

Federico Pozzer, 2021

Four Sections

for voice

I sent the first version of the score to Andrew Sparling and Scott McLaughlin. I am extremely thankful to them for their comments and suggestions on words choice, sentences structure, and the piece in general.

Instructions

Each section requires the singer to perform a set of instructions on their breathing; first using their breathing and then their voice. Durations of the sections are specified below (you may use a stopwatch).

When 'B' is indicated, the singer should use their breath.

When 'V' is indicated, the singer should use their voice, singing any series of pitched sounds that can easily be performed within the same breath. The series should always be sung within a single breath and should be the same throughout the piece. The series should include at least two different pitched sounds. Dynamics, articulation, registers, and amount of pitched sounds are free; however, the chosen dynamics, articulation, registers, and amount of sounds should be maintained throughout. The series should be carefully chosen in advance according to the singer's skills and preferences. Changes in sounds, dynamics, and durations should happen only as by-products of the instructions in the score.

Section 1

0:00 – 1:00

B: Breathe. Observe your own breath. Breathe regularly and comfortably. Allow your breaths to increase in length and do not force your breathing.

1:00 – 2:00

V: Repeat continuously the series chosen at the beginning.

Observe your own breath. Use the length of your steady and regular breathing to regulate the timing of the series and the length of your own phrasing. Pauses in between each repetition of the series are determined by the length of your steady inhalation. Do not force your breathing.

Section 2

2:00 – 3:00

B: Breathe six times, constraining the length of your own breathing according to the following timings (in seconds):

in (5); ex (7); in (6); ex (2); in (1); ex (10); in (2); ex (2); in (3); ex (17); in (4); ex (1).

3:00 – 4:00

V: Repeat six times the series chosen at the beginning.

Use the exhalation timings indicated above to regulate your phrasing and the inhalation timings to regulate the pauses between the repetitions; instead of exhaling, sing the series you have chosen. The series may be suddenly interrupted because of the timings indicated above.

Section 3

4:00 – 5:00

B: Attempt to distract yourself from your breathing. You may think about something that push you not to be aware of your own breath. You may mentally say the alphabet backwards. You may ask yourself questions that require your careful attention. You may watch a silent movie. You may read a book.

5:00 – 6:00

V: Repeat continuously the series chosen at the beginning.

While singing attempt to distract yourself from your breathing. You may think about something that push you not to be aware of your own breath. You may mentally say the alphabet backwards. You may ask yourself questions that require your careful attention. You may watch a silent movie. You may read a book.

Section 4

6:00 – 7:00

B: Start altering your breathing. Do not alter your breath consciously, but rather perform a physical task that purposely pushes you to alter your breathing in ways you cannot predict. Tasks might include running, jumping jacks, burpees, etc.. Perform these exercises in a serious and conscious way, almost as if you were an athlete.

7:00 – 8:00

V: Repeat continuously the series chosen at the beginning.

At this point your breath should be already altered. If you notice that your breathing is returning to normal, start performing a physical task again while singing the series (exercises may be different from before).