

LIFTED

By Emily Peasgood

SUPPORT PACK

Supplementary information regarding the rehearsal, staging and performance of LIFTED.



LIFTED SUPPORT PACK

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1. INSTRUMENTATION & DIFFICULTY

LIFTED is an a cappella work in 9 parts comprising: beat boxer, octave unison for bass-baritone, tenor 1, tenor 2, alto 1, alto 2, soprano 3, soprano 2 and soprano 1. Where possible, the inclusion of a sign language interpreter will ensure the work is accessible to all audiences. A lift operator is required for larger lifts, although a choir member can be assigned this role. The beat boxer will require portable amplification.

LIFTED was composed for an amateur adult project community choir in Thanet, Kent. It is a complex work comprising syncopation, polyrhythm, cross rhythm, challenging intervals, wordless vocables, lyrics, close harmony, long phrases and phrases with minimal allowance for breathing. These complex features can be approached through the Learning Exercises provide on page 11. For the premiere performance in January 2016, the choir learned LIFTED in six rehearsals and performed it by memory, in mixed choral formation to audience of 1,735 people. The full score provides sheet music, lyrics and audio rehearsal guides to assist singers in learning the work.

2. PERFORMANCE DIRECTIONS

LIFTED is created for performance inside lifts and should not be performed out of this context. It is approximately 10 minutes and 31 seconds long and should be performed by memory.

INTERLUDES

Each Interlude features a Bossa Nova groove with varied melodic themes. The Interludes are designed to replicate Muzak. They are instrumental and utilise wordless vocables to emulate the tone and timbre of musical instruments.

GROUND FLOOR MOVEMENT

Ground Floor explores the phrase 'mind the doors of your mind' through close harmony and polyrhythm, utilising both lyrics and wordless vocables.

FIRST FLOOR MOVEMENT

First Floor extends the Ground Floor theme within a fixed rhythmic foundation. Lyrics explore inner dialogue, how we connect with others and the world around us, and the power of music.

The performance order of each part of LIFTED is flexible. At the premiere, the Ground Floor and First Floor movements were performed at specific floors with the lift doors open, and the Interludes were performed as the lift moved between floors:

- Choir entered lift at the first floor.
- Interlude 1: Cheesy Balls. *Performed as lift descends to the ground floor.*
- Ground Floor. *Performed on the ground floor with the doors open.*
- Interlude 2: Power Ball. *Performed as the lift ascends to the 1st floor.*
- First Floor. *Performed on the first floor with the doors open.*
- Interlude 3: Deflating Ball. *Performed as the lift descends to the ground floor.*
- Choir exited lift at the ground floor.

DRESS CODE

LIFTED should be performed in work clothes to reference the work commute. The dress code is flexible according to the work environment but a restricted colour scheme should be considered. For example, an office environment entails a briefcase, long jacket, tie, and suit with grey, black and white colours.

STAGING

Performers should be tiered in height, with shorter singers at the front and taller singers at the back. Portable folding stools can be utilised to provide temporary staging and ensure the visibility of singers. When performing LIFTED with a sign language interpreter, a riser block can be placed outside each lift floor to ensure visibility.

CHORAL FORMATION

LIFTED is ideally performed in mixed formation, with singers positioned according to height and not choral part. To provide fullness of sound, and blend, it is recommended that each row of singers comprises at least one of each choral part.

CONDUCTOR

LIFTED can be performed with or without a conductor, dependant on the rehearsal time available and the confidence of singers. In the event LIFTED is performed with a conductor, the conductor may travel in the lift with the choir, and step outside the lift to conduct each 'doors open' movement, or remain inside the lift during 'doors open' movements to reassure choir members.

3. ALTERNATIVE PERFORMANCE VENUES

LIFTED premiered in a 100-person capacity lift. However, an average lift holds 8-20 individuals and the weight limit must be adhered to. In some instances will be necessary to perform LIFTED in smaller ensembles with a minimum of 10 performers, one for each voice part with octave baritone-basses and a beat boxer. Additional consideration will be required if performing LIFTED with a sign language interpreter and lift operator. For smaller lifts, a choir member can operate the lift.

LIFTED was created for a venue with two floors. For venues with additional floors the performance can either be limited to two floors, or performed in a different way. For example, the Interludes can be performed as additional 'doors open' movements. Similarly, where it is not possible for the Interludes to be heard with the doors closed performing the Interludes as additional 'doors open' movements is necessary. When LIFTED was performed on three floors of an Asda supermarket, it was performed in the following order:

- Choir entered lift at the second floor.
- Interlude 1: Cheesy Balls. *Performed on the first floor with the doors open.*
- Ground Floor: *Performed on the ground floor with the doors open.*
- First Floor: *Performed on the first floor with the doors open.*
- Interlude 2: Power Ball. *Performed on the second floor with the doors open.*
- Interlude 3: Deflating Ball: *Performed on the first floor with the doors open.*
- Interlude 1: Cheesy Balls: *Performed on the ground floor with the doors open.*
- Choir exited lift at the first floor.

FINDING A VENUE

Ideal venues for LIFTED performances include: Art and cultural venues, supermarkets, public libraries, hospitals, shopping centres, airport lounges, train and tube stations, office blocks, hotels and outdoor lifts

SAFETY

When locating a venue to host a performance of LIFTED, please provide venues with a copy of the 'Venue operation guide' on page 9. In the interest of health and safety and access for those who require it, LIFTED should only

be performed where additional lifts are available for members of the public to utilise during the performance.

4. LIFT OPERATOR GUIDE

THE LIFT OPERATOR

The duty of the lift operator can be assigned to a member of staff at the performance venue, or a member of the choir.

RESPONSIBILITIES

The lift operator is responsible for operating the lift panel—‘close’, ‘open’ and lift floor selection—and ensuring the lift doors remain open during ‘doors open’ movements. As detailed in ‘Venue operation guide’ on page 9, a member of staff should stand by the entrance to each lift floor to ensure members of public do not press buttons to call the lift during performances.

LIFT OVERRIDE KEY

Venues have a lift override key to ensure doors remain open during servicing and maintenance. This can be utilised in ‘doors open’ movement. However, it is not possible for lift doors to be kept closed with an override key and timing is of the essence for ‘doors closed’ interludes.

TIMING OF ‘DOORS CLOSED’ INTERLUDES

In the event the Interludes are performed as ‘doors closed’ movements, as the lift moves between floors, the lift operator should time the journey between each floor and utilise a stopwatch during the performance to ensure the lift doors are not opened until each interlude is completed. It is likely that the time the lift will take to travel between each floor will be less than the time of each Interlude:

- Interlude 1: 1 minute 13 seconds
- Interlude 2: 1 minute 13 seconds
- Interlude 3: 1 minute 25 seconds

When LIFTED was performed at its premiere, the Interludes were performed as the lift travelled between floors. The lift at Turner contemporary takes 50 seconds to move between floors. Therefore, it was decided that once the doors were closed, the choir would commence singing each Interlude until 50 seconds remained. At this point the lift operator would press the lift floor button to transport the choir to the next performance floor. This ensured the doors opened after the choir had finished the Interlude, and not earlier.

TIMING OF EACH MOVEMENT

LIFTED is 10 minutes and 31 seconds long, comprising:

- Interlude 1: 1 minute 13 seconds
- Ground Floor: 2 minutes 52 seconds
- Interlude 2: 1 minute 13 seconds
- First Floor: 3 minutes 18 seconds
- Interlude 3: 1 minute 25 seconds

5. VENUE OPERATION GUIDE

LIFTED is a live choral performance by composer Emily Peasgood for performance inside public lifts. On 17 January 2016 it was performed inside the 100-person lift at Turner Contemporary in Margate by a beat boxer and choir of 68 singers. It features five pieces of music that can be performed on specific floors, or as the lift travels between floors. In LIFTED, the lift is viewed as a stage, where the choir travel from floor to floor for a series of live performances. Audiences experience LIFTED outside the lift, on each floor a performance takes place.

WEIGHT LIMITS

To adhere to health and safety and the weight limits of different sized lifts, LIFTED can be performed with as few as nine singers and a beat boxer.

ACCESSIBILITY

LIFTED can only be performed where an additional lift is available for members of the public to utilise during the performance. LIFTED is 10 minutes and 31 seconds long and can be extended, if required, through repeating parts of the performance.

RISK ASSESSMENT & LIFT ENGINEER

Potential venues are provided with a full risk assessment. Further, if required, a lift engineer can be hired to remain onsite during performances of the work.

AUDIENCE MANAGEMENT

It is recommended that potential LIFTED venues have an adequate viewing area outside the lift on each floor a performance take place. To ensure the singers are visible, the provision of viewing platform can be considered.

However, singers are stood in height order and have the option of performing on portable stools to provide tiered staging.

LIFT OPERATOR

During the performance, a lift operator is located inside the lift with the choir. The duty of lift operator can be assigned to a member of staff at a performance venue, or a member of the choir. For smaller lifts, it is advisable that a choir member operates the lift.

- **RESPONSIBILITIES**

LIFTED comprises five pieces of music which can be performed at specific floors with the doors open or as the lift travels between floors, dependent on audibility. The lift operator is responsible for operating the lift panel—‘close’, ‘open’ and lift floor selection—and ensuring the lift doors remain open during ‘doors open’ movements.

- **LIFT OVERRIDE KEY**

A lift override key is required to ensure doors remain open during ‘doors open’ performances. As it is not possible for lift doors to be kept closed with the lift override key, the lift operator will time each performance to ensure the doors do not open or close prematurely.

EXTERNAL CALL BUTTON MONITORING

During performances, a member of staff from the performance venue or LIFTED team will be required to monitor the lift entrance on each floor a performance takes place to ensure members of the public do not call the lift during performances.

PLATFORM FOR SIGN LANGUAGE INTERPRETER

LIFTED has the option of utilising a sign language interpreter. The interpreter travels with the choir in the lift and steps outside the lift during performances where the doors are open. To ensure visibility for audience members, a riser block should be placed outside the lift on each floor a performance takes place.

6. LEARNING EXERCISES

The following learning exercises can be used to support singers in learning the more complex musical features in LIFTED.

A. RHYTHMIC CONFIDENCE WARM UP

Attempt this rhythm in two groups, with one clapping the top line while the other claps the bottom and inserts a pause after each two-bar phrase. The groups return to unison after 9 bars of the top line and 8 bars of the bottom. On doing so, they should stop without a cue. Ensure each group tries both parts, and encourage singers to relax any physical tension. As confidence develops, singers can be divided into smaller groups, and eventually pairs. Once comfortable and confident, encourage singers to converse with each other while clapping, to develop rhythmic independence.

B. SYNCOPATION

Exercise 1: On and off the beat

Commence this exercise in two groups, migrating to smaller groups and finally pairs. Initially, singers may count out loud. Once confident, singers should relax physical tension and converse with each other.

Exercise 2: B B B Bow!

During the Interludes, Soprano 3 and Tenor 2 have the following rhythmic interplay:

SOPRANO 3 UNPITCHED

Bow! Yip! Yip! Yip! Yip! Bow!

TENOR 2 UNPITCHED

Bow! Yip! Yip! Yip! Yip! Bow!

Divide singers into two groups with one speaking the top line, while the other speaks the bottom. You should establish a clear pulse throughout. To assist in the correct entry of the first and second 'Bow!' singers can say 'B' for each quaver leading up to the note:

SUGGESTED

B B B Bow! B B Bow!

C. POLYRHYTHM

A polyrhythm of 3/4 over 4/4 is introduced in the Ground Floor movement, where the majority of vocal parts perform in 3 while the basses and beat boxer perform in 4 (bars 11-44). The following mnemonics will introduce singers to polyrhythmic devices. They can be sung or spoken in two groups, or tapped on the knees with the right hand tapping the upper part and the left tapping the lower:

Exercise 1: Three over two

MUSH - Y PEAS
MUSH SQUASHED

Exercise 2: Four over three

GO IN THE ROOM
GO TO BED

D. CROSS RHYTHM**Exercise 1: Me to you to me**

From bar 11 of the Ground Floor movement, a semiquaver rhythm is introduced in the Soprano 3 part. This rhythm commences on the second beat of the bar, and then every other beat resulting in metre that feels like two beats per bar. However, Soprano 3 should aim internalise a metre of three beats per bar, assisted by the following exercise. The leader should establish a clear pulse and ensure that on their turn, the choir do not join in with the leader. Once confidence develops, one of the spoken numbers can be replaced with a clap, stamp, or other action. For example: '1' could be replaced with a clap. Eventually, all spoken numbers can be replaced with actions or alternative sounds.

LEADER
3 4 3
4 1 3 2

CHOIR
3 4 3
4 2 1 3

Exercise 2: Ha! Yip! Huh

In bar 63 of the Ground Floor movement a cross rhythm is introduced where Sopranos 1, 2 and 3 sing 'mind' every three quaver beats, Altos 1 and 2 sing 'mind' every four quaver beats, and Tenors 1 and 2 sing 'mind' every 5 quaver beats. The following exercise will develop confidence in this motif.

Divide the singers into three groups. Group 1 will vocalise a low, guttural ‘huh’ on the first of every three beats, group 2 will vocalise a medium range, curious ‘ah!’ on the first of every four beats, and group 3 will vocalise a high, excitable ‘yip!’ on the first of every five beats. The groups will come back together again after 20 bars of 3, 15 bars of 4 and 12 bars of 5. On doing so, they should stop without cue. To assist in maintaining a steady pulse, each group can walk on the spot, stepping forward on their first beat, back on beat two, and walking in place until beat 1 reoccurs. Ensure each group tries all parts in turn.

The image shows musical notation for three vocal groups. Each group is represented by a staff with a bracket on the left. The notation consists of rhythmic patterns of eighth notes with accents, and vocalizations written below the notes.

- Group 1 (3 beats):** The staff is labeled '3'. The rhythm is a sequence of eighth notes with accents. The vocalization 'Huh' is written below the notes, appearing on the first beat of every three beats.
- Group 2 (4 beats):** The staff is labeled '4'. The rhythm is a sequence of eighth notes with accents. The vocalization 'Ah!' is written below the notes, appearing on the first beat of every four beats.
- Group 3 (5 beats):** The staff is labeled '5'. The rhythm is a sequence of eighth notes with accents. The vocalization 'Yip!' is written below the notes, appearing on the first beat of every five beats.

Below the first set of staves, there are three more staves showing the groups' patterns over a longer period:

- The top staff (Group 1) shows 20 bars of the 'Huh' pattern, with '(20)' written at the end.
- The middle staff (Group 2) shows 15 bars of the 'Ah!' pattern, with '(15)' written at the end.
- The bottom staff (Group 3) shows 12 bars of the 'Yip!' pattern, with '(12)' written at the end.

Exercise 3: Na na na na

In bar 15 of Ground Floor, Soprano 2 commences the aforementioned semiquaver rhythm, half a beat into the bar, entering half a beat earlier than Soprano 3. This creates a phase-like effect, but maintains a solid pulse.

Soprano 2 should aim to internalise a metre of two beats per bar. Singers can divide into two groups to learn this section.

♩ = 80

SOPRANO 2

SOPRANO 3

1 + 2 + 3 + 1 NA NA NA NA. + 2 NA NA NA NA. + 1 NA NA NA NA. +

NA NA NA NA. NA NA NA NA. NA NA NA NA. NA NA NA NA. NA NA NA NA. NA NA NA NA.

2 NA NA NA NA. + 1 NA NA NA NA. + 2 NA NA NA NA. + ETC.

NA NA NA NA. NA NA NA NA. NA NA NA NA.

E. INTERVAL TRAINING

Exercise 1: Name that tune

Throughout LIFTED, particularly between each movement, there are some challenging intervals which can be practiced independently to ensure confidence. The following interval ‘song’ sheet on page 16 can be provided to singers to enable familiarity with each interval.

For each song, the leader can sing the first note and ask singers to pitch the next. To further develop confidence, the leader can sing or play a note on the piano any note, and name a specific interval for singers to pitch.

Interval Song Sheet

Interval	Up	Down
Unison	ONE TWO THREE O'CLOCK (Rock Around The Clock - Haley & Comets)	
Minor 2 nd	Jaws Theme Pink Panther Theme	Für Elise JOY TO The World
Major 2 nd	HAPPY BIRTHday to you SILENT Night	THREE BLIND Mice YES-TERDAY (Beatles)
Minor 3 rd	Greensleeves Because I'M BAD	HEY JUDE THIS OLD Man
Major 3 rd	OH, WHEN The Saints OB-LA-DI, Ob-la-da	SWING LOW Sweet Chariot SUMMERTIME (Gershwin)
Perfect 4 th	AMAZing Grace Black Adder (Theme)	Oh, COME ALL Ye Faithful BORN FREE (Theme)
Tritone/ Diminished 5 th / Augmented 4 th	THE SIMPsons (Theme) MARIA (West Side Story)	Close Every DOOR TO me (Joseph) Enter Sandman (Metallica): 3 rd -4 th notes in guitar riff
Perfect 5 th	TWINKLE TWINKLE Little Star BAA BAA BLACK Sheep	FLINTSTONES (Theme) IT DON'T Mean A Thing (Ellington)
Minor 6 th	She's A Woman (Beatles): first two notes of guitar riff The Entertainer (Joplin): 3 rd -4 th notes	WHERE DO I Begin? (Love Story Theme) The Entertainer: 4 th -5 th notes
Major 6 th	MY BONnie Lies Over The Ocean I SIT and wait (Angels: Robbie Williams)	NOBODY Knows The Trouble I've Seen I'M TALKING 'bout the man in the mirror
Minor 7 th	THERE'S A place for us (West Side Story) The WINNER Takes It All (ABBA)	Watermelon Man (Hancock): 1 st two notes of melody And may all your CHRISTMASes be white (White Christmas)
Major 7 th	TAKE ON Me (Aha) I WAITed til..... (Don't Know Why - Norah Jones)	And HAVE YOURself a merry little Christmas now (White Christmas)
Octave	SOMEWHERE Over The Rainbow I'M SINGing In The Rain	THERE'S NO Business Like Show Business - 2 nd -3 rd notes Salt PEA-NUTS (Dizzy Gillespie)

Exercise 2: One, two, three, four, five

The following major and minor scales can assist in the development of internalised pitch.

Major

Two staves of musical notation for major scales. The first staff shows an ascending scale with fingerings: 1, 1 2, 1 1 2, 3 2 1, 1 2 3 4, 3 2 1, 1 2 3 4, 5 4 3 2, 1, 1 2, 3 4 5 6 5 4 3 2. The second staff shows a descending scale with fingerings: 1, 1 2 3 4 5 6, 7 6 5 4 3 2, 1, 1 2 3 4 5 6 7 8, 7 6 5 4 3 2, 1.

Minor

Two staves of musical notation for minor scales. The first staff shows an ascending scale with fingerings: 1, 1 2, 1 1 2, 3 2 1, 1 2 3 4, 3 2 1, 1 2 3 4, 5 4 3 2, 1, 1 2, 3 4 5 6 5 4 3 2. The second staff shows a descending scale with fingerings: 1, 1 2 3 4 5 6, 7 6 5 4 3 2, 1, 1 2 3 4 5 6 7 8, 7 6 5 4 3 2, 1.

This exercise becomes most valuable when specific notes/numbers are omitted. For example, the major scale below omits the third. Singers are asked to hear but not vocalise this interval. Any interval number, or combination of interval numbers, can be omitted.

Two staves of musical notation for a major scale with the third note omitted. The first staff shows an ascending scale with fingerings: 1, 1 2, 1 1 2, 2 1, 1 2, 4, 2 1, 1 2, 4, 5 4, 2 1, 1 2, 4, 5 6 5 4, 2. The second staff shows a descending scale with fingerings: 1, 1 2, 4 5 6 7 6 5 4, 2 1, 1 2, 4 5 6 7 8, 7 6 5 4, 2 1.

To develop this exercise, consider the following adjustments:

- For articulation: staccato, semi-staccato or legato

- For breath control: breathe at the end of each interval section (e.g. 1 – breathe - 121 – breathe – 12321 – breathe) or a longer phrase (e.g. 1 121 12321 1234321 – breathe, etc.)
- Sing in reverse starting on the highest note (e.g. 8, 878, 87678, 8765678 etc.)
- Replace numbers with note names, solfege (do re mi), or wordless vocables within the LIFTED score (e.g. ba, do, da, vwa, vwoo)

F. ARTICULATION OF WORDLESS VOCABLES

Unfamiliar vocables can pose problems for inexperienced singers. To develop familiarity, confidence, speed and clear articulation, any warm up exercise can be adapted to include vocables from LIFTED. Two examples are provided below. Exercises can be articulated staccato, semi-staccato or legato. As confidence develops the speed can be gradually increased.

Exercise 1: Speedy triplets

BA DA DA BA DA DA BA DA DA BA DA DA BA DA DA DA BA

BA DA DA BA DA DA BA DA DA BA DA DA BA DA DA DA BA ETC.

Exercise 2: Perfectly diminished fifths

BING BA DA BING BA DA BING BA DA BING BA DA BING BA DA BING BA DA BING BA DA NA NA NA NA

BING BA DA BING BA DA BING BA DA BING BA DA BING BA DA BING BA DA NA NA NA NA ETC.

Exercise 3: Da da da da vwa vwoo

Interludes 1 and 2 (bar 24) and Interlude 3 (bar 28) feature a challenging vocable sequence. The following exercise can be utilised to develop familiarity. Introduce this exercise at a slow speed and gradually increase the speed during the rehearsal process.

G A^b

DA DA DA DA VWA VWOO. ETC.

DA DA DA DA VWA VWOO.

G. CLOSE HARMONY

Exercise 1: Balancing whole tone clusters

LIFTED features some close harmonies, such as the starting note of First Floor with Tenor 2 and Alto 2 pitching one tone apart. This exercise can be utilised to develop confident whole tone clusters. Any vowels can be utilised with focus placed on creating uniform vowel sounds across voice parts. Further, focus should be placed on the balance of voice parts, which can be easier to hear in dissonant whole tone clusters.

DO DO DO DO DO

Exercise 2: Mind the doors of your mind

Whole tone intervals occur within the Ground Floor sequence 'mind the doors of your mind' (commencing in bar 21 of Tenor 2). Introduce singers to this sequence in unison. This sequence does not have a clearly defined beginning and end, flowing seamlessly through each phrase. As such, singers should breathe at the indicated breath marks to support fluidity. If

required, singers may take additional breaths but should avoid breathing in the same place every time, as punctuating this phrase with a beginning or end will reduce the desired fluidity.

MIND THE DOORS OF YOUR MIND THE DOORS OF YOUR MIND THE DOORS OF YOUR

This is a challenging round that features dissonant harmonies across 5 bars of 3/4. While some voice parts start one beat into the round, others do not:

ALTO 1 ETC...

TENOR 2 ETC...

It is advisable to practice this round as a separate event, in the correct order of voice part entry:

‘Mind the doors’ order of parts:

- Tenor 2 (10 times in total) sings once through before:
- Alto 1 (8 times in total) enters on the second beat of the tenor 2 sequence, and sings the sequence once through before:
- Soprano 3 (7 times in total) enters on the second beat of the alto 1 sequence, and sings the sequence once through before:
- Soprano 2 (6 times in total) enters on the second beat of the soprano 3 sequence, and sings once through before:
- Bass (5 times in total, ending on long F#) enters after soprano 2 sings a full sequence with an additional ‘mind the doors of your mind’ at the end. After basses have sung their sequence once:
- Soprano 1, alto 2 and tenor 1 enter on the first beat of the sequence, with the basses, and sing the sequence 3 times through.

H. BREATHING

Singers will have varying knowledge of how to breathe ‘well’. Singers are familiar with the phrase: ‘*breath from the diaphragm!*’ However, in my experience, amateur singers are often unsure what this entails, and result to shallow breathing in the upper chest cavity. It may therefore be helpful to design a warm up specifically around the mechanism of breathing, where singers are informed that through the abdominal muscles, intercostal rib muscles and the diaphragm working together, the diaphragm lowers during inhalation, displacing the stomach muscles, and returns ‘home’ during exhalation. To focus on the diaphragm as the sole breathing mechanism is incorrect. However, as one of the largest muscles in the human body, its accordion-like inhalation and exhalation pattern provides strong visual imagery for singer.

Exercise 1: Snatched breath

The ability to snatch a quick breath is beneficial in LIFTED, particularly where long passages allow minimal time for breathing. For example: the Soprano 1 and 2 parts in each Interlude require a snatched breath at each indicated breath mark:

ON 'DING' EMPHASISE 'NG', ON 'D' SOUND PLOSIVE ONLY

SOPRANO 1

SOPRANO 2

The following tips can assist singers in snatching a quick breath to sustain and control breathing over long passages. Singers should avoid holding tension in the body or face during these exercises.

- Panting will develop physical awareness of the breathing mechanism as the diaphragm moves up and down. Singers should focus on how easily air re-enters the lungs after each exhalation, without consciously controlling the following inhalation.
- Gasping in shock will open the throat and allow larger quantities of air to enter at a high speed. Ask singers to first practice this out loud, and then silently.
- Where long passages prevent a full breath, this exercise will help singers take in a partial breath by 'topping up' the reserves they already have: Inhale to full lung capacity over four stages: on the count of 1 fill one quarter of available lung capacity, on count 2 top up air to half capacity, on count 3 top up air to three quarter capacity and on the count of 4 fill the lungs completely. Repeat on exhalation.
- Utilising Interval Training Exercise 2 (page 17), silently snatch a quick breath at each comma: 1, 1 21, 1 2321, 1 234321, 1 23454321, 1 2345654321, etc.

Exercise 2: Breath control

The following exercise can assist in controlling the escape of breath over longer phrases. During exhalation, singers should be encouraged to maintain the 'fullness' they experience after inhaling, to support the diaphragm's slow and controlled return 'home'.

- Inhale for 4 seconds, hold the breath for 4 seconds, and exhale for 4 seconds. While holding the breath singers should avoid tension, with the throat in a relaxed 'surprised' position. This can be viewed as breathing neither in nor out. Singers may panic when practicing this technique, but mastery without tension can be liberating.
- Breathe in and exhale very slowly on 'ssss' for as long as possible. The sound should be relaxed and consistent in volume. As singers start to run out of breath, they can gently tighten their stomach muscles. As singers to push their fingers into either side of their abdomen to ensure they are tightening their stomach muscles, as opposed to sucking them in.
- Breathe in and exhale slowly on 'ah' for a fixed period of time. Start with 4 seconds and extend to 8 or 12 seconds. For an added challenge, singers may start quietly and increase in volume during the exhalation, or start loudly and decrease in volume.