

LIFTED

By Emily Peasgood

FULL SCORE

For SSSAATTB choir, beat boxer
Sign language interpreter and lift operator



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LIFTED

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LIFTED

INTRODUCTION

LIFTED is a choral installation composed and created for performance in public lifts. LIFTED was inspired by, and premiered inside, the 100-person lift at Turner Contemporary, Margate on 17 January 2016. Performed by a beat boxer, sign language interpreter and choir of 68 singers, LIFTED features a Ground Floor and First Floor movement for each of the gallery's two floors, and three Interludes for journeys between floors. However, LIFTED can be performed in venues with more than one floor. The lift can be viewed as a stage, with the doors as curtains, as the choir travel from floor and floor for a series of performances. Audiences experience LIFTED from outside the lift on each floor where performances take place.

LIFTED explores performance traditions, expectation and the meaning we ascribe to performances when experienced within 'traditional' contexts such as the concert hall. Through removing the context of where choral music is traditionally experienced, LIFTED aims to create new experiences and meaning for audiences.

LIFTED has provided the composer with the opportunity to create music for a specific venue, as opposed to creating a venue for the music after the creation of the work.

The lift has its own tradition of music known as elevator, or lift, music, background music or Muzak. LIFTED explores how this music is used, and 'oversaturated' in daily life. Background music is everywhere, whether we like it or not. It is a music we do not usually pay attention to.

LIFTED is lift music that cannot be ignored: the antithesis of Muzak.

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LIFTED

INSTRUMENTATION

LIFTED is an a cappella choral 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 a sign language interpreter will ensure the work is accessible to all audiences and add depth to the performance. A lift operator is required for larger lifts, although a choir member can be assigned this role. The beat boxer will require portable amplification.

DIFFICULTY

LIFTED was composed for an amateur adult community choir formed through an open-call in Thanet, Kent. It is a complex choral work comprising: syncopation, polyrhythm, cross rhythm, challenging intervals, wordless vocables, lyrics, close harmony, long phrases and phrases with minimal allowance for breathing. However, through breaking down more complex elements into enjoyable exercises, after only six rehearsals it was possible for a choir comprising a variety of experiences to perform LIFTED by memory, in mixed choral formation, to combined audiences of 1,735 people on its premiere performance. These exercises are provided in 'Learning exercises'.

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LIFTED

PERFORMANCE DIRECTIONS

LIFTED has been created for performance in lifts and should not be taken outside of this context. LIFTED should be performed by memory to ensure connection with audiences. The ground and first floor movements are performed with the doors open, and the Interludes can be performed with the doors closed as the lift moves between floors, or with the doors open. LIFTED is 10 minutes and 31 seconds long.

PREMIERE PERFORMANCE ORDER

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

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 and sound production techniques to emulate the tone and timbre of musical instruments. Instructions regarding sound production are detailed within the score.

GROUND FLOOR MOVEMENT

Ground Floor explores the phrase ‘mind the doors of your mind’ through close harmony and a polyrhythmic soundscape, utilising lyrics and wordless vocables.

FIRST FLOOR MOVEMENT

First Floor extends the Ground Floor theme within a fixed rhythmic foundation. Lyrics that explore inner dialogue, connection, and the power of music are introduced.

DRESS CODE

LIFTED should be performed in work clothes to replicate people travelling to work. Dress code is flexible according to the environment. For example: an office environment would demand a briefcase, long jacket, tie, and suit.

STAGING

Performers should be tiered in height, from smallest to tallest choir member. Portable folding stools can be utilised to ensure visibility for singers and audience members. When performing LIFTED with a sign language interpreter, if possible, a riser block should be placed outside each floor to ensure visibility.

CHORAL FORMATION

To provide fullness of sound, and blend, within the small performance environment it is recommended that each row of singers comprises at least one of each voice type.

CONDUCTOR

LIFTED can be performed with or without a conductor, dependant on rehearsal time and confidence. 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.

LEARNING MATERIALS

A variety of learning materials assists in memorising the work, and include: full score, separate parts, lyrics and audio rehearsal guides.

ALTERNATIVE PERFORMANCE VENUES

As the average lift holds 8-20 individuals, and lift weight limits must be adhered to, it will be necessary to perform LIFTED in smaller ensembles with a minimum of 9 singers, or 17 singers based on two singers per sung part, plus one beat boxer. Additional consideration will be required if performing LIFTED with a sign language interpreter and lift operator. For smaller lifts a choir member should operate the lift.

LIFTED was created for a venue with only two floors. However, where venues have more than two floors the Interludes may 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 will be necessary.

In the event that the Interludes are performed as additional 'doors open' movements, the performance order will need to be considered accordingly, and Interludes may be performed in a different order to ensure the Ground Floor and First Floor movements are performed on the correct floors. Interludes can be repeated on a variety of floors. For example, when LIFTED was performed on three floors of an Asda supermarket, the performance order was:

- 2nd Floor: Choir enter lift
- 1st Floor: Interlude 1
- Ground Floor: Ground Floor
- 1st Floor: First Floor
- 2nd Floor: Interlude 2
- 1st Floor: Interlude 3
- Ground Floor: Interlude 1
- First Floor: Choir exit lift

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
- Outdoor lifts

SAFETY

When locating a venue to host a performance of LIFTED, please provide venues with the 'Venue operational guide'. LIFTED should only be performed where additional lifts are available for members of the public to utilise during the performance.

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LIFTED

REHEARSAL CD INSTRUCTIONS

Soprano & Alto CD

Track No/s	Movement
1.	Interlude 1: Cheesy Balls DEMO
2.	Ground Floor DEMO
3.	Interlude 2: Power Ball DEMO
4.	First Floor DEMO
5.	Interlude 3: Deflating Ball DEMO
6-10.	Soprano 1 Dominant (movements 1-5)
11-15.	Soprano 2 Dominant (movements 1-5)
16-20.	Soprano 3 Dominant (movements 1-5)
21-25.	Alto 1 Dominant (movements 1-5)
26-30.	Alto 2 Dominant (movements 1-5)

The Interludes and movements are grouped in performance order for each vocal dominant part, as detailed by the track numbers above. For example: The soprano 1 dominant parts are tracks 6 through 10.

Tenor, Bass & Beat Boxer CD

Track No/s	Movement
1.	Interlude 1: Cheesy Balls DEMO
2.	Ground Floor DEMO
3.	Interlude 2: Power Ball DEMO
4.	First Floor DEMO
5.	Interlude 3: Deflating Ball DEMO
6-10.	Tenor 1 Dominant (movements 1-5)
11-15.	Tenor 2 Dominant (movements 1-5)
16-20.	Bass Dominant (movements 1-5)
21-25.	Beat Boxer Dominant (movements 1-5)

The Interludes and movements are grouped in performance order for each vocal dominant part, as detailed by the track numbers above. For example: The bass parts are tracks 21 through 25.

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LIFTED

Interlude 1: CHEESY BALLS

Words by
EMILY PEASGOOD

Music by
EMILY PEASGOOD

DOORS CLOSED

A Bossa Nova ♩ = 125

Soprano 1

Soprano 2

Soprano 3 *Nasal, emphasise 'ng'*
mf
Ding, dong.

Alto 1 **mp**
Coo coo coo coo coo ba do do coo coo coo bow.

Alto 2 **mp**
Coo coo coo coo coo ba do do coo coo coo bow.

Tenor **mp**
Coo coo coo coo coo ba do do coo coo coo bow.

Bass **mf**
Big da bass, big da bass da bass, big da bass bow.

Beat Boxer

5 *On 'ding' Emphasise 'ng', on 'd' sound plosive only*
pp
S1. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d.

On 'ding' Emphasise 'ng', on 'd' sound plosive only
pp
S2. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d.

S3. Ding, dong.

A1. Coo coo coo coo coo ba do do coo coo coo bow.

A2. Coo coo coo coo coo ba do do coo coo coo bow. **Divisi.**

T. Coo coo coo coo coo ba do do coo coo coo bow.

B. Big da bass, big da bass da bass, big da bass bow.

BB. **mf** Clave

B

9

S1. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding d d ding. Ba-da-da

S2. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding d d ding d d.

S3. *Not pitched*
Bow! Yip! Yip! Yip! Yip! Bow! Ding, dong.

A1. Coo coo coo coo coo ba do do coo coo coo bow.

A2. Coo coo coo coo coo ba do do coo coo coo bow.

T1. Coo coo coo coo coo ba do do coo coo coo bow.

T2. *1. Sing previous 4 bars.*
2. As notated *mf* *Not pitched.*
Bow! Yip! Yip! Yip! Yip! Bow! Ba-da-da

B. Big da bass, big da bass da bass, big da bass bow.

BB. *1.* *2.*

C

14

S1. da da, ba-da-da da da, ba-da-da da ba-do vwa vwoo. D d ding. Ba-da-da

S2. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding d d ding d d.

S3. Bow! Yip! Yip! Yip! Yip! Bow! Yip! Yip! Yip! Yip!

A1. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

A2. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

T1. Coo coo coo coo coo ba do do Coo coo coo coo coo ba do do

T2. da da, ba-da-da da da, ba-da-da da ba-do vwa vwoo. Ba-da-da

B. Big da bass, big da bass da bass, big da bass, big da bass. Ba ba ba

BB. *1.* *2.*

18

S1. da da, ba - da - da da da, ba da da da ba - do__ vwa vwoo__ D d ding. Ba - da - da

S2. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d ding d d.

S3. Bow! Yip! Yip! Yip! Yip! Bow! Yip! Yip! Yip! Yip!

A1. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

A2. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

T1. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

T2. da da, ba - da - da da da, ba - da - da da ba - do__ vwa vwoo__ Ba - da - da

B. big da bass, big da bass ba bass, big da bass, big da bass da bass,

BB.

22

S1. da da, ba - da - da da pow! Ba - da - da da - da - da - da__ vwa vwoo__ Ba ba!

S2. Ding d d ding d d ding d d ding d d. Da - da - da - da__ vwa vwoo__ Ba ba!

S3. Bow! Bow! Da - da - da - da__ vwa vwoo__ Ba ba!

A1. Coo coo coo coo coo ba do do. Da - da - da - da__ vwa vwoo__ Ba ba!

A2. Coo coo coo coo coo ba do do. Da - da - da - da__ vwa vwoo__ Ba ba!

T1. Coo coo coo coo coo ba do do. Da - da - da - da__ vwa vwoo__ Ba ba!

T2. da da, ba - da - da da pow! Ba - da - da da - da - da - da__ vwa vwoo__ Ba ba!

B. big da bass big, big da bass big. Da - da - da - da__ vwa vwoo__ Ba ba!

BB. *Cut hi-hat*

D

26

S1. *pp* Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding.

S2. *pp* Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding.

S3. Bow! Yip! Yip! Yip! Yip! Bow! Ding, dong. Ding, dong.

A1. *mp* Coo coo coo coo coo ba do do coo coo coo bow.

A2. *mp* Coo coo coo coo coo ba do do coo coo coo bow.

T1. *mp* Coo coo coo coo coo ba do do coo coo coo bow.

T2. Bow! Yip! Yip! Yip! Yip! Bow!

B. Big da bass, big da bass da bass, big da bass bow.

BB. *mp* Hats back in



DOORS OPEN

Ground Floor Pitch Cue

10 SECONDS SILENCE: LOOK AT AUDIENCE, EXPRESSIONLESS

S1. *Down perfect 5th*

S2. *Down major 2nd*

S3. *Down major 3rd*

A1. *Up minor 3rd*

A2. *Up minor 6th*

T1. *Up major 2nd*

T2. *Same note*

B. *Same note*

BB.

LIFTED

GROUND FLOOR

Words by
EMILY PEASGOOD & KATE HARWOOD

Music by
EMILY PEASGOOD

A $\text{♩} = 80$

mf

Soprano
Ground floor. Mind the doors please. Mind the doors please.

Alto
Ground floor. Mind the doors please. Mind the doors please.

Tenor
Ground floor. Mind the doors please. Mind the doors please.

Bass
Ground floor. Mind the doors please. Mind the doors please.

Sung with basses

Beat Boxer
Ground floor. Mind the doors please. Mind the doors please.



5

f *mp* **Divisi.**

S. Mind the doors please! The doors _____ of _____ your

A. Mind the doors please! The doors _____ of _____ your

T. Mind the doors please! The doors _____ of _____ your

B. Mind the doors please! The doors _____ of _____ your

BB. Mind the doors please! The doors _____ of _____ your

18

S1. da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da. Da da da da da da_ da,

S2. na na. Na na na na. Na na na na. Na na na na. Na na na na. Na na na na. Na na

S3. Na na na na. Na na na na. Na na na na. Na na na na. Na na na na. Na na na na.

A1. *T2 Cue*

A2. da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da. Da da da da da da_ da,

T1. da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da. Da da da da da da_ da,

T2. *mf*
1. mind, mind. Mind the doors

B. Bom bom bom bom. Bom bom bom bom. Bom bom bom bom. Bom bom bom bom.

BB. 8 9 10 11



22

S1. da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da.

S2. na na. Na na na na. Na na na na. Na na na na. Na na na na.

S3. Na na na na. Na na na na. Na na na na. Na na na na. Na na na na.

A1. of your mind the doors of your mind the

A2. da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da.

T1. da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da.

T2. of your mind the doors of your mind the

B. Bom bom_ bom bom. Bom bom_ bom bom. Bom bom_ bom bom.

BB. 12 13 14

25

S1. 7. Da da da da da da da, da da da da da da da. 8. Da da da da da da da, da da da da da da da.

S2. 16. Na na na na. 17. Na na na na. 18. Na na na na. 19. Na na na na. 20. Na na na na. 21. Na na na na.

S3. 22. Na na na na. 23. Na na na na. 24. Na na na na. 25. Na na na na. 26. Na na na na. 27. Na na na na.

A1. *mf* 1. doors of your mind Mind the doors of your mind the doors

A2. 8. Da da da da da da da, da da da da da da da. 9. Da da da da da da da, da da da da da da da.

T1. 9. Da da da da da da da, da da da da da da da. 10. Da da da da da da da, da da da da da da da.

T2. 2. doors of your mind the doors of your mind the doors of

B. 13. Bom bom bom bom. 14. Bom bom bom bom. 15. Bom bom bom bom. 16. Bom bom bom bom.

BB. 15. 16. 17. 18.

29

S1. 9. Da da da da da da da, da da da da da da da. 10. Da da da da da da da, da da da da da da da.

S2. 22. Na na na na. 23. Na na na na. 24. Na na na na. 25. Na na na na. 26. Na na na na. 27. Na na na na.

S3. 28. Na na na na. 29. Na na na na. 30. Na na na na. 31. Na na na na. *mf* 1. Mind the doors of

A1. 2. of your mind the doors of your mind the doors of your

A2. 10. Da da da da da da da, da da da da da da da. 11. Da da da da da da da, da da da da da da da.

T1. 11. Da da da da da da da, da da da da da da da. 12. Da da da da da da da, da da da da da da da.

T2. 3. your mind the doors of your mind the doors of your mind

B. 17. Bom bom bom bom. 18. Bom bom bom bom. 19. Bom bom bom bom. 20. Bom bom bom bom.

BB. 19. 20. 21. 22.

33 11. 12.

S1. Da da da da da da_ da, da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da.

S2. 28. 29. 30. 31. 32. 33.

Na na na na. Na na na na. Na na na na. Na na na na. Na na na na. Na na na na.

S3. your mind the doors of your mind the doors of your mind

A1. mind the doors of your mind the doors of your mind the

A2. 12. 13.

Da da da da da da_ da, da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da.

T1. 13. 14.

Da da da da da da_ da, da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da.

T2. the doors of your mind the doors of your mind the doors

B. 21. 22. 23. 24.

Bom bom bom bom. Bom bom bom bom. Bom bom bom bom. Bom bom bom bom.

BB. 23. 24. 25. 26.



37 13. 14.

S1. Da da da da da da_ da, da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da.

mf

S2. 1.

Mind the doors of your mind the doors of your mind the

S3. the doors of your mind the doors of your mind the doors

A1. doors of your mind the doors of your mind the doors of

A2. 14. 15.

Da da da da da da_ da, da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da.

T1. 15. 16.

Da da da da da da_ da, da da da da da da_ da. Da da da da da da_ da, da da da da da da_ da.

T2. of your mind the doors of your mind the doors of your

B. 25. 26. 27. 28.

Bom bom. bom bom. Bom bom. bom bom. Bom bom. bom bom. Bom bom. bom bom.

BB. 27. 28. 29. 30.

41

S1. 15. Da da da da da da da da, da da da da da da da da. Da da da da da da da da, da da da da da da da da.

S2. 2. doors of your mind the doors of your mind the doors of

S3. 3. of your mind the doors of your mind the doors of your

A1. 4. your mind the doors of your mind the doors of your mind

A2. 16. Da da da da da da da da, da da da da da da da da. Da da da da da da da da, da da da da da da da da.

T1. 17. Da da da da da da da da, da da da da da da da da. Da da da da da da da da, da da da da da da da da.

T2. 5. mind the doors of your mind the doors of your mind the

B. 29. Bom bom_ bom bom. Bom bom_ bom bom. Bom bom_ bom bom. Mind the doors

BB. 31. 32. 33. Guide rhythm: emphasis on 3 beats per bar 1. mp

45

S1. 17. Da da da da da da da da, da da da da da da da da. Da da da da da da da da, da da da da da da da da.

S2. 3. your mind the doors of your mind the doors of your mind

S3. 4. mind the doors of your mind mind the doors of your mind the

A1. 5. the doors of your mind the doors of your mind the doors

A2. 18. Da da da da da da da da, da da da da da da da da. Da da da da da da da da, da da da da da da da da.

T1. 19. Da da da da da da da da, da da da da da da da da. Da da da da da da da da, da da da da da da da da.

T2. 6. doors of your mind the doors of your mind the doors of

B. of your mind the doors of your mind the doors of your

BB. 2. 3. 4. 5.

12

49 *mp*

S1. 1. Mind the doors of your mind the doors of your mind the

S2. the doors of your mind the doors of your mind the doors

S3. doors of your mind the doors of your mind the doors of

A1. of your mind the doors of your mind the doors of your

A2. 1. *mp* Mind the doors of your mind the doors of your mind the

T1. 1. *mp* Mind the doors of your mind the doors of your mind the

T2. your mind the doors of your mind the doors of your mind

B. 2. Mind the doors of your mind the doors of your mind the

BB. 6. 7. 8. 9.

53 *rit.* *pp*

S1. doors of your mind the doors of your mind the doors of

S2. of your mind the doors of your mind the doors of your *pp*

S3. your mind the doors of your mind the doors of your mind *pp*

A1. mind the doors of your mind the doors of your mind the *pp*

A2. doors of your mind the doors of your mind the doors of *pp*

T1. doors of your mind the doors of your mind the doors of *pp*

T2. the doors of your mind the doors of your mind the doors *pp*

B. doors of your Mind the doors of your mind the doors of *pp*

BB. 10. *rit.* *pp* *Whispered*
Mind the doors of your mind the doors of

accel.

57

S1. *pp* your mind the doors of your mind the doors of your mind

S2. mind the doors of your mind the doors of your mind the

S3. the doors of your mind the doors of your mind the doors

A1. doors of your mind the doors of your mind the doors of

A2. your mind the doors of your mind the doors of your mind

T1. your mind the doors of your mind the doors of your mind

T2. of your mind the doors of your mind the doors of your

B. your mind the doors of your Mind the doors of your mind

BB. your mind the doors of your Mind the doors of your mind

f *Sung with basses*

61 $\text{♩} = 90$

S1. the doors of your mind the doors of your mind mind

S2. doors of your mind the doors of your mind the doors of

S3. of your mind the doors of your mind the doors of your

A1. your mind the doors of your mind the doors of your mind

A2. the doors of your mind the doors of your mind mind

T1. the doors of your mind the doors of your mind mind

T2. mind the doors of your mind the doors of your mind the

B. the doors of your mind the doors of your Mind the doors

BB. the doors of your mind the doors of your Mind the doors

f *mp* *mp* *mp*

Every 3: 1 2 3 1 2 3

Every 4: 1 2 3 4 1 2

Every 5: 1 2 3 4 5 1

$\text{♩} = 90$

65

S1. 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
 mind mind mind mind mind mind mind mind

S2. mp 1 2 3 1 2 3 1 2 3 1 2 3
 your mind the doors of your mind mind mind mind

S3. mp 1 2 3 1 2 3 1 2 3 1 2 3 1 2
 mind the doors of your mind mind mind mind mind

A1. mp 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 the doors of your mind mind mind mind

A2. 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2
 mind mind mind mind mind mind

T1. 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5
 mind mind mind mind

T2. 10.
 doors of your mind the doors of your mind the doors of

B. of your mind the doors of your mind the doors of your

BB. of your mind the doors of your mind the doors of your

69

S1. 1 2 3 1 2 3 1 2 3 1 2 3 1
 mind mind. mind mind. mind. mf Doors clo - sing.

S2. 1 2 3 1 2 3 1 2 3 1 2 3 1
 mind mind. mind mind. mind. mf Doors clo - sing.

S3. 3 1 2 3 1 2 3 1 2 3 1 2 3 1
 mind mind. mind mind mind. mf Doors clo - sing.

A1. 1 2 3 4 1 2 3 4 1 2 3 4 1
 mind mind. mind mind. mf Doors clo - sing.

A2. 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1
 mind. mind mind mind. mf Doors clo - sing.

T1. 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1
 mind mind mind mind. mf Doors clo - sing.

T2. 10.
 your mind the doors of your mind. mf Doors clo - sing.

B. mind. mf Doors clo - sing.
 Bass hits Sung with basses

BB. ff f Doors clo - sing.

Interlude 2 Pitch Cue

Up minor 3rd

Down major 2nd

Up minor 3rd

Down perfect 5th

Down one octave

Down major 3rd

Down major 3rd

Down major 3rd

Bossa beat

LIFTED

Words by
EMILY PEASGOOD

Interlude 2: POWER BALL

Music by
EMILY PEASGOOD

DOORS CLOSED

A Bossa Nova ♩ = 125

Soprano 1

Soprano 2

Soprano 3

Alto 1

Alto 2

Tenor

Bass

Beat Boxer

Nasal, emphasise 'ng'
mf
Ding, dong.

mp
Coo coo coo coo coo ba do do coo coo coo bow.

mp
Coo coo coo coo coo ba do do coo coo coo bow.

mp
Coo coo coo coo coo ba do do coo coo coo bow.

mf
Big da bass, big da bass, da bass, big da bass bow.

5 *On 'ding' Emphasise 'ng', on 'd' sound plosive only*
pp

S1. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d.

On 'ding' Emphasise 'ng', on 'd' sound plosive only
pp

S2. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d.

S3. Ding, dong.

A1. Coo coo coo coo coo ba do do coo coo coo bow.

A2. Coo coo coo coo coo ba do do coo coo coo bow.

T. Coo coo coo coo coo ba do do coo coo coo bow. **Divisi.**

B. Big da bass, big da bass, da bass, big da bass bow.

BB. **mf** Clave

B

S1. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding d d ding d d.

S2. Ding d d ding d d ding d d ding d d ding d d ding d d. ding d d ding d d.

S3. *Not pitched*
Bow! Yip! Yip! Yip! Yip! Bow! Ding, dong.

A1. Coo coo coo coo coo ba do do coo coo coo bow.

A2. Coo coo coo coo coo ba do do coo coo coo bow.

T1. Coo coo coo coo coo ba do do coo coo coo bow.

T2. *1. Sing previous 4 bars.*
*2. As notated **mf***
Bow! Yip! Yip! Yip! Yip! Bow!

B. Big da bass, big da bass da bass, big da bass bow.

BB. *1.* *2.*

C

S1. Ding d d ding d d ding d d ding d d ding d d ding d d. ding d d ding d d.

S2. Ding d d ding d d ding d d ding d d ding d d ding d d. ding d d ding d d.

S3. Bow! Yip! Yip! Yip! Yip! Bow! Yip! Yip! Yip! Yip!

A1. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

A2. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

T1. *f* *Trumpet hand*
Do do do do do, do do do do do do, do do do do do do do.

T2. *mp*
Coo coo coo coo coo ba do do Coo coo coo coo coo ba do do

B. Big da bass, big da bass da bass, big da bass, big da bass. Ba ba ba

BB. *1.* *2.*

18

S1. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d.

S2. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d.

S3. Bow! Yip! Yip! Yip! Yip! Bow! Yip! Yip! Yip! Yip!

A1. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

A2. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

T1. Do do do do do, do do do do do do, do do do do do do do.

T2. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

B. big da bass, big da bass ba bass, big da bass, big da bass da bass,

BB.

22

S1. Ding d d ding d d ding d d ding d d. Da-da-da-da__ vwa vwoo__ Ba ba!

S2. Ding d d ding d d ding d d ding d d. Da-da-da-da__ vwa vwoo__ Ba ba!

S3. Bow! Bow! Da-da-da-da__ vwa vwoo__ Ba ba!

A1. Coo coo coo coo coo ba do do. Da-da-da-da__ vwa vwoo__ Ba ba!

A2. Coo coo coo coo coo ba do do. Da-da-da-da__ vwa vwoo__ Ba ba!

T1. Do do do do do, do do do do do do. Da-da-da-da__ vwa vwoo__ Ba ba!

T2. Coo coo coo coo coo ba do do da-da-da-da__ vwa vwoo__ Ba ba!

B. big da bass big, big da bass big. Da-da-da-da__ vwa vwoo__ Ba ba!

BB. *Cut hi-hat*

mf

f

D

26

S1. *pp*
Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding.

S2. *pp*
Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding.

S3.
Bow! Yip! Yip! Yip! Yip! Bow! Ding, dong. Ding, dong.

A1. *mp*
Coo coo coo coo coo ba do do coo coo coo bow.

A2. *mp*
Coo coo coo coo coo ba do do coo coo coo bow.

T1. *mp*
Coo coo coo coo coo ba do do coo coo coo bow.

T2.
Bow! Yip! Yip! Yip! Yip! Bow!

B.
Big da bass, big da bass da bass, big da bass bow.

BB. *mp*
Hats back in

First Floor Pitch Cue

31

S1. *Down perfect 4th*

S2. *Same note*

S3. *Down major 2nd*

A1. *Up minor 2nd*

A2. *Up minor 2nd*

T1. *Up perfect 4th*

T2. *Up minor 3rd*

B. *Up perfect 5th*

BB.

DOORS OPEN

10 SECONDS SILENCE: LOOK AT AUDIENCE, EXPRESSIONLESS

LIFTED

FIRST FLOOR

Words by
EMILY PEASGOOD & KATE HARWOOD

Music by
EMILY PEASGOOD

A Slow $\text{♩} = 46$

Soprano
First floor. Trapped in a ti - ny room where time seems sus -

Alto 1
First floor. Trapped in a ti - ny room where time seems sus -

Alto 2
First floor. Trapped in a ti - ny room where time seems sus -

Tenor
First floor. Trapped in a ti - ny room where time seems sus -

Bass
First floor. Trapped in a ti - ny room where time seems sus -
Sung with basses

Beat Boxer
First floor. Trapped in a ti - ny room where time seems sus -
Whispered

S.
pend - ed, a thought, a space, a time, a place des - cend - ed; and changed my per - cep - tion, left me light - head - ed.

A1.
pend - ed, a thought, a space, a time, a place, des - cend - ed; and changed my per - cep - tion, left me light - head - ed.

A2.
pend - ed, a thought, a space, a time, a place, des - cend - ed; and changed my per - cep - tion, left me light head - ed.

T.
pend - ed, a thought, a space, a time, a place, des - cend - ed; and changed my per - cep - tion, left me light head - ed.

B.
pend - ed, a thought, a space, a time, a place, des - cend - ed; and changed my per - cep - tion, left me light head - ed.

BB.
pend - ed, a thought, a space, a time, a place, des - cend - ed; and changed my per - cep - tion, left me light head - ed.

8 With a sense of urgency ♩ = 70

S. Once I knew, now I'm o - bli - vious! The *mf*

A1. Once I knew, now I'm o - bli - vious! The *mf*

A2. Once I knew, now I'm o - bli - vious! The *mf*

T. Once I knew, now I'm o - bli - vious! The *mf*

B. Once I knew, now I'm o - bli - vious! The *mf*

BB. *Sung with basses*
Once I knew, now I'm o - bli - vious! *f*



B Slow ♩ = 46

11 *Triplet feel* *Straight*
S. fan-ta-sy of ful-fil-ment is ne-ver as it seems; es-ca-ping re-a-li-ty and

Triplet feel *Straight*
A1. fan-ta-sy of ful-fil-ment is ne-ver as it seems; es-ca-ping re-a-li-ty and

Triplet feel *Straight*
A2. fan-ta-sy of ful-fil-ment is ne-ver as it seems; es-ca-ping re-a-li-ty and

Triplet feel *Straight*
T. fan-ta-sy of ful-fil-ment is ne-ver as it seems; es-ca-ping re-a-li-ty and

Triplet feel *Straight*
B. fan-ta-sy of ful-fil-ment is ne-ver as it seems; es-ca-ping re-a-li-ty and

Triplet feel
BB. *mp*

Tenderly, at a walking speed ♩ = 80

14 *mp* **Divisi.**

S. liv - ing in your dreams. Changed by you I fell and I was

A1. liv - ing in your dreams. Changed by you I fell and I was

A2. liv - ing in your dreams. Changed by you I feel and I was

T. *mp* **Divisi.**
8 liv - ing in your dreams. Changed by you I fell and I was

B. *mp* liv - ing in your dreams. Changed by you I fell and I was

BB. *Whispered mp*
3 3 3 Changed by you I fell and I was



17 **C**

S1. *p* caught. Do do do, do do do, do do do, do do do.

S2. *p* caught. Do do do, do do do, do do do, do do do.

S3. *p* caught. Do do do, do do do, do do do, do do do.

A1. caught.

A2. caught.

T1. caught.

T2. caught.

B. *p* caught. I fell and I was caught, I fell and I was caught, I fell and

BB. *mp* caught. Like a heart beat

21

S1. Do do do, do do do, do do do, do do do.

S2. Do do do, do do do, do do do, do do do.

S3. Do do do do, do do do do, do do do do, do do do do.

A1. - - - - -

A2. - - - - -

T1. *mp* Am I lo-sing my mind? Am I lo-sing my mind? They

T2. *mp* Am I lo-sing my mind? Am I lo-sing my mind? They

B. I was caught. Am I lo-sing my mind? Am I lo-sing my mind? They

BB. [Percussion]

25

S1. Do do do, do do do, do do do, do do do.

S2. Do do do, do do do, do do do, do do do.

S3. Do do do do, do do do do, do do do do, do do do do.

A1. - - - - - *mf* It

A2. - - - - - *mf* It

T1. *mf* say you lose your mind.

T2. *mf* say you lose your mind.

B. say you lose your mind, they say you lose your mind, they say you lose your

BB. [Percussion]

D

29

S1. Do do do, do do do, do do do, do do do.

S2. Do do do, do do do, do do do, do do do.

S3. Do do do do, do do do do, do do do do, do do do do.

A1. creeps and crawls be- neath you; en- ters through your heart. It spreads be- neath your skin and it pulls your soula- part. De-

A2. creeps and crawls be- neath you; en- ters through your heart. It spreads be- neath your skin and it pulls your soula- part. De-

T1. *mp* Am I lo- sing my mind? Am I lo- sing my mind? They

T2. *mp* Am I lo- sing my mind? Am I lo- sing my mind? They

B. mind. Am I lo - sing my mind? Am I lo - sing my mind? Am I lo -

BB. [Piano accompaniment]



33

S1. Do do do, do do do, do do do, do do do.

S2. Do do do, do do do, do do do, do do do.

S3. Do do do do, do do do do, do do do do, do do do do.

A1. cep- tive and re- veal- ing a hid- den pa - ra- digm; it chan- ges and tran- si- tions with the pas- sing of the time,

A2. cep- tive and re- veal- ing a hid- den pa - ra- digm; it chan- ges and tran- si- tions with the pas- sing of the time,

T1. say you lose your mind. Say you lose your mind. *mf*

T2. say you lose your mind. Say you lose your mind. *mf*

B. sing my mind? They say you lose your mind, they say you lose your mind.

BB. [Piano accompaniment]

E

37

mf When you fall in love. *f* Through a lapse in con-cen-tra-tion a mo-ment re - de-fined, when I

mf When you fall in love. *f* Through a lapse in con-cen-tra-tion a mo-ment re - de-fined, when I

mf Do do do do. do do do do. *mp* Do do do do, do do do do,

mf When you fall in love. *mp* Am I lo-sing my mind?

mf When you fall in love. *mp* Am I lo-sing my mind?

mf When you fall in love. *mp* Am I lo-sing my mind?

mf When you fall in love. *mp* Am I lo-sing my mind?

mf When you fall in love. *mp* Am I lo - sing my, am I lo - sing my,

mf *Fill: guide rhythm*

41

heard a sound be-fore me and heard a sound be-hind. I heard a sound be-side me, I felt a sound in-side. Nar -

heard a sound be-fore me and heard a sound be-hind. I heard a sound be-side me, I felt a sound in-side. Nar -

do do do do, do do do do. Do do do do, do do do do,

mf Am I lo-sing my mind? They say you lose your mind,

mf Am I lo-sing my mind? They say you lose your mind,

mf Am I lo-sing my mind? They say you lose your mind,

mf Am I lo-sing my mind? They say you lose your mind,

am I lo - sing my, am I lo - sing my, am I lo - sing my, am I lo - sing my,

45

S1. ra - ted by mu - sic_ the sound-track of our lives, the sound be - came stron-ger,_ the sound blew my

S2. ra - ted by mu - sic_ the sound-track of our lives, the sound be - came stron-ger,_ the sound blew my

S3. do do do do, do do do. The sound be - came stron-ger,_ the sound blew my

A1. say you lose your mind, say you lose your sound, say you lose your

A2. say you lose your mind, say you lose your sound, say you lose your

T1. say you lose your mind, say your lose your sound, say your lose your

T2. say you lose your mind, say you lose your sound, say your lose your

B. am I lo - sing my, am I lo - sing my, am I lo - sing my sound? Say your lose your

BB.

50

S1. mind! Lif - ting_ me hig - her! Lif - ting_ me hig - her! Lif - ting_ me hig - her!_

S2. mind! Lif - ting_ me hig - her! Lif - ting_ me hig - her! Lif - ting_ me hig - her!_

S3. mind! Lif - ting_ me hig - her! Lif - ting_ me hig - her! Lif - ting_ me hig - her!_

A1. mind! Lif - ting_ me hig - her! Lif - ting_ me hig - her! Lif - ting_ me hig - her!_

A2. mind! Lif - ting_ me hig - her! Lif - ting_ me hig - her! Lif - ting_ me hig - her!_

T1. mind! Lif - ting_ me hig - her! Lif - ting_ me hig - her! Lif - ting_ me hig - her!_

T2. mind! Lif - ting_ me hig - her! Lif - ting_ me hig - her! Lif - ting_ me hig - her!_

B. mind! Lif - ting_ me hig - her! Lif - ting_ me hig - her! Lif - ting_ me hig - her!_

BB. Lif - ting_ me hig - her! Lif - ting_ me hig - her! Lif - ting_ me hig - her!_

Sing with basses

58

S1. *mp* Do do do, do do do, do do do, do do do. *mf* Doors clo-sing.

S2. *mp* Do do do, do do do, do do do, do do do. *mf* Doors clo-sing.

S3. *mp* Do do do do, do do do do, do do do do, do do do do. *mf* Doors clo-sing.

A1. *mf* Doors clo-sing.

A2. *mf* Doors clo-sing.

T1. *mf* Doors clo-sing.

T2. *mf* Doors clo-sing.

B. *mf* Once I knew now I'm ob - li - vious: changed by you I fell and I was caught. *mf* Doors clo-sing.
Whispered

BB. *mp* Doors clo-sing. *mf*

Interlude 3 Pitch Cue

64 *Up one octave*

S1. *Up perfect 5th*

S2. *Up one octave*

S3. *Up major 2nd*

A1. *Down minor 3rd*

A2. *Down perfect 5th*

T1. *Down perfect 5th*

T2. *Down perfect 5th*

B. *Down perfect 5th*

BB. *Bossa Beat*

LIFTED

Words by
EMILY PEASGOOD

Interlude 3: DEFLATING BALL

Music by
EMILY PEASGOOD

DOORS CLOSED

A Bossa Nova ♩ = 125

Soprano 1

Soprano 2

Soprano 3

Alto 1

Alto 2

Tenor

Bass

Beat Boxer

Nasal, emphasise 'ng'
mf
Ding, dong.

mp
Coo coo coo coo coo ba do do coo coo coo bow.

mp
Coo coo coo coo coo ba do do coo coo coo bow.

mp
Coo coo coo coo coo ba do do coo coo coo bow.

mf
Big da bass, big da bass, da bass, big da bass bow.

5 *On 'ding' Emphasise 'ng', on 'd' sound plosive only*
pp

S1. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d.

On 'ding' Emphasise 'ng', on 'd' sound plosive only
pp

S2. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d.

S3. Ding, dong.

A1. Coo coo coo coo coo ba do do coo coo coo bow.

A2. Coo coo coo coo coo ba do do coo coo coo bow.

T. Coo coo coo coo coo ba do do coo coo coo bow.

B. Big da bass, big da bass, da bass, big da bass bow.

BB. **mf** Clave

Divisi.

B

S1. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding d d ding d d.

S2. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding d d ding d d.

S3. *Not pitched*
Bow! Yip! Yip! Yip! Yip! Bow! Ding, dong.

A1. Coo coo coo coo coo ba do do coo coo coo bow.

A2. Coo coo coo coo coo ba do do coo coo coo bow.

T1. Coo coo coo coo coo ba do do coo coo coo bow.

T2. *1. Sing previous 4 bars.*
2. As notated mf
Bow! Yip! Yip! Yip! Yip! Bow! *Cupped hands, opening with each note f* Wah wah wah

B. Big da bass, big da bass da bass, big da bass bow.

BB. *1.* *2.*

C

S1. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding d d ding d d.

S2. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d. ding d d ding d d.

S3. Bow! Yip! Yip! Yip! Yip! Bow! Yip! Yip! Yip! Yip!

A1. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

A2. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

T1. Coo coo coo coo coo ba do do Coo coo coo coo coo ba do do.

T2. wah, wah wah wah wah wah. Wah wah wah

B. Big da bass, big da bass da bass, big da bass, big da bass. Ba ba ba

BB. *1.* *2.*

S1. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d ding d d.

S2. Ding d d ding d d ding d d ding d d ding d d ding d d ding d d ding d d.

S3. Bow! Yip! Yip! Yip! Yip! Bow! Yip! Yip! Yip! Yip!

A1. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

A2. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

T1. Coo coo coo coo coo ba do do coo coo coo coo coo ba do do.

T2. wah, *Sliding* wah wah wah, *mf* Yip! Yip! Yip! Yip!

B. big da bass, big da bass ba bass, big da bass, big da bass da bass,

BB. *f*

D

S1. *mf* Wa wa! Wa wa! Ba - da ba bow! Wa wa! Ba - da

S2. *mf* Wa wa! Wa wa! Ba - da ba bow! Wa wa! Ba - da

S3. *mf* Wa wa! Wa wa! Ba - da ba bow! Wa wa! Ba - da

A1. *mf* Wa wa! Wa wa! Ba - da ba bow! Wa wa! Ba - da

A2. *mf* Wa wa! *Uni* Wa wa! Ba - da ba bow! Wa wa! Ba - da

T1. *mf* Wa wa! *Uni* Wa wa! Ba - da ba bow! Wa wa! Ba - da

T2. *mf* Wa wa! Wa wa! Ba - da ba bow! Wa wa! Ba - da

B. *mf* Wa wa! Wa wa! Ba - da ba bow! Wa wa! Ba - da

BB. *f* *Cut hi-hat*

26

S1. da, da da da ba! Ba-da ba-da-da-da vwa vwoo. Ba ba! Ooo - wow!

S2. da, da da da ba! Ba-da ba-da-da-da vwa vwoo. Ba ba! Ooo - wow!

S3. da, da da da ba! Ba-da ba-da-da-da vwa vwoo. Ba ba! Ooo - wow!

A1. da, da da da ba! Ba-da ba-da-da-da vwa vwoo. Ba ba! Ooo - wow!

A2. da, da da da ba! Ba-da ba-da-da-da vwa vwoo. Ba ba! Ooo - wow!

T1. da, da da da ba! Ba-da ba da-da-da vwa vwoo. Ba ba! Ooo - wow!

T2. da, da da da ba! Ba-da ba da-da-da vwa vwoo. Ba ba! Ooo - wow!

B. da, da da da ba! Ba-da ba-da-da-da vwa vwoo. Ba ba! Ooh - wow!

BB. *ff*

32 **E**

S1. *pp* Ding d d ding d d ding d d ding d d ding d d ding d d ding d d ding

S2. *pp* Ding d d ding d d ding d d ding d d ding d d ding d d ding d d ding

S3. *mf* Bow! Yip! Yip! Yip! Yip! Bow! Ding, dong. Ding, dong.

A1. *mp* Coo coo coo coo coo ba do do coo coo coo bow.

A2. *mp* Coo coo coo coo coo ba do do coo coo coo bow.

T1. *mp* Coo coo coo coo coo ba do do coo coo coo bow.

T2. *mf* Bow! Yip! Yip! Yip! Yip! Bow!

B. Big da bass, big da bass da bass, big da bass bow.

BB. *mp* Hats back in

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LIFTED

LIBRETTO

1. INTERLUDE ONE: CHEESY BALLS

Usually performed inside lift. Wordless vocables.

2. GROUND FLOOR

Ground floor.

Mind the door please.

Mind the doors please.

Mind the door please.

The doors of your mind.

Mind the doors of your mind the doors of your mind the doors of your mind.

Doors closing.

3. INTERLUDE TWO: POWER BALL

Usually performed inside lift. Wordless vocables.

4. FIRST FLOOR

First floor.

Trapped in a tiny room where time seems suspended,

A thought, a space, a time, a place descended;

And changed my perception, left my light-headed.

Once I knew, now I'm oblivious!

The fantasy of fulfilment is never as it seems;

Escaping reality and living in your dreams.

Changed by you I fell and I was caught.

Am I losing my mind? Am I losing my mind? They say you lose your mind.

It creeps and crawls beneath you; enters through your heart.

It spreads beneath your skin and it pulls your soul apart.

Deceptive and revealing a hidden paradigm;

It changes and transitions with the passing of the time,

When you love in love.

Through a lapse in concentration a moment redefined,

When I heard a sound before me and heard a sound behind.

I heard a sound beside me, I felt a sound inside.

Narrated by music the soundtrack of our lives,

The sound became stronger, the sound blew my mind!

Lifting me higher! Lifting me higher! Lifting me higher!

Once I knew now I'm oblivious: changed by you I fell and I was caught.

Doors closing.

5. INTERLUDE THREE: DEFLATING BALL

Usually performed inside lift. Wordless vocables.

LIFTED

SIGN LANGUAGE INTERPRETER GUIDE

LIFTED is a choral work that explores performance contexts, how music is used in everyday life, and connection people and environment.

During the interludes, which are usually performed when the doors are closed as the lift travels from floor to floor, you will remain in the lift with the choir. As the doors open for the 'ground floor' and 'first floor' movements you will exit the lift and stand to one side of the doors, ideally on a riser block to ensure visibility.

Overlapping lyrics are indicated in blue. Notes for each movement and interlude are provided.

1. INTERLUDE ONE: CHEESY BALLS

Usually performed inside lift. No lyrics.

Note: In the event this Interlude is performed with the doors open, as might be the case in venues with more than two floors or poor audibility when the doors are closed, please sign or move in rhythm to gauge the sentiment of the music.

2. GROUND FLOOR

Ground floor.

Mind the door please.

Mind the doors please.

Mind the door please.

The doors of your mind.

Wordless vocables (10 bars).

Mind the doors of your mind the doors of your mind the doors of your mind (x10)

Doors closing.

Note: The first part of Ground Floor features unison rhythm. There is a slight overlapping section, utilising the same lyrics, indicated in blue. Please select one vocal part to sign here. Following, there are 10 bars of wordless vocables. Please sign or move in rhythm to gauge the sentiment of the music here. On entry of the Tenor 2 part with 'Mind the doors of your mind the doors....' please sign with the Tenor 2 group until 'Doors closing'.

3. INTERLUDE TWO: POWER BALL

Usually performed inside lift. No lyrics.

Note: In the event this Interlude is performed with the doors open, as might be the case in venues with more than two floors or poor audibility when the doors are closed, please sign or move in rhythm to gauge the sentiment of the music.

4. FIRST FLOOR

First floor.

Trapped in a tiny room where time seems suspended,

A thought, a space, a time, a place descended;

And changed my perception, left my light-headed.

Once I knew, now I'm oblivious!

The fantasy of fulfilment is never as it seems;

Escaping reality and living in your dreams.

Changed by you I fell and I was caught.

(With basses): I fell and I was caught, I fell and I was caught

Am I losing my mind? Am I losing my mind? They say you lose your mind.

It creeps and crawls beneath you; enters through your heart.

It spreads beneath your skin and it pulls your soul apart.

Deceptive and revealing a hidden paradigm;

It changes and transitions with the passing of the time,
When you love in love.

Through a lapse in concentration a moment redefined,
When I heard a sound before me and heard a sound behind.

I heard a sound beside me, I felt a sound inside.

Narrated by music the soundtrack of our lives,
The sound became stronger, the sound blew my mind!
Lifting me higher! Lifting me higher! Lifting me higher!

Once I knew now I'm oblivious: changed by you I fell and I was caught.
Doors closing.

Note: The first part of First Floor features unison rhythm aside from a small overlap section, utilising the same lyrics, indicated in blue. Please select one vocal part to sign here.

5. INTERLUDE THREE: DEFLATING BALL

Usually performed inside lift. No lyrics.

Note: In the event this Interlude is performed with the doors open, as might be the case in venues with more than two floors or poor audibility when the doors are closed, please sign or move in rhythm to gauge the sentiment of the music.

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LIFTED

LIFT OPERATOR GUIDE

THE LIFT OPERATOR

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

RESPONSIBILITIES

LIFTED comprises 'doors open' movements, and Interludes that are performed when the doors are closed as the lift moves between floors. However, for venues where it is not possible for the Interludes to be heard while the doors are closed, or where venues have more than two floors, the Interludes can be performed as additional 'doors open' movements.

The lift operator is responsible for: ensuring lift doors remain open during 'doors open' movements, pressing the 'close' and 'open' door buttons before and after each 'doors open' movement, and pressing the lift floor buttons to indicate which floor the lift is travelling to. Further, as described in 'Venue operational guide' a member of staff should stand by the entrance to the lift on each floor where performances are taking place to ensure members of the public do not press buttons to call the lift during the performance.

LIFT OVERRIDE KEY

Venues will have a lift override key to ensure doors remain open during servicing and maintenance. As a safety measure, it is not possible for lift doors to be kept closed with a lift override key. Therefore, timing is of the essence.

TIMING OF DOORS CLOSED INTERLUDES

If it is decided that the Interludes will be performed as the lift moves up and down between floors, the lift operator should time the journey between each floor and utilise a stopwatch during the performance. 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, and with 50 seconds remaining the lift operator would press the button for the floor of the next performance. This ensured the doors opened after the choir had finished the Interlude, and no 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

PERFORMANCE ORDER: INTERLUDES AS ‘DOORS CLOSED’

In the event the choir perform the Interludes as ‘doors closed’ movements, the following performance order is recommended:

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

PERFORMANCE ORDER: INTERLUDES AS ‘DOORS OPEN’

In the event the Interludes as performed as additional ‘doors open’ movements, the performance order will need to be considered accordingly, and Interludes may be performed in a different order to ensure the Ground Floor and First Floor movements are performed on the correct floors. For example: LIFTED was once performed on three floors of an Asda supermarket, as follows:

- 2nd Floor: Choir enter lift
- 1st Floor: Interlude 1
- Ground Floor: Ground Floor
- 1st Floor: First Floor
- 2nd Floor: Interlude 2
- 1st Floor: Interlude 3
- Ground Floor: Choir exit lift

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LIFTED

VENUE OPERATIONAL GUIDE

LIFTED is a choral installation composed and created for performance in public lifts. LIFTED was inspired by, and premiered inside, the 100-person lift at Turner Contemporary, Margate on 17 January 2016. Performed by a beat boxer, sign language interpreter and choir of 68 singers, LIFTED featured a Ground Floor and First Floor movement for each of the gallery's two floors, and three Interludes for journeys between floors. However, LIFTED can be performed in venues with more than one lift floor. The lift can be viewed as a stage, with the doors as curtains, as the choir travel from floor and floor for a series of performances. Audiences experience LIFTED from outside the lift, on each floor where performances take place.

WEIGHT LIMITS

To suit a variety of lift sizes, and adhere to weight limits, LIFTED can be performed with as few as nine singers, up to 71 singers, with a sign language interpreter, if required, and a lift operator who may or may not be a member of the choir.

ACCESSIBILITY

LIFTED should 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 to ensure the lift is not out of operation for very long, but 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 organised to remain onsite during performances of the work.

AUDIENCE MANAGEMENT

It is recommended that potential lift venues have an adequate viewing area outside the lift on each floor performances take place. Where possible, additional viewing platforms should be provided to ensure visibility. However, choir members are tiered in height order, and stand on portable folding stools, in an assortment of heights, to support audience visibility.

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 'doors open' movements, and Interludes that are performed when the doors are closed as the lift moves between floors. However, for venues where it is not possible for the Interludes to be heard while the doors are closed, or where venues have more than two floors, the Interludes can be performed as additional 'doors open' movements.

The lift operator is responsible for: ensuring the lift doors remain open during 'doors open' movements, pressing the 'close' and 'open' door buttons before and after each 'doors open' movement, and pressing the lift floor buttons to indicate which floor the lift is travelling to.

LIFT OVERRIDE KEY

The lift override key is required to ensure doors remain open during the 'doors open' movements. 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 who travels up and down with the choir, but steps outside the lift for performances where the doors are open. Where possible, a riser block on each performance floor for the sign language interpreter to stand on will ensure visibility and accessibility for disabled audiences.

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LIFTED

LEARNING EXERCISES

LIFTED comprises: syncopation, polyrhythm, cross rhythm, challenging intervals, wordless vocables, lyrics, close harmony, long phrases and phrases with minimal allowance for breathing. A variety of learning exercises were developed during preparation for the premiere performance, and are provided to assist in teaching the more challenging elements of LIFTED. While some exercises assist with specific vocal parts, it is recommended that all singers are introduced to each exercise to develop rhythmic and vocal technique while building awareness of parts comprising the work.

RHYTHMIC CONFIDENCE WARM UP

This two bar clapping pattern can be utilised as an introduction to rhythmic elements within the work. Divide the singers into two groups. Group one will clap the top line while group two claps the bottom, inserting a pause after each two bar phrase. Both groups will return to unison after 9 bars of the top line and 8 bars of the bottom. On doing so, they should stop without cue. Ensure each group tries both parts, and encourage singers to relax any tension in the body and face. 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.

CL 4/4 (x 9)
UNTIL BACK IN UNISON
CL 4/4 (x 8)

SYNCOPIATION

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. As before, once confident, singers should relax any tension in the body and face, and converse with each other.

CLAP 4/4 (x 9)
UNTIL BACK IN UNISON
CLAP 4/4 (x 8)

Exercise 2: B B B Bow!

During the Interludes, Soprano 3 and Tenor 2 have a challenging syncopated rhythmic interplay:

SOPRANO 3 UNPITCHED

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

TENOR 2 UNPITCHED

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

To develop confidence with this interplay, divide the singers into two groups. Group one will speak the top line, and group two the bottom. The leader should establish a clear pulse throughout. To assist in the correct entry of the first and second 'Bow!' singers may speak, or sing 'B' for each quaver prior to the note:

SUGGESTED

B B B Bow! B B Bow!

POLYRHYTHM

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

Exercise 1: Three over two

3 OVER 2

MUSH - Y PEAS
MUSH SQUASHED

Exercise 2: Four over three

4 OVER 3

GO IN THE ROOM
GO TO BED

CROSS RHYTHM

Exercise 1: Ha! Yip! Huh

In bar 63 of Ground Floor a cross rhythm starts to develop where Sopranos 1, 2 and 3 sing 'mind' every three half beats, Altos 1 and 2 sing 'mind' every four half beats, and Tenors 1 and 2 sing 'mind' every five half beats. The following exercise will develop confidence in this motif.

Divide the singers into three groups. Group one will speak a low, guttural 'huh' every three beats, group two should speak a medium range, curious 'ah!' every four beats, and group three will speak a high, excitable 'yip!' 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 beat 1, back on beat two, and walking in place until beat 1 reoccurs. Ensure each group tries all parts in turn. Once confident, replace each sound with a sung B.

The image displays musical notation for a cross-rhythm exercise. It is divided into two systems, each with three staves.

System 1:

- Staff 3:** Labeled '3' at the start. It shows a rhythmic pattern of eighth notes with accents. Below the staff are the vocalizations 'Huh' repeated every three beats.
- Staff 4:** Labeled '4' at the start. It shows a rhythmic pattern of eighth notes with accents. Below the staff are the vocalizations 'Ah!' repeated every four beats.
- Staff 5:** Labeled '5' at the start. It shows a rhythmic pattern of eighth notes with accents. Below the staff are the vocalizations 'Yip!' repeated every five beats.

System 2:

- Staff 3:** Labeled '(20)' at the end. It shows a rhythmic pattern of eighth notes with accents. Below the staff are the vocalizations 'Huh' repeated every three beats.
- Staff 4:** Labeled '(15)' at the end. It shows a rhythmic pattern of eighth notes with accents. Below the staff are the vocalizations 'Ah!' repeated every four beats.
- Staff 5:** Labeled '(12)' at the end. It shows a rhythmic pattern of eighth notes with accents. Below the staff are the vocalizations 'Yip!' repeated every five beats.

Exercise 2: Me to you to me

From bar 11 of Ground Floor, a semiquaver rhythm is introduced in the Soprano 3 part. As this rhythm commences on the second beat of the bar, and then every other beat, the metre will feel as if in two beats per bar. However, Soprano 3 should aim to internalise a metre of three beats per bar, assisted by the following exercise which may initially be spoken. As before, singers should relax any tension in the body and face during this exercise. The leader should establish a clear pulse throughout, and ensure that on the leaders 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.

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, and all singers can divide into two groups to learn this section:

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 can be provided to singers to enable familiarity with each interval.

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)

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.

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

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

The first staff shows the C major 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 the C major 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.

The third staff shows the B-flat major 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 fourth staff shows the B-flat major 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 numbers are omitted. For example, the major scale below omits the third. Singers are asked to ‘hear’ but not verbalise this interval. Any interval number, or combination of interval numbers, can be omitted.

The first staff shows a major 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 major 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 further 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)

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, and as confidence develops, speed can be gradually increased.

Exercise 1: Speedy triplets

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

BA DA DA BA DA DA BA DA DA BA DA DA BA BA 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 NA NA NA NA

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

One challenging vocable section is found in Interludes 1 & 2 (bar 24) and Interlude 3 (bar 28). 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.

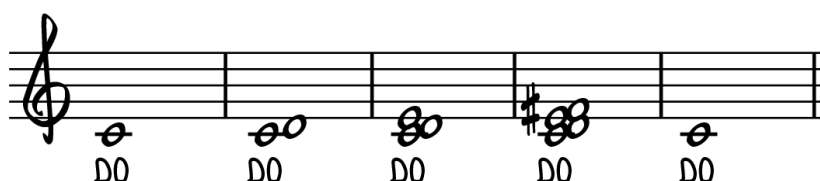
DA DA DA DA VWA VWOO

DA DA DA DA VWA VWOO ETC.

CLOSE HARMONY

Exercise 1: Balancing whole tone clusters

There are some close harmonies within LIFTED, such as the starting note of First Floor with the Tenor and Alto 2 parts singing one tone apart. The following warm up exercise can be utilised to develop whole tone clusters. Vowels can be varied and focus should be placed on the uniformity of vowel sounds. Further focus should be placed on the balance of sound, which can be easier to hear in dissonant whole tone clusters.



Exercise 2: Mind the doors of your mind

Whole tone intervals also occur within the Ground Floor sequence ‘mind the doors of your mind’ (commencing bar 21 of Tenor 2). First, introduce singers to this sequence in unison. It is intended that this sequence does not have a clearly defined beginning and end, but flows 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.

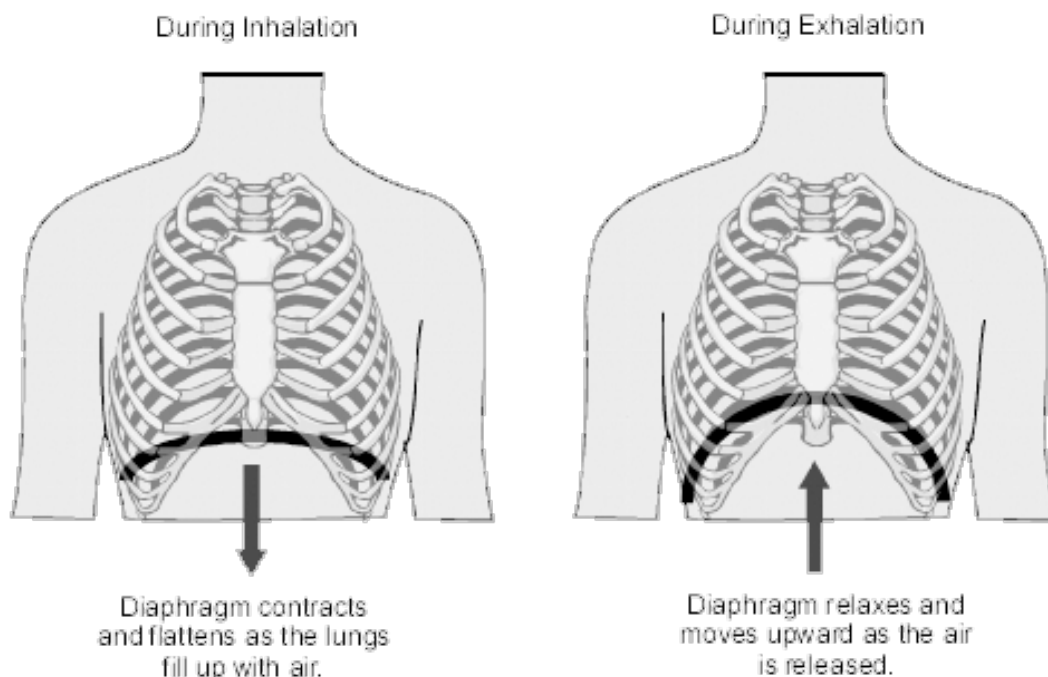
This is a challenging round with dissonant harmonies and 5 bars of 3 beats, all of which should be equally stressed to support seamless fluidity between phrases. While some parts start one beat into the round, others do not. Therefore, it is advisable to practice this round in isolation. Instructions are provided overleaf.

'Mind the doors' order of parts:

- Tenor 2 (10 times total) sings once through before:
- Alto 1 (8 times total) enters on the second beat of the tenor 2 sequence, and sings the sequence once through before:
- Soprano 3 (7 times total) enters on the second beat of the alto 1 sequence, and sings the sequence once through before:
- Soprano 2 (6 times total) enters on the second beat of the soprano 3 sequence, and sings once through before:
- Bass (5 times total, ending on long F#) enters after soprano 2 sings a full sequence plus additional 'mind the doors of your mind' and sings the sequence once through before:
- 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.

BREATHING

Singers will have varying knowledge of how to breathe 'well' during singing. Many singers have awareness of singing "*from the diaphragm!*" but are unsure what this entails, while others breathe shallow breaths that result in a rise and fall of the upper chest. It may therefore be helpful to design a warm up specifically around the mechanism of breathing, where singers are informed that through the combination of 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, but, as one of the largest muscles in the human body, its accordion-like inhalation and exhalation pattern provides strong visual imagery for singers.



Exercise 1: Snatched breath

The ability to ‘snatch’ a quick breath is beneficial where long passages allow little 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

PP
DING D D DING D D DING D D DING D D DING D D

SOPRANO 2

PP
DING D D DING D D DING D D DING D D

The following exercises will assist singers in snatching a quick breath to sustain and control breathing over longer 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 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 support singers in taking a partial breath, through ‘topping up’. 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 1, silently snatch a quick breath at each comma: 1, 121, 12321, 1234321, 123454321, 12345654321, etc.

Exercise 2: Breath control

The following exercise will develop ability in controlling the escape of breath over long passages. 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’ singers should avoid tension, with the throat in a relaxed ‘surprised’ position. This can be view 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. Asking singers to push their fingers into either side of their abdomen will help develop awareness of tight versus 'sucked in' stomach muscles.
- 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.