206: Can you, like, write out the vowel series real quick? No.

No.

**B207: Do you want?**

A208: Yeah.

**B209: Why?**

A210: Well, because then I'll be like, it's right there.

**B211: …And you don't think you can remember?**

A212: No, I can, I can, I just want to be sure you.

**B213: It's it's okay. Your memory doesn't have to be okay… Accurate. What matters is it's your experience. Does that make sense?**

A214: It does.

**B215: Yeah.**

A216: It does. Okay.

**B217: Cool. Let's talk about where you feel potentially your passagios.**

A218: It is… [looks down] 2 to 1 vowel below… the /i/.

**B219: 2 to 1 vowel. Okay.**

A220: Do you know what I mean?

**B221: Yeah I do**

A222: Okay, okay.

**B223: That's cool, I love that. [smiles]**

A224: That's why I wanted you to write it out, because I was like, where is it?

**B225: …2 to 1 vowel before. What about pitches? I’m curious.**

A226: …So we started on a /d/.

**B227: We start on a /d/. The /a/ is on a /d/.**

A228: …The /a/ is on a /d/.

**B229: Yeah sorry.**

A230: No. It's okay. ((laughs)) Uh uh…3” I mean, I. The the /g/, the /a/. The F sharp /g/ area.

**B231: F sharp, /g/, /a/, area. Okay.**

A232: Oh my gosh, where is my passaggio? I'm… Where's the break?

**B233: It's where you feel it. It's where you feel it. Where you feel like, oh, that's that area. And that's where that you know what you're feeling. What your experience is, is what is.**

A234: Can that change? The passagio?

**B235: We’re not supposed to talk about this. ((laughs))**

A236: Im sorr-((laughs))

**B237: Sorry I told you I would redirect you. Yes we can at a later point I can answer okay I can answer all your questions right now. To be honest, it's such a special time, Emily, to really go that deep into that experience.**

A238: Yeah I understand.

**B239: I think it's actually really amazing for, for for the both of us to discover together what lies at that very moment in your passaggio. Because that moment holds, uh, some, some keys, some learning keys, really, for the both of us. And I'm curious to what you're doing. Um, physically. And what happens, uh, for you to have such a smooth, connected, um… to take your terms back, it's a whole energy. And you focus also on specific things. So I'd love to know in that area what you focus on at these specific moments. So we're going to look at what you're focusing…So you started with the /a/ which is on a /d/ move to /a/. They move to that area of the F sharp /g/ and /a/ um, so what happens? What's the journey?**

A240: I know you. I feel like you want me to talk about specific things. And when it's the best, I'm not even thinking about it.

**B241: Right and that's what you're going to tell me.**

A242: Yeah, I'm just not thinking about it.

**B243: So you're not thinking.**

A244: I'm just experiencing the full bodied energy, and then I can go back and like… [looks up] Remember exactly…what…My body is doing. Yeah, but it's like I'm not…You know what I mean?

**B245: It's it's great.**

A246: It's just full body and energy.

**B247: It's a full bodied energy, and I'm not actually expecting anything. [smiles] I'm just trying to help you. Yeah, pinpoint things out. And because I'm not in your body, I can't know. But if that's that whole body energy, that is the guide, then that's what we focus on. Yeah, that's really about it. Yeah. Um, so why don't you tell me…um. Okay. Talk to me about that whole body energy through the passagio.**

A248: Well [looks to the right] Instead of [looks around]… Sorry, I have to say it during the MRI in different moments. The more I thought about the technicality of my singing and production, the more that I thought about what is this doing? What is that doing? Am I prepared in this way? [emphasis with hands] The more I'm taken out of that moment. So I prepare to be mindful, almost like…Before it even starts, I'll tell myself, or I'll just feel it within myself. I'm just going to feel it. I'm just going to feel the beauty and art of singing. So then I do, and then that's just the energy and it feels like…Everything is connected [circles hands around body] all at once, like I. That's when it feels right is when I don't do anything but allow all the mechanisms to work naturally as they… will be without modification.

**B249: There you go.**

A250: ((laughs))

**B251: Yeah. And and so that's what you do. So then we're going to do a little bit of a ping pong together. Um, so… You tell me just because I want to. I'm checking things in. So you feel that whole body energy? Are there other sensations, as in, you know, auditory smell of visual, anything that happens? Can you talk to me about those?**

A252: Yeah I do get visual. Like, it feels like light.

**B253: It feels like light.**

A254: Yeah. Um, or it looks like light. And it feels. Especially when I have my eyes closed. It's like. Like that, isn't it? Sometime has colors, sometimes doesn't. But this time it didn't.

**B255: So that and that specific time. There's no color to the light. And how does the light look like?**

A256: It's not like…Uh. It feels so hard to explain. Oh my God. I never talk about this.

**B257: That's exactly what I want to hear.**

A258: It's. [closes eyes] [rests chin on her hand]

**B259: You can use any metaphor, any crazy stuff.**

A260: I mean, it just it feels kind of like. ((laughs)) It's like like an aura. [moves hands like a bubble around her body]

**B261: That’s an aura. Okay.**

A262: In a way. But it's also just like this visual, [touches temples with both hands, closes eyes] like mental… 3” Experience that sometimes I'm not like… Seeing it super clearly, but it just feels like colorful light.

**B263: It's colorful light and so and so this colorful light happens. And which moment does this colorful light happen in that specific.**

A264: [nods head left and right] From the starting breath.

**B265: From the starting breath. Okay.**

A266: Or right before production.

**B267: Right before production. Yes. Yeah… Okay. And so it's a light and and it doesn't really have color at that moment. And so it's it's both it feels and it is in your, your…**

A268: Yes.

**B269: How to say. Are you? In your experience? Or are you standing a little bit outside your experience.**

A270: When I am… [looks up] Being very technical and analyzing my voice. I'm in it. And when I just let it kind of flow and let…That energy just come over me… Or I like allow the energy to just be… That's when I'm an observer… I'm definitely like the observer. Yeah. When I step back.

**B271: When you step back and what does it how does it feel to step back? And you describe to me the sensations of stepping back.**

A272: Tingly, tingly.

**B273: Tingling.**

A274: Tingly light energy free, flowing, love.

**B275: Free flowing love.**

A276: Yeah.

**B277: Let's talk about let's talk about love. Okay. Okay. So… We've been working on embracing our experience. And, uh, [sits up in chair] we're going to talk about that as your stance as your…Right. I'm going to call it stance. What's your stance.**

A278: On love?

**B279: Well, it's a sense of love.**

A280: Wait, what is the question?

**B281: Meaning you know, we've been working on a stance that we have towards our experience and our experience. And because you've been talking about love and that obviously it's been recurring, um, in the, the training, I'm curious to. Okay, so you have that experience. Can you talk to me about your state of being, your stance towards the experience because you're taking you're talking about a step back. To me, the step back sounds like a stance, but I want to understand it.**

A282: I see I think I see what you're saying, I… Believe that singing…And when you enter that flow state, enter that like full bodied energy state that you are just like a…um… a vehicle for love to come through.

**B283: Vehicle for love to come through. How does love manifest in your body?**

A284: It's everywhere. It's the it's the same thing. It's just full body. I can like when I think about it, I can pinpoint different sensations, but I just don't want to because it's just full bodied love. It's warm, it's warm, it's warm and tingly. I do feel it like. It's like. [emphasizes body with both hands]…7” Like it kind of is like all over my skin, but just like the full thing.

**B285: It's all over your skin.**

A286: Yeah.

**B287: It's tingly. It's warm.**

A288: Yeah.

**B289: All over.**

A290: All over my body and in my body too.

**B291: And in your body too. Um, I also want to. I'm curious. Is there any sound? Enters your field of awareness at that very moment on this passagio /a/ to the /i/?**

A292: No also, I wouldn't even be able to know because the MRI was like, beep beep beep beep, so loud. ((laughs)) I was like, I don't even know if I'm hitting the right notes.

((laughs))

It's so loud in there. Like I was like, why didn't I jam the earplugs in harder? But it yeah, I'm going to say I don't think so. I don't I can't.

**B293: In your experience that you recall that there's no sound.**

A294: No.

**B295: It's just sensations,**

A296: Right.

**B297: Yeah. Cool.**

A298: Um, no smells either.

**B299: Yeah. No smells.**

A300: Just sensation. Just touch. Feel.

**B301: Yeah, yeah. Just those tactile sensations.**

A302: Tactile.

**B303: No, no. It's cool. You say touch sensation. That's that's absolutely that. That's cool. Um, I want to do a jump and then we can go back. But I'm very curious to also the and and what makes you press that button the last time.**

A304: Yeah.

**B305: You can describe to me that moment from finishing your vocalese to going to pressing the button.**

A306: Yeah, I mean, I probably I did feel… That full bodied…Energy, but… If I may… Um, I did realize and notice in myself that I was like, okay, well, I have to press the button at some point. So that one was pretty good. And there were specific ones that I should have definitely pressed the button, and I did, and then ones that I didn't… Like if I compare all of the different examples when the button was pushed, I think only half of them would be… Accurate to what I truly. [looks up] But maybe I'm just analyzing myself in the present moment and saying, oh, but I did all of those better versions, so those didn't deserve to be.

**B307: Yeah, it's. You're taking a look back on the moment. That's why it's that's why it's important to stay in the moment when we're doing that right now. But I understand what you're saying. What you're describing to me sounds a little bit like, in a sense, like learning after the fact. Right?**

A308: Ooh, yes. Oh my gosh. Yes. And I have so much to tell you about that. But not right now. Um, next. ((laughs))

**B309: So. Okay, so let's take time to go back. I'm just going to sort of do a little bit of a recap okay. So. You have this intent to do a smooth, connected legato sound, and you want to feel connected to your body and you want to have a good voice production. And so you take a good breath.**

A310: Mhm.

**B311: And you feel it. In many waves. Four waves, uh, or more particularly, you talk about this wave that comes in the nostrils down and here. [moves right hand down and up] But at the same time, there's also that water coming up the vase. Yeah? [nods head up and down] Um, and you're feeling, uh, your I think you said your intercostals, uh, and… Yeah. And there's some and there's that build up of tension, which is not tension. It's just tension.**

A312: Exactly.

**B313: And you have that slight pause and that slight pause you made that gesture about… And then you said, no, the tongue. So the pause is the full body and it's at the tongue.**

A314: The pause is not the tongue, it's…The like…I mean, I don't… is there a specific location? It just feels kind of like, okay, if we are thinking about breath coming up like this, [moves right hand up] like the rise and fall of the breath, it's going to be right at the top and it's going to be hanging in space. But I don't specifically feel it at the time.

**B315: No, no, but that's cool. What you're describing is it's great. I mean, you know, this is this is your experience and-**

A316: It's so cool. It's so cool.

**B317: And so it's sort of hanging there.**

A318: Yes. Yeah, yeah.

**B319: And if you had to describe to me, and I am here trying to really get your experience, how do you want to describe to me that hanging there so that I feel it, too?**

A320: Um…8” It's like. [looks down] You know how when you hold your breath, you just feel like you need to breathe? It's like you're holding your breath without needing to breathe.

**B321: Yep.**

A322: It's like you're just kind of soaring. It's like a bird [spreads arms out to the side] who has stopped flying for a second. And it's just that, like… That short period of time before… or a piece of paper or something falling from the sky.

**B323: And then you release into the /a/ and for the /a/, you said specifically that you have, uh, attention or sensations, at least in your pelvic floor, your intercostal, your jaw, uh, your throat. But it is a whole body with the.**

A324: Full body.

**B325: That's really the embracing. You still have specific [sits back in chair]sensations that occur, but you don't really get into them. You just sort of let the mechanism happen is what you're describing.**

A326: Exactly.

**B327: And so and you go into that land of the passaggio and again, you're letting it happen. You told me, however, that /i/ does it for you. Can we talk about /i/?**

A328: Yeah

**B329: Let's talk about /i/.**

A330: Just felt more pure. It feels pure [looks up] The /u/ feels…

**B331: Ah Ah.**

A332: Sorry.

**B333: We're staying in the /i/ at that very moment. I want to stay at that.**

A334: The /i/ just feels so pure.

**B335: The /i/ feels pure.**

A336: It does.

**B337: Can you tell me what it means [sits up, place hands on face] to have. What is. How does it feel that pure /i/ at that very specific moment in that vocalese.**

A338: Um… that feels like light, too.

**B339: That feels like light, too.**

A340: It's like [has right hand in a ball behind her back] a star ball of light, and I'm just, like, throwing it [throws her fist forward] right out of bullseye.

**B341: And. Okay. And it comes from the back. You're showing me the back**

A342: It doesn't. It doesn't come from the back. Sorry. It's like it just comes out of me.

**B343: It comes out of you and the bull's eyes. And do you do you see? Do you feel. How does the bull's eyes represent itself at that very specific moment for you? When you throw that.**

A344: I don't see the bull's eye. I just feel like my sound is…Travelingh… The pure sound is traveling… Far away.

**B345: Far away.**

A346: In front of my face.

**B347: In front of your face. And what are the sensations of the front of your face?**

A348: Um… I don't know. I don't think I have anything.

**B349: And you say it's far away. How far away is it in front of you? … Are your eyes closed or open?**

A350: Oh… [looks up] either.

**B351: Okay.**

A352: When it's closed, I do…[looks up] No, no, it's just a feeling. Oh, I don't know. ((laughs))

**B353: It's okay.**

A354: I don't know, I just, I don't know, I've been using that. I've had that image in my head for years. Every time I sing.

**B355: A143 Which is can you describe that image to me?**

A356: It's just like a ball of light being thrown perfectly into the distance. There's no like like…if I'm performing on a stage and there's some high note or something like that, ball of light will just be thrown into the distance. It's not even like it doesn't hit the wall. It doesn't hit like right in front of me. It's just into the distance.

**B357: Yeah. So how about we're going to call it a transmodal?**

A358: Yes.

**B359: Is that is that suit your?**

A360: I love that word.

**B361: You love that word.**

A362: I love it. I really do, actually. [smiles]

**B363: Okay. Um. That's fine. It's it's very much part of the experience. Human experience. Transmodal. Um, okay. Cool. So at that /i/ you see can you describe to me that ball of light that you throw in front of you?**

A364: It's small.

**B365: It's a small ball.**

A366: It's a smaller ball. Pingy pingy sound. Um… Focused. I think the light represents like… The very specific space in the resonance. And perception of the resonance.

**B367: And perception. What do you and what is? What do you perceive at that moment? Actually, since you're talking about perception.**

A368: Like a beautiful ringing.

**B369: Coming back at me. So there is sound or what?**

A370: It's just the. It's the. It's my sound.

**B371: It's your sound. Beautiful. Ringing coming back at you.**

A372: That sounds so, like. Not humble at all. ((laughs))

**B373: No, it sounds like a perfectly honest description.**

A374: Yeah, yeah yeah. Ringing.

**B375: Any sound coming back at you. And is it sound? Is it? Are there other, um, modalities?**

A376: No.

**B377: No, it's just sound.**

A378: Well, yeah. I mean, there's always feeling that mixes with.

**B379: Of course.**

A380: The full bodied energy.

**B381: So we don't have, uh. Okay, well, that is the. Seriously. No, no, that is that is the. Well, we're two minutes away from the end, but the alarm is for when I pick up my kids. Sorry about that. Um, so. Yeah, sorry for the, um, because we're two minutes away from the end. Um, I just want to sort of, uh, let you the opportunity of saying stuff that you'd like to say about your experience and specifically, you know, about attention, awareness, uh, mental state, um, sensations, affective state, movement, intention, the end, whatever you want to say.**

A382: Oh, my God

**B383: This specific experience, then you can say a lot about the rest.**

A384: I am not in the mental space to say everything that I want to. That's going to be a coffee. But, um. It's interesting. The three different… Um… The runs. Like, the three specific runs all felt so different. The first one… [looks up] It felt. Wait we we're just talking about the… [leans in] The vowels at the end.

**B385: Yeah.**

A386: Okay.

**B387: If that's okay with you. Yeah.**

A388: I feel like I. I feel like I'm good… It was just. Yeah.

**B389: So let me ask you this. Have you has this interview helped you uncover some aspects [dramatically nods head up and down] of your experience that you wouldn't have noticed?**

A390: Absolutely. Absolutely.

**B391: You want to tell me maybe what you what are the your own takeaway is.**

A392: I don't… Think I usually like. Just feel like a ball of light, like I just feel the full bodied energy. And so it's interesting going in and like creating metaphors and recalling very specific sensations and then relating that to like the actual mechanisms and how they move. And my what this perception about…Like this sensation. What does that mean? Um… Yeah. Good stuff. Thank you. That's all I have.

**B393: Yeah. No. That's great. Thank you so much for sharing. Because it's it's a very rich, uh, uh, trip that that we got there. So that's really fun. And, um, there's no right or wrong answers and experiences and experience, you know, as wonderful as they say. Okay. Um.**

A394: