

Chapter 1 : Deep inspiration breath-hold - Wikipedia

As the founder of A Breath of Inspiration Ministry, a freelance writing ministry geared toward strengthening the day to day lives of believers, Monica uses her gift of encouragement to create inspirational books and articles, appearing nationwide.

J Med Radiat Sci. Published online Feb This is an open access article under the terms of the Creative Commons Attribution-NonCommercial License, which permits use, distribution and reproduction in any medium, provided the original work is properly cited and is not used for commercial purposes. This article has been cited by other articles in PMC. Abstract Radiation treatment to the left breast is associated with increased cardiac morbidity and mortality. The deep inspiration breath-hold technique DIBH can decrease radiation dose delivered to the heart and this may facilitate the treatment of the internal mammary chain nodes. The aim of this review is to critically analyse the literature available in relation to breath-hold methods, implementation, utilisation, patient compliance, planning methods and treatment verification of the DIBH technique. Despite variation in the literature regarding the DIBH delivery method, patient coaching, visual feedback mechanisms and treatment verification, all methods of DIBH delivery reduce radiation dose to the heart. Further research is required to determine optimum protocols for patient training and treatment verification to ensure the technique is delivered successfully. Breast neoplasms, breath holding, heart, radiation therapy Introduction Breast cancer is the most common cancer to affect women in Australia. Despite its benefits, radiation therapy to the breast can result in complications. Multiple epidemiological studies have shown cardiac mortality and morbidity to be a long-term complication of left breast irradiation. Since then, advancements in breast radiation therapy have limited dose delivered to the heart, presumably resulting in fewer cardiac deaths. The cardiac mortality ratio decreased in successive patient cohorts from 1. A confounding factor was that this decrease was partially attributed to internal mammary chain IMC irradiation omission in most patients in the more recent era. No significant difference in overall survival based on tumour laterality was found. They found the relative risk for ischaemic heart disease increased by 7. Even with this weakness, the article highlights that it is likely that any reduction in exposure to the heart is beneficial to the patient. IMC lymph node irradiation is associated with greater radiation exposure to the heart. With the likely increased uptake of IMC irradiation, it is vital to adopt treatment techniques that minimise dose to the heart such as the deep inspiration breath-hold DIBH technique. The DIBH technique involves the patient inspiring to a specified threshold and then holding that level of inspiration during every radiation therapy field delivered. The use of this technique can be associated with lower radiation exposure to the heart without compromising coverage of the breast or chestwall.

Chapter 2 : Breath Quotes - Inspirational Quotes about Breath

A gift from Spirit for the Autumnal Equinox to us all so that "you may express compassion to yourselves as you go through your changes". At the Equinox, night and day are almost equal length.

We are too well pleased with ourselves, When our dreams have come true Because we have dreamed too little, When we arrived safely Because we sailed too close to the shore. Disturb us, Lord, when With the abundance of things we possess We have lost our thirst For the waters of life; Having fallen in love with life, We have ceased to dream of eternity And in our efforts to build a new earth, We have allowed our vision Of the new Heaven to dim. Disturb us, Lord, to dare more boldly, To venture on wider seas Where storms will show your mastery; Where losing sight of land, We shall find the stars. We ask You to push back The horizons of our hopes; And to push into the future In strength, courage, hope, and love. Does faith begin to fail? And think you all in vain those falling tears? Say not the Father hath not heard your prayer; You shall have your desire sometime, somewhere. Though years have passed since then, do not despair; The Lord will answer you sometime, somewhere. Nay, do not say ungranted; Perhaps your work is not yet wholly done. The work began when first your prayer was uttered, And God will finish what he has begun. If you will keep the incense burning there His glory you shall see sometime, somewhere. Faith cannot be unanswered, Her feet were firmly planted on the Rock; Amid the wildest storms she stands undaunted, Nor quails before the loudest thunder shock. She knows Omnipotence has heard her prayer, And cries, "It shall be done" - sometime, somewhere. But what of the souls in darkness at home? Missions and You You are disturbed, you say you care, and many times you offer prayer; A child in hunger, thin and weak can cause quick tears upon your cheek. You watch the news of foreign fields and shudder at what torture yields. Did God not lay upon your heart that you indeed must do your part? A land of plenty and to spare, I wonder, do we really care? You say the little that you own is scarce enough to be bestowed To others on a foreign shore when you need that and even more. How can you pray? How dare you weep, and never lift a hand to keep The pangs of hunger from their door that daily greet each child once more? What will you say when God shall ask, "Did you perform your earthly task? Your duty lies to all mankind, the path of life they too must find. Become involved, love give and pray. Prayer is the oomph we need to get the answers we seek.

Chapter 3 : Breathing - Health Video: MedlinePlus Medical Encyclopedia

The Woman A Breath Of Inspiration 1. The Woman A Breath of Inspiration 2. This Aristotelian outlook of women later passed on into the Christian tradition of the Catholic Church. Saint Thomas of Aquinas proposed that women were the trap of Satan, his motivation being the belief that man had been created as a pure being in the image of God and that he had been duped into his fall from.

A breath of inspiration: The Breath of the World, which was premiered at Lincoln Center Friday evening, with a repeat performance the following night. I attended both the Friday afternoon dress rehearsal and the second concert. Does that sound anarchic, or overly academic? The music shimmers and shifts in magical and beautiful ways. The long, luxurious phrases were underscored by choreographer Mark DeChiazza, who had the performers make slow, sweeping tai chi-like gestures that seemed to halt time. I chose to rotate my listening spots every 10 or 15 minutes. String players were stationed along the edge of a small grove of trees, by a post under the overhang of the Lincoln Center Theater. The winds, brass and timpani players standing on a grassy hill that descends from the entrance to The Juilliard School might as well have been sounding in a far-off field, though they were only a few dozen feet away. And in the middle of a pool at the heart of the performance space, singers stood knee-deep in water. At the first full performance, audience members were not allowed to walk along the main pathway on the long side of the pool, between the string players and a line of percussionists, though many sat there as I did, briefly, during the dress rehearsal. By Saturday night, Adams had given his benediction for listeners to walk through there, and this major artery was soon clogged up. About 30 minutes into the piece, the experience was half meditation labyrinth, half the familiar slog of navigating an uptown 1 train during rush hour. But something else transpired as well. Absent a stage, the traditional walls between musicians and listeners dissipated absolutely. That intimacy created a marvelous cocoon of shared experience and silky, ethereal layers of sound. The physical closeness did create its own perils: On Saturday, I saw a couple of people in alarming proximity to the musicians and their instruments snapping selfies mid-performance. The composer translates the Inuit title of the piece this way: To see more, visit [http: Subscribe New Credit or Debit Card?](http://Subscribe New Credit or Debit Card?)

Chapter 4 : Prayer Poems - Inspirational Words of Wisdom

Garden: a rich, well-cultivated region, a fertile or delightful spot. Garden: to tend a region cultivating richness, to care for a spot enhancing fertility and delightfulness.

Leave a reply Driving from Mt Whitney to Death Valley, the road descends onto a godforsaken landscape. It is flat, barren- carrying a false sense that it is devoid of life. I never dreamt I would fall prey to the rapture of the desert. I never imagined the dryness of this place would seep into my soul, wetting an appetite for the harsh, extreme, stark beauty that exists in a Valley of Death. The road plastered to the earth stretches for miles. The asphalt runs in dips and bumps. At times the road is completely covered. Weather compels the desert to encroach, making travel difficult or impossible. It wants to remove the passage that allows travelers to visit. Earth piles up all around. Water and wind work to break them down. The texture, colors and depth are a whirlpool of wonder swirling- asking me to stay for days, weeks, months. There is too much to see. Too much to experience. Looking closely, the details are here and there. In each space, around every corner, there is a whole new world. A world teeming with life found nowhere else. The colors are powdery pastels. Mixed with water they will paint the landscape. The loop clearly shows how water can rush in every crack and crevice or wash over everything. Heat is the core of this place. Temperatures cook in the summer months. Volcanoes played a part in its creation. Craters remain to tell the story. We stumble upon an unexpected surprise. We long to go in. We will have to wait. Light and warmth diminish quickly in the winter desert. Driving through the dark looking for a campsite is a daunting task. At our last stop, Zabriski Point, where the sunset is divine we meet a couple who tells us about Tecopa Hotsprings. Tecopa will be our resting place. Camping for the night, we meet another element that drives the desert.

Chapter 5 : moorecort | A breath of inspiration

Find this Pin and more on a breath of inspiration by Miri Stone. I'll Show You Our Star by Andy Prokh. Late Night Randomness Photos) Late Night Randomness is a collection of photos we have found in searching the web that don't necessarily fit in with our other posts or are perhaps a.

Every day you are alive is a special occasion. Every minute, every breath, is a gift from God. Sign-up for your free subscription to my Daily Inspiration - Daily Quote email. To confirm your subscription, you must click on a link in the email being sent to you. Each email contains an unsubscribe link. Ever had a bad hair day - a day when everything seemed to be going wrong? Perhaps today is a day to soothe your ruffled feathers, take a deep breath, and reaffirm that the weight of the world is really not on your shoulders, unless you choose to assume that burden. It is the breath of a buffalo in the wintertime. It is the little shadow which runs across the grass and loses itself in the sunset. Higginson Oh, the comfort, the inexpressible comfort of feeling safe with a person; having neither to weigh thoughts nor measure words, but to pour them all out, just as they are, chaff and grain together, knowing that a faithful hand will take and sift them, keep what is worth keeping, and then, with a breath of kindness, blow the rest away. You are everything to me. It is the breath of life. What would a man not pay for living? If you truly have no anger, you are blessed and joyful. Go ahead, express your anger briefly, pound pillows, scream, curse. Then take a deep breath, and get over it. Wuji refers to the time before the creation - when everything was formless. Standing in the wuji position, my feet are parallel to each other, shoulder-width apart. My knees are slightly bent, and the tip of my tongue touches the roof of my mouth. My arms are held in front of me with my elbows bent and my palms parallel to each other - about four inches apart. At first I focus on my breathing, and only my breathing. Later, I visualize the energy or "Qi" between my palms. Whether spectacle of nature or covenant, no two rainbows are ever the same, and each one is always breath-taking. The trail has strung upon it, as upon a thread of silk, opalescent dawns and saffron sunsets. Eisenhower It was a pretty wild ride. Fields When something is moving you get that intake of breath and that stillness from the audience. I balanced all, brought all to mind, the years to come seemed waste of breath, a waste of breath the years behind, in balance with this life, this death. He wanted to start a war, too. Pour a little Lavoris in the toilet. Because your breath is very bad. No matter where on Earth you live. The invisible thing called a Good Name is made up of the breath of numbers that speak well of you. Halifax The basic line in any good verse is cadenced But all it required was one intake of breath. Yet, like the asthmatic struggling for breath, so the lover must struggle for words. Eliot A mortal lives not through that breath that flows in and that flows out. The source of his life is another and this causes the breath to flow. But we had to keep it cool. I think we did. Then we let out a breath. Scott Fitzgerald During meditation your metabolism and your breath rate go down to a level of rest, twice that of deep sleep. May the world be kind to you, and may your own thoughts be gentle upon yourself.

Chapter 6 : A Breath Of Inspiration: John Luther Adams' New 'Sila' | Classical MPR

Sila is a piece intended to be played by 16 to 80 or more musicians grouped into five separate ensemble choirs of woodwinds, brass, percussion, strings and voices, who may perform the work in any.

His monumental percussion piece Inuksuit has been recorded and staged several times now across the country and abroad, from Tennessee to Portugal -- a success almost unthinkable in the age of one-and-done premieres. The ideas that have long compelled Adams have found a new home and expression in his outdoor work *Sila: The Breath of the World*, which was premiered at Lincoln Center the evening of Friday, July 25, with a repeat performance the following night. I attended both the Friday afternoon dress rehearsal and the second concert. Arrayed around what is broadly called the Hearst Plaza, the 81 performers in *Sila* were dotted across a grass lawn, among a grove of trees and even in a pool of water. *Sila* is a piece intended to be played by 16 to 80 or more musicians grouped into five separate ensemble choirs of woodwinds, brass, percussion, strings and voices, who may perform the work in any combination, either simultaneously or successively. The piece is set within 16 "harmonic clouds" grounded on the first sixteen overtones of a low B-flat. Does that sound anarchic, or overly academic? The music shimmers and shifts in magical and beautiful ways. And *Sila* is as much performance piece as sonic work. The long, luxurious phrases were underscored by choreographer Mark DeChiazza, who had the performers make slow, sweeping tai chi-like gestures that seemed to halt time. As in other Adams works, and most famously in his *Inuksuit*, audience members also participate in shaping their own experiences. I chose to rotate my listening spots every 10 or 15 minutes. String players were stationed along the edge of a small grove of trees, by a post under the overhang of the Lincoln Center Theater. The winds, brass and timpani players standing on a grassy hill that descends from the entrance to The Juilliard School might as well have been sounding in a far-off field, though they were only a few dozen feet away. And in the middle of a pool at the heart of the performance space, singers stood knee-deep in water. At the first full performance, audience members were not allowed to walk along the main pathway on the long side of the pool, between the string players and a line of percussionists, though many sat there as I did, briefly, during the dress rehearsal. By Saturday night, Adams had given his benediction for listeners to walk through there, and this major artery was soon clogged up. About 30 minutes into the piece, the experience was half meditation labyrinth, half the familiar slog of navigating an uptown 1 train during rush hour. But something else transpired as well. Absent a stage, the traditional walls between musicians and listeners dissipated absolutely. That intimacy created a marvelous cocoon of shared experience and silky, ethereal layers of sound. The physical closeness did create its own perils: On Saturday, I saw a couple of people in alarming proximity to the musicians and their instruments snapping selfies mid-performance. The composer translates the Inuit title of the piece this way: *Sila* ends with performers blowing through megaphones -- no notes sounding, just long exhalations of breath you had to lean in closely to hear.

Chapter 7 : A breath of inspiration: John Luther Adams' new 'Sila' | CPR

Inspiration not only feels like a breath of fresh air - It literally is a breath of fresh air! While the word 'inspire' figuratively means to excite, rouse and inflame.

It is stunning to contemplate that statement, and it is revelatory to begin to recognize, and experience, the power of exhalation. This is the gift that Carl Stough gave the world. And for those of us who were fortunate enough to work with him while he was alive, Carl gave us tools to guide us through a lifetime of breathing discoveries. Carl Stough was an extraordinary person as well as a superb musician blessed with a remarkable ear. While a conducting student at Westminster Choir College in New Jersey in the s he became fascinated with breathing. Within a very short time the choir achieved recognition, performing with the North Carolina Symphony and on radio. Listeners and critics alike commented on the beauty of tone and expressiveness of the singers and heralded Stough for his outstanding conducting. Soon the choir was known as the Carl Stough Singers and, when asked how he brought about such an excellent blending of voices, Stough said that his technique was to give a weekly voice lesson to each of his singers! It was during his time in North Carolina that he began making important discoveries in voice and breathing. In , Stough returned to New York City hoping to organize a professional group of singers and to continue his own vocal studies. Stough repeated the success he had in North Carolina and by , the Good Shepherd Choir School was recognized for its excellence and became firmly established in the musical life of New York City. The Fund recommended Stough. Emphysema is an extremely debilitating and progressive lung disease that causes shortness of breath and difficulty breathing. At that time Stough knew very little about emphysema, but as he began observing the patients he was struck by the unnaturally high position of their chests as they labored to breathe. The diaphragm, instead of rising in exhalation, was pushed down, and the ribs, which should expand laterally in inhalation, were pulled in. Our diaphragm is our muscle organ of breathing. It is incredibly strong. The only thing like it in the human body is the esophagus, which is not so surprising because in the developing fetus the diaphragm starts out as the esophagus. As the fetus grows the diaphragm differentiates from the esophagus and slips down the spine, leaving behind it a trail of two phrenic nerves. The phrenic nerves connect to the respiratory center in the brain stem, which in turn responds to our blood gases. Our blood gases are carbon dioxide and oxygen. As you may know, we exhale carbon dioxide and we inhale oxygen. Carbon dioxide is considered a waste gas, and a build up of it in the body tenses nerves and muscles. On the other hand, oxygen relaxes nerves and muscles. In healthy breathing, the diaphragm rises in the chest cavity in exhalation pressing against the lungs to rid them of carbon dioxide. Then, when our body needs oxygen, an impulse is sent from the brain stem, down the phrenic nerves to the top of the diaphragm, telling it to contract. In this way oxygen from the atmosphere is drawn into our lungs. Inhalation is a reflex under the control of the brain stem. Stough observed that this natural way of breathing was completely impossible in the emphysema patients. Their weakened diaphragms forced them to use their upper chest muscles and their shoulders to breathe, causing them to grab and gasp for air in a struggle to stay alive. The exhaustion and physical weakness that resulted from this way of breathing was profound. The pattern of breathing that Stough observed in his patients grabbing for air with the upper chest and shoulders had caused their diaphragms to weaken profoundly. When a diaphragm weakens it cannot rise in the chest cavity during exhalation and carbon dioxide builds up in the lungs. Our lungs have to empty before they can be filled. This struggle for air resulted in a sense of panic in the emphysema patients and contributed to their extreme exhaustion and muscle fatigue, so much so that they could hardly move from their beds. Stough felt that the only hope for the emphysema patients lay in trying to redevelop the strength of the diaphragm so that it could begin to function in a healthy way. Within six months, Carl had spectacular success. His patients were up and about and some were even able to leave the hospital. Carl proved otherwise and showed that it was the exhalation that influenced inhalation. This led Stough in the years that followed to say that most people worked on the wrong end of the breathing spectrum, focusing more on inhalation than exhalation, barely recognizing that they were holding their breath and not exhaling. When we contemplate the work of Carl Stough we are struck with the implications for our own life and breathing. I

have found patterns of breathing similar to the emphysema patients in students with asthma, spasmodic dysphonia, back pain, tendinitis, anxiety, and malaise, as well as in musicians, singers and actors. Carl Stough found that even the Olympic athletes of the US track team that he worked with in had distressed patterns of breathing. The athletes were amazingly sensitive and disciplined and made improvement very quickly, but when they initially worked with him, the stress associated with their level of competition had produced some of the same diaphragmatic weakness as his patients in respiratory failure. Grabbing for air with the upper chest as they ran caused enormous tension in their muscles and their recovery post race was prolonged. What these athletes came to realize was that if they could focus on their exhalation, their inhalation would take care of itself. They recovered much more quickly and began to best their own track records. In the Mexico City Olympics in 1968, a number of runners on the track team that Stough worked with won gold medals and set Olympic and world records. This is much harder than we might imagine because breathing lives in an area between consciousness and unconsciousness and we need to learn how to connect to it. When you begin to sense how your body breathes without your interfering in its reflexive process, you will automatically begin to slow your rate of respiration. If your rate of respiration slows down you will automatically be exhaling more carbon dioxide. If you exhale more carbon dioxide, you will, by design of the body, be inhaling more oxygen. Many of you may have found that when you tried to observe your breathing in a meditation or Yoga class that it was very difficult. But how were you actually observing your breathing? Did you go inside yourself to try to feel for it or to try to see it? That can sometimes cause tension. There is a different way that you may find more creative and freeing. It involves using your hands to sense how your body breathes you. Working seated or lying down in a semi-supine position with your knees bent and the soles of your feet on the floor, rest your hands on the sides of your ribs if that is comfortable. Or if you prefer, you can place one hand on your upper chest and one hand on your abdomen. Feel free to move your hands around your body as you work. This is just an exploration and you should feel free to experiment. Make sure your hands are as tension free as possible. That will make them more able to sense what is going on underneath them. Really let your hands do the work of noticing. Some people find it very difficult to stay present in this way, but that, in itself, shifts our breathing and deepens it. When we use our hands rather than our heads to sense our breathing we begin to lay the groundwork for deepening and strengthening our breathing. This is the essential first step that is the basis for all the work you will do with breathing. There is enormous power in working with breathing. It is a profound realization. Working with breath can be life changing: Carl Stough passed away in 2011 but he left us with an extraordinary legacy. He often said that the tools he gave us to work with in breathing were all we needed for a lifetime of discovery. When we first connect to and experience the upward flow of breath, which is our exhalation, we may feel great joy. And we may also feel great joy and freedom when we experience our backs opening and widening in a true diaphragmatic inhalation. With this we are truly opening up to the incredible inspiration of breath. Jean McClelland is a renowned teacher of voice and the Alexander Technique, who has appeared on Broadway and in numerous musicals and operas. Jean is one of a small group of teachers personally approved by Carl Stough to incorporate his principles of breathing coordination into their work. For information visit www.jeanmcclelland.com. Jean is conducting a You Can Sing! References Stough, Carl and Reece. The Story of Breathing Coordination. The Stough Institute, The Source of Life.

Chapter 8 : NPR Choice page

Composer John Luther Adams' outdoor work Sila: The Breath of the World, was premiered at Lincoln Center last Friday evening, with a repeat performance the following night, as part of Lincoln Center's Mostly Mozart Festival and Lincoln Center Out of Doors.

Chapter 9 : Soulful Creating: A Breath of Inspiration

A breath of inspiration. 11 likes. Inspiraciones de un corazón y una mente adolescente.