

FROM THE DIRECTOR'S DESK

Every body will likely be in full swing with courses, classes, vocal activities and performances. I hope this issue of Voice Talk will support and enlighten you in your vocal activities and endeavours.

Between the last Voice Talk and this issue, you have a complete overview of Body Therapy Techniques.

After the G8 Summit in June, Calgary remained a busy city, staging concerts and festivals. One of the highlights this year was the Calgary International Organ Festival and its associated Speaker Series. Two speakers of particular note were Dr. Mitchel Gaynor and Dr. Samuel Wong. Both spoke on very similar topics, the healing power of music.

Dr. Mitchell Gaynor, Director of Medical Oncology and Integrative Medicine at the Stang-Cornell Cancer Prevention Center, discussed the effects of music and breathing on the cellular and sub-cellular level. He described this through his observations of treating cancer patients whose immunoglobulin levels were significantly increased after listening to certain forms of music. Of particular interest was his use of Tibetan drums and crystal bowls to produce sound therapy to complement his patient's regular treatments to induce a relaxed and calming state. Dr. Gaynor expressed that the "voice is nothing more than audible breath. Your voice is one of the most powerful healing tools that I know of, the human voice. That is why...chanting (and) why singing is so powerful. It's able to get you breathing deeply again."

Dr. Samuel Wong, Ophthalmologist and Music Director of the Hong Kong Philharmonic Orchestra and the Honolulu Symphony Orchestra, discussed at length the effects of music on clinical results. Of particular note was his explanation and observations around stroke patients where by using the singing voice enables the patient's level of

communication to strengthen more quickly, thus boosting confidence to continue all rehabilitation.

The presentations and discussions were very inspiring and reaffirmed our beliefs and observations. For more information and a transcript of the lectures, please visit the Royal Bank Calgary International Organ Festival web-site: <http://www.triumphent.com/rbcSymposium/>

Donna Kay, a friend and assistant of mine, stepped in for me in September to give two presentations at the Prairie Music Week in Winnipeg. She did an excellent job in both workshops. The conference coordinator, Lee Ann Peluk, reported about much positive feedback from the attendants. In October I gave a presentation and workshop at the Alberta Music Conference which took place at the Telus Convention Centre in Calgary. It was followed a week later by the Vocal Fitness seminar I held with Donna Kay at the Rozsa Centre on the campus of the University of Calgary. It ran on two Saturdays and continued the seminars I have been conducting in early spring and fall since 1996 through the University's Continuing Education Program.

Despite financial difficulties we intend to proceed with our preparations for the 5th International Voice Care Symposium, likely to take place in Toronto or Banff, Alberta. Your Input will help us to decide on the location. Please give us your thoughts and feedback by Dec 22, 2002. Send us your suggestions by mail, fax or e-mail. All as noted on the last page.

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Yoga and Breath for Musicians 1

By David Wilson

Time is Breath, G.I. Gurdjieff

BREATH, BODY, MIND AND LIFE

The use of effective breathing to improve mental and physical health goes back many thousands of years. Natural, full-body breathing powered by the lower belly is essentially our birthright. As infants our bones, muscles, organs and entire spinal column would undulate with the pulse of our breath. In *The Breathing Book*, Donna Farhi states:

Breathing affects your respiratory, cardiovascular, neurological, gastrointestinal, muscular, and psychic systems, and also has a general affect on your sleep, memory, ability to concentrate, and your energy levels.

As we are challenged by the rigors of life, we begin to tense our body and breath in order to “hold firm”, just as we would hold onto a tree during a strong wind. Dealing with increased levels of psychological stress increases the tempo of our internal metronomes, and our chemical, cellular and neurological paces quicken. In an effort to sustain this hurried rate, our muscles often learn to remain tense, expending valuable energy. Eventually, we begin to constrict our primary respiratory muscles (the abdominals, intercostals and diaphragm), flooding the body with adrenaline in order to cope with the situation. The body then relies on the secondary respiratory muscles (scalenes, sternocleidomastoid, trapezius, and pectoralis minor) to sustain the pace. However, the secondary system exists only to assist with stressful situations; it is not designed to power our cardiovascular system on a constant basis. Furthermore, the continual tensing of these muscles weakens their strength, inducing other

Society’s ideal of the “flat, rock-hard stomach” also encourages shallow breathing

muscles to overwork in order to pick up the slack; this often leads to injury. Society’s ideal of the “flat, rock-hard stomach” also encourages shallow breathing, as we obstruct the diaphragm’s natural descent into the abdominal cavity. This creates a lack of connection to our “font of strength” in our lower belly, decreasing our efficacy and self-confidence. As we gulp shallow inhalations and truncate our exhalations, we begin to feel as if we “can’t get a full breath”. These harmful events eventually lead to the pH balance of the body shifting, favouring acids over alkaloids, which in turn creates more stress, and further weakens the immune system. Naturopaths, Breath therapists and Homeopaths have identified this vicious cycle with Asthma, Sinusitis, Bronchitis, Ulcers, High Blood Pressure, Depression, Anxiety, Indigestion, Hyperventilation, PMS, Headaches, and Chronic Fatigue. There is an alternative to ingesting sugar, caffeine, or other stimulants to artificially increase our energy levels. Consciously returning to natural,

unhindered breathing allows us to release physical tension and re-vitalize our body and mind.

Breathing is effortless, but after many years of ingraining unhealthy habits of tension, the breath becomes effortful; conscious relaxation techniques become necessary. We should not be forcing the body to breathe, but instead, learning how to get out of the way, allowing the body to breathe naturally. This restores the inherent calm of the mind, enabling us to better cope with the frenzied activity of daily life.

BREATH, BODY, MIND AND REHEARSAL

Western society encourages individual expression, yet the practice of assertion often lacks positive reinforcement. As a result, many people are not speaking (much less singing) with their true voice. Amateur singers may have spent days, weeks, or even years breathing shallow, and nervously speaking from their throat; “using the voice” equals stress. It is unrealistic to expect the amateur singer to magically change these ingrained habits exclusively for weekly rehearsals. Kenny Werner, in his book *Effortless Mastery* writes:

A person might give up music for reasons of insufficient talent, when upon closer inspection it becomes clear that... many people are crippled by an inability to focus and by a sense of being overwhelmed. These problems are often mistaken for laziness or lethargy.

The already overwhelmed singer, with her concentration levels pushed to the maximum, and worried about letting down her conductor or fellow choristers, works hard to achieve the correct pitches, rhythms and text. On some level, singing and music has been equated with fear. If this continues, the singer will exhibit ungrounded behavior. Flighty giggling, lack of concentration, anger, an overly rigid or slouched sitting posture may all be attempts by the singer to deal with anxiety. The sound will be inflexible, as many singers (especially men) will clench their abdominal muscles inward, take too much breath too high in the chest, and push from their larynx in order to “lead the section” and create a “full sound”. Legato singing will be impossible. As the secondary respiratory muscles strain, the singer will begin to feel chronic tension in his upper back and neck. The impetus of the breath will leave its proper “font of strength” position, rise higher in the chest, create improper airflow, and lead to over-singing. As breathing becomes impaired, the singer will feel they have less sustaining power. Incorrectly assuming they need more air, they will inhale with great effort, move the abdomen strongly upwards, thrust the chest forward, and lift the shoulders. Proper support and breath management has now been abandoned. According to Master Great Nothing of Sung-Shan in the famous *Taoist Canon on Breathing*:

As for the proper inner breath, it is called the Embryonic breath. Since it is naturally inside you, you do not have to seek outside for it.

Standing rigidly during warm-ups will not help release these difficulties, as they are already tight from the inside-out. Releasing this tension will facilitate a smoother rehearsal. A method to combat this rigidity is to have the singers move and stretch before and during vocalizations. Throw the arms in the air on high notes, stomp the foot to encourage uninhibited entrances, vocalize with sirens and laughter: anything to activate their

Yoga and Breath

energy, release their physical and mental tension, and bring them back into a calm, joyful, grounded sense of themselves. The improved tranquility, happiness and confidence of the singers will allow the focus, concentration and togetherness of the ensemble to escalate accordingly.

WHAT IS YOGA?

Yoga is many things to many people. For our purposes it is a system of stretching and breathing for increased flexibility and strength. While each pose has specific physical, mental and vocal health benefits (too numerous to discuss here), what makes Yoga different from standard exercises is patience. Our muscles have a natural inclination to remain in their given state; this is known as the "recoil response." In Yoga one remains gently in a stretch, attempting to relax more each moment, until the "recoil response" subsides and the tension eases, thereby lengthening and strengthening the muscles. This can be a good example for how we can adjust to difficult situations in our daily lives. One puts oneself in an unusual pose (asana in Sanskrit) that at first seems tight, tense and difficult, but with patience begins to soften. Once you have found repose, the body has learned to turn a stressful situation into a relaxing one. The implications are innumerable. As the renowned yogi B.K.S. Iyengar writes in *Yoga: The Path to Holistic Health*:

The practice of *asanas* have a beneficial impact on the whole body. *Asanas* not only tone the muscles, tissues, ligaments, joints and nerves, but also maintain the smooth functioning and health of all the body's systems. They relax the body and mind, allowing both to recover from fatigue or weakness and the stress of daily life. *Asanas* also boost metabolism, lymphatic circulation and hormonal secretions, and bring about a chemical balance in the body.

When one is relaxed, time expands. Every moment spent on relaxing the singers will save you double or triple the time during the music practice, as the time wasted with repetition due to unfocused singers will diminish. So many musical "problems" disappear when we sing in a healthy and joyful manner. You will be tuning the bodies, minds and ears of the singers, just as instrumentalists tune their instruments.

BREATH MANAGEMENT FOR SINGERS

Inhalation

- Inhale deeply through the nose (when possible). This grounds the diaphragm, fostering confidence (Anxiety causes pitch to sharpen). This insures the breath pressure will be in the belly, alleviating air pressure in the throat, allowing for a lower larynx, more open throat, and therefore rounder sound. Avoid the quick upper-chest "snatch breath" which causes flat pitch.
- Inhale less air. Breath into your lower back and pelvis only. Many singers take more breath than is required, and create shoulder or abdominal tension in the process. The "pushing of the voice" or "blowing out the cords" is caused by the stacking up of tension-filled breath pressure (which also causes flat pitch), while the "unsupported voice" is that which has too much loose, unfocused air moving through the larynx.
- The inhalation (especially between phrases, where this is most difficult) should occur naturally of its own accord, and not be forced as a gasp through the use of external muscles.

Exhalation / Singing

- Release dead air between phrases. In rehearsal this can be achieved with the sigh, the Neanderthal "HUH", the "cough-off", or laughter. The 'HUH' is not about singing low, but speaking/singing with connection, with undertones, and with confidence (it works with high voices as well - the more connected they are to their low, center-of-gravity singing energy, the higher they will be able to sing). Once they are using their "font of strength" of support, the task of tone placement will be more successful.
- Conserve air. Learn to manage the breath; do not blow it through the cords at the beginning of the phrase.
- Sustaining Power. Fear impairs proper breathing. Practice releasing the sound gently when your breath is done. Do not push past the natural end of your air, tightening the abdominals and shoulders in order to sing to the end of the line. Releasing the exhale without tension will improve your ability to sing longer phrases, because it takes away the fear. You have more air than you think you do.

Proper Support for Singers

- Support is the lengthening and expansion of the Neanderthal, or vocal sigh.
- The ribcage is lifted and solid (not rigid) and expanded side to side, like an accordion. Resist the inclination to drop the lift and side-to-side expansion as you sing.
- Inhale a tablespoon of air into your lower back.
- Breath, diaphragm, larynx, tailbone and feet are all grounded down.
- The head is centered over the spine.
- The lower back (lumbar muscles) is expanded.
- The throat, jaw, tongue and abdominal muscles are relaxed.
- Music doesn't sell, heart sells. The more the singer is aroused by musical inspiration, the more effective the support will be. Focussing exclusively on technical detail is discouraging and therefore harmful to the vocal mechanism.

This is who we are

I do not suggest that one can effect a permanent psychological change in all your choristers in a few rehearsals. This takes time, and is facilitated primarily by the carriage and attitude of the conductor, who will only help himself by reducing those things that block music-making, such as physical tension, and mental anxiety. Is our fear of imperfection obstructing our joy of making music? Is our aim of excellence based on avoiding "mistakes"? It is sometimes too easy to forget about the humanity in front of us; you never know what a person can bring to the table. Above all, we must remember that music is not simply about music; music is about humanity.

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(Part two of this article, outlining specific poses and exercises for the facilitation the concepts expressed above, will appear in the Fall issue of 2002)

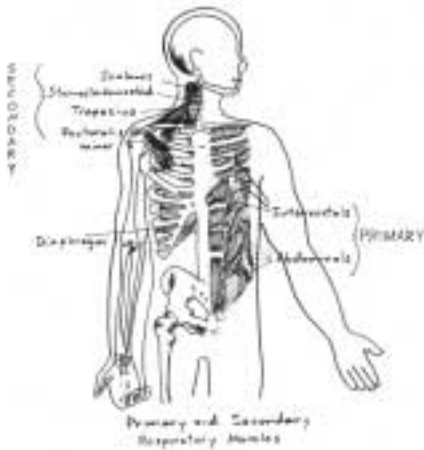
Yoga and Breath for Musicians 2

David Wilson

*If one can focus one's heart on music,
it is just like warming something which has been frozen.*

*The music's beauty of rhythm regulates the beating of the heart,
which helps restore health of body, mind and soul,
and bring them to their proper tuning.*

The joy of life depends upon the perfect tuning of mind and body.



Inayat Khan

The muscle responsible for most of our natural respiratory effort is the diaphragm (in combination with the intercostal muscles between the ribs, and the four layers of abdominals). When unhealthy, stressed, fearful or confused, our

body transfers the bulk of the work to the secondary (supporting) respiratory muscles, in readiness for our fight, flight, freeze, or faint responses. However, we often use these upper muscles unnecessarily, as our muscle-memory fools our brains into believing we are in jeopardy. As our respiration quickens, so does our heart rate, making reposeful performing difficult. Clavicular breathing will eventually cause these four muscles to ache, as they are being asked to do a job for which they were not intended.

The following postures are selected for ease of use during a normal rehearsal. The exhalation is the impetus for all movement in and out of poses; this connects the relaxation response to the poses, convincing the body that the goals are easy and enjoyable. (Holding the breath convinces the body that the exercise is difficult; the health benefits then diminish accordingly). We are often unaware of our breathing patterns. For instance, when you get out of your car, or when you pick up a heavy object, are you holding your breath? If the answer is yes, you may be heading toward injury. Instead, try exhaling to propel your body through the "effort". You will find that you get out of your car with more ease, and that the heavy object is lighter. This concept of consciously altering our breathing patterns is exactly the same when dealing with stressful mental/emotional circumstances such as performance anxiety.

A final note: There is a difference between "a good stretch" (a broad, lengthening sensation in the middle of muscles that focused breathing will alleviate) and "pain" (a sharp twinge around tendons or ligaments that breathing will not soften). All of these postures should be done slowly, with attentive thought and breath awareness; rushing causes injury. The ideas below are only guidelines; any pose can (and should) be modified for those who require a gentler stretch. These are also not intended as replacements for other time-honoured activities, only as supplemental methods for reaching the goal for which we all strive: Beautiful Music.

PHYSICAL WARM-UPS: STANDING

Massage Chain Turn to one side and massage the back and neck of whomever is in front of you. Not only does this feel great, but while relaxing your singers it will also encourage a close and more connected ensemble. Afterwards, each person can massage their own face, throat, and jaw.

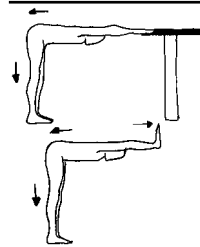
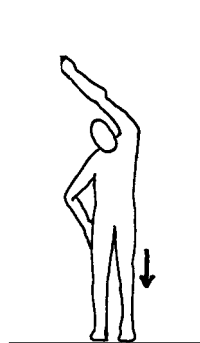
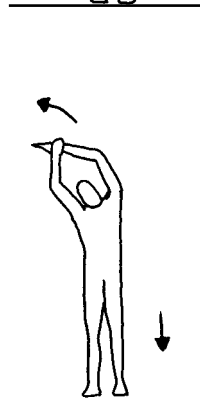


Table Stretch Place your hands (shoulder width and height) flat on wall, table, or back of a stable chair. Ensure that your feet are squarely positioned under your pelvis. Lengthen your spine, and exhale your chest towards the floor. You should feel the stretch in your shoulders, upper back, and armpit areas. Heels grounded.



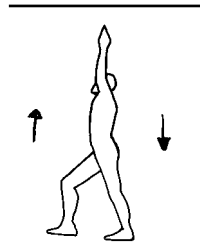
Palmtree 1 This exercise is for intercostal and abdominal awareness and expansion. Place your left hand on your left hip, right arm straight up in air. Inhale, do nothing, exhale, bend from hip to the left, reaching diagonally up and out with right hand. Keep sighing through the sensation for five breaths. Exhale back to center. Keep outer hip and leg grounded. Reverse.

Palmtree 2 Same, but slide hand down from hip as bending to the side. Reverse.

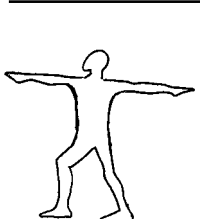


Palmtree 3 Same, both arms up, left hand holds right wrist, exhale, bend to the left. Reverse.

The next two poses are about holding music folders properly. Improper breathing and stance leads to heavy and stiff arms, inducing hunched shoulders, tight leg muscles, and bracing the neck, hip and knee joints. The jaws and tongues then tighten and our singing soon deteriorates. Relaxed breathing in these poses increases our leg and torso stability, training our arms to be light and strong.



Warrior 1 Place your left leg two to four feet in front of the right, with your feet stable and grounded. Bend front knee. In final position, your knee is over your heel, so adjust accordingly. Arms in "fieldgoal position", belly button facing straight ahead through feet. Exhale, back of the body drops, front of the body lifts. Come out on exhale, reverse.



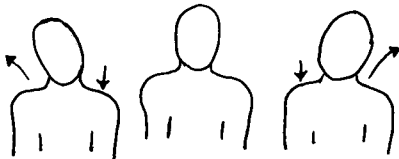
Warrior 2 Same feet position, front leg bent, but torso now faces to the right. Arms and hands are parallel to floor, head facing out over left arm. Come out on exhale, reverse.



Cyclone or Washing Machine This energizer opens the breathing mechanism. Feet a few inches apart, so the leg bones are straight under the outer edges of the pelvis. Hips steady; pelvis always faces forward, or the torque of this pose goes into the knees. Arms at right angles. Turn back and forth from your waist, raising the arms a few inches every 5-10 breaths, then come back down slowly. The whole exercise should take about a minute. Again, the hips do not move. (A word of caution to those with lower back problems. These twists are excellent for lower back-aches, but they are done lying down, with less movement).

Hippy Shake Many of you know this fun activity. This is a tension breaker, laughter creator, and energizer; it also aids in body awareness. In order, shake each body part, counting out loud to 8: left hand, right hand, left forearm, right forearm, left entire arm, right entire arm, left foot, right foot, left calf, right calf, left entire leg, right entire leg, whole body. Then count to 4, do the same thing, then to 2!

PHYSICAL WARM-UPS: SEATED



Neck Stretch These poses calm the mind, and relaxes the jaw, neck and tongue. Tilt your neck gently to the left shoulder, lifting both sides of the face, as if bending around an imaginary grapefruit lodged between shoulder and neck. Reach diagonally up and out with the head, while stretching down with the right deltoid (shoulder muscle). Hold, and sigh through the stretch for five breaths minimum. Come back to center on an exhale. Reverse. Secondly, turn to either side, chin parallel to the floor, pulling back on the opposite shoulder. Watch for clavicular breathing and for "Chicken Neck" (esp. in high school males), as both inhibit healthy, free singing.



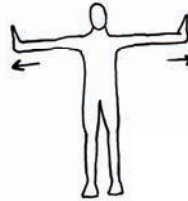
Fieldgoal Arms reaching straight up past ears, shoulders relaxed. Hold for five to ten breaths, set the ribcage, then bring arms down on the exhalation, keeping the ribcage lifted and expanded. This helps to discourage the "heave and collapse" ribcage breathing.



Shoulder Rotation Clasp your hands behind your back, palms facing forward, lift as high as comfortable, gently roll shoulders. Breathe. Repeat with palms facing back.



Double Helix Stretch your arms straight out to the sides, bring forward, cross elbows, bend at elbows and see if you can get palms to touch. If comfortable, gently roll shoulders.



Samson Reach arms straight out to the sides again, but this time attempt to point your fingers toward the ceiling, pushing through the heels of the hands. This is not as easy as it sounds. This loosens up the muscles that become constricted due to holding music. This posture is also excellent for pianists.



Chair Twist This favorite aids ribcage awareness and expansion. Sit in a chair sideways. Place right thigh firmly against the back of the chair, feet and knees together. Exhale and place your hands on either side of the back of the chair. With each exhalation, turn and twist farther around to right. Breath into ribcage. Neck, jaw, shoulders are relaxed, only forearms work. Reverse.

BREATH DEVELOPERS

Breath Comparison Ask your choir to purposefully breath high in the chest, then change to low in the belly, and ask for comments. Do they feel more "in their head", or connected to their "gut feelings"? Which method makes them feel more grounded, which makes them anxious or flighty?

Font of Strength Breath 1 Sit on a chair, eyes closed for inward concentration, with hand just below belly button. Breathe into this area for ten breaths, quiet and focused. Check that the impetus of the breath begins low, then expands outward.

Font of Strength Breath 2 Same, but inhale with hands on side ribs (like an accordion), then move hands to belly, exhale a 'tss' by gently drawing the belly toward the spine. Repeat a minimum of ten times. Over time, this will help train healthy breathing habits.

Folding Exhale This movement encourages a full exhale from the abdomen. Seated, bend over slowly from hips as you exhale. Allow inhale to occur naturally as you sit up. Repeat for no more than five breaths. (This is excellent for asthmatics, but only under controlled circumstances - avoid if asthma is acute. Those with migraines or eye troubles should not do this exercise, as there is increased blood pressure to the head).

Lower Back Expansion Good to do right after massage, alone, or in partners, depending on the comfort level of your singers. This is done seated, your hands on your lower back around the kidneys and lower lumbar muscles. Breathe and expand into this area. Partners can check for improper raising of shoulders on the inhalation, and that they fully, vocally sigh on the exhalation.

ENERGETIC PLACEMENT

Vocal Sigh This exercise is for finding a complete, connected, and relaxed vocal exhalation. This takes consistent practice outside of the rehearsal. Is the voice connected to the breath, or riding on top? Is the exhalation smooth and complete, or has it got bumps in it, as if it is falling down stairs? If so, this is stress held in the cardiovascular system. Sigh until smooth, noticing where the exhalation is centered in the body, high or low. Adding voice will speed up the process. The singers should feel more peaceful, relaxed and centered almost immediately. The health benefits are innumerable.

Larynx Awareness Have your singers yawn - Do they feel the throat open? Place hand on throat. Do they feel something drop? Hold the jaw open for a few breaths with the forefinger. Is there immediate pain? These people need to relax their jaws, or their larynxes will never normalize. We want the larynx to be halfway between the two extremes of too closed or too open. Most of us will have at least a few singers whose larynxes have become frozen in an abnormally high position. Too much breath (pressure) forced through the vocal folds will contribute to this phenomenon.

Neanderthal 'Huh' The point here is to train the exhalation to arise from lower abdominal and back muscle energy, not from the throat. Listen - where is it centered? Is the belly activated, making the sound full of undertones and breath energy and body connection? Do it with each chorister - they will learn from each other. Is the sound coming from the "font of strength" below the ribs? Where in the body in the 'aw' focussed - high or low? This works especially well with teenage boys, but also helps females connect their head-voice to their support.

VOCAL PLACEMENT

Sirens Play in the upper register with freedom; move, walk around, stretch, whatever it takes to free their minds and bodies, reaching the high notes joyfully and freely. Allow the singers to be creative.

Breath Management Take a thimbleful of air in the lower back, and then vocalize on 'ng', 'vv', 'ss', or tongue trills. Listen for evenness of tone. Ask them to experience what a steady, focussed, small stream of air feels like. Have them notice how long they can sing on a tiny bit of air, and that "heaving" a massive inhalation actually hinders a long phrase, and a legato line. Then, when singing words, the trick is to maintain constant and invariable breath pressure while managing both vowels and consonants.

Slack Jaw "Blah" or "Plah" vocal exercises will help achieve the healthy, relaxed slack-jaw effect of a correctly positioned jaw.

Head Resonance Puppy whine, open-mouthed hum, 'oo', or tiny siren. Descending vocalizes are usually best. However, these exercises will simply turn into improperly produced sinus-tone if the singer's energy is not first centered in the abdominal region.

Free first, Soft later Encourage full, confident, nourishing vocalizing before asking them to sing "piano". They will want to please you at soft passages, often sacrificing proper technique. Otherwise we run the risk of unhealthy, unsupported and throaty "half-singing", thereby winning the battle of dynamic contrast but losing the war of a fully expressive, well-blended choral tone.

CONFIDENCE: CONNECTING BREATH, IMAGINATION AND BODY

Valkyrie Entrance This expressive and powerful movement is especially good for timid teenage singers who yell and scream in the playground, but clam up upon entering rehearsal. They are almost always breathing at around 25% of capacity. I've found it is best to have all the singers take part; the beginners will learn from the more confident. Ask them, one by one, to take a substantial, full-footed step forward, throw their arms wide and sing a vowel. Sometimes asking for "playground voice" works. (This assumes an environment where the singers feel safe, free from criticism or judgement). Let them laugh, not at each other, but via the joy of breaking through inhibitions. This will take some time, but will pay huge dividends, as they develop into a confident team of joyful singers.

Phrasal Arm Sweep As the singers sing a long phrase have them draw their arm from across their chests to open position, (i.e. right arm starts pointing left and comes across to the right) feeling the music in their arm. The idea here is to feel a phrase as a kinesthetic reality. Then sing same phrase, take the arm away, and ask them, "did it feel the same? What changed?" They will respond by moving away from the short, choppy phrases, feeling the larger musical structure more intuitively.

This two-part article has been about repose. In our age, nervous activity has increased to the extent that we rarely sit and listen to our selves. Listening is not only at the core of true music-making, but is also at the foundation of our harmony (or disharmony) with each other. Our lives today often lack equilibrium and poise. These "full of repose" techniques offer an opportunity to deepen one's connection with one's own breath, voice, and body - in short, our total selves. Slowing down and sensing my inner world has certainly assisted me in experiencing both life and music on a more intimate and profoundly personal level.

*What makes us feel drawn to music is that our whole being is music;
our mind and our body, the nature in which we live,
the nature which has made us,
all that is beneath and around us, it is all music;
and we are close to all this music,
and we live and move and have our being in music.*

Inayat Khan

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Drawings by C.S. Zelmer

