

REKA V.2

"REKA RE"

MASSIVE SONIC WORK n.6 FOR SIX EXTENDED VOCAL SOLOISTS,
TWO PERCUSSIONS AND A CROWD OF HUNDREDS OF VOICES AND PERCUSSIONS

by YUVAL AVITAL



REKA V.2 by YUVAL AVITAL

Duration:

approximately 2 hours.

Orchestration :

Six vocal soloists of extended techniques, traditional and/or contemporary (detail within preface).

- Two percussion soloists - detail within preface.

- A **Crowd Music** ensemble of hundreds of voices (min. 100)

- A **Crowd Music** ensemble of dozens of percussionists (min. 20)

- Two conductors (One for soloists, percussions soloists & general timeline, secondary for the guidance, preparation and conduction of the Crowd music).

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C) General score - to be used by conductors & percussionists*

D) soloists 1-6 scores*

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*Parts C-E could be provided in editable formats - see general preface.

WORLD PREMIERE :

Version One Commissioned by Warsaw Autumn Festival - September 2014

Version Two - Premiere at Teatro Valli, Reggio Emilia, October 2016

Preface to REKA / Yuval Avital

I am happy to present in this score the most challenging work I wrote so far which sums-up many different musical and artistic experiences that were a center of my research in the recent years: poly-cultural creation and creation of experimental works with non-European musicians; massive sonic works which use large scale ensembles; notation solutions for non “classical” performers or non-musicians; Crowd music and much more.

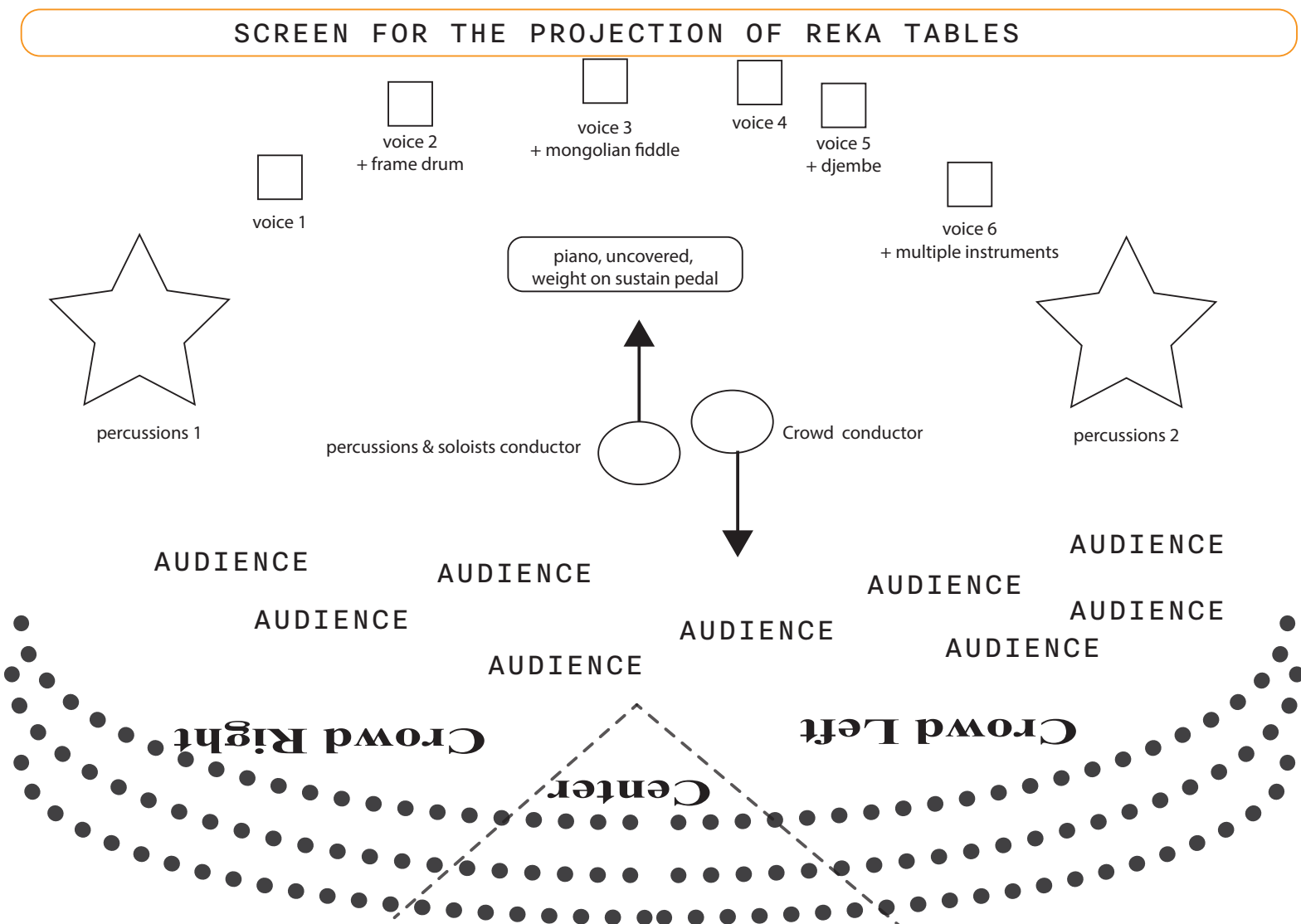
REKA is a sonic investigation of the essential role of two primal elements in music, art and culture: The first is the human voice - the most essential and ancient sonic tool of all. The voice is an expression of singularity and collectivity; of the traditional nested cultural identity and of the creative idiosyncrasies of individual elements; a prosodic instrument of precise communication and an abstract generator of sound - always connected to its past and present, always vulnerable to a deviation from its specific cultural context. The second is the perceptive, aesthetic and structural complementarity between protagonist and background, between definite and indefinite, between individual and collective.

The orchestration of **REKA**, coordinated simultaneously on the scene by two conductors, is based on the interaction between 4 groups :

- **A vocal “Crowd”** formed by a heterogeneous group of participants with no need of previous musical knowledge following a “user-friendly” graphic/textual score.
- **A Percussions “Crowd”** formed by a heterogeneous group of participants from different cultural and stylistic backgrounds, following a “user-friendly” graphic/textual score.
- **Six soloists** of extended vocal techniques (sometimes also self accompanied by instruments) - the initial intention of this work is to use carriers of different traditions but in future performances the soloist parts could be performed also by contemporary or experimental vocalists as well, provided their familiarity with requested basic techniques and roles In the world premiere are present soloists from Tibet, Sardinia, Mongolia, South-Africa, Bukhara and a contemporary experimental soloist from Iceland.
- **Two solo percussionists** playing a complex set of gongs and metals and also the insides of a concert piano.

Each of these groups create a system on its own and the overall work is experienced as an equilibrium between parallel complex systems rather than as a solution based on traditional structural paradigms.

REKA V.2 could be performed frontally or 360° around the audience as such:



Preface to REKA / Yuval Avital (3)

The Vocal Crowd :

The vocal crowd in REKA V.2 is composed of hundreds of residents of city where the work will be performed which will be invited to form an unusually large organic. Opposed to the traditional choir, the Crowd does not require prior musical knowledge or experience as a graphic and textual score will suggest immediate musical elements, imitations of the natural world, pre-linguistic sounds and onomatopoeic phonemes, creating complexity instead of hierarchy and diversity instead of homogeneity. The score of the crowd should be unchanged, but could be translated to the language of the local performers. **The vocal crowd should include at least 100 people with no maximum number of participants.**

Example of a segment from the Vocal Crowd score:

REKA V.2 by YUVAL AVITAL
CROWD SCORE

02) **ALL** immediately shout “KA!” , then wait and start an accelerating “KA” line, getting stronger and stronger. When percussions reach climax, enter and exit with “KAKAKA” according to conductor’s indications.

The diagram illustrates a vocal score segment. At the top, a conductor icon (a hand in a green circle) points to the right. Below it, a large 'KA!' is followed by a dashed line representing an accelerating 'KA' line. The sequence of sounds is: KA KA KA KA KA KA KA KA KA KA KAKAKA. Below the sounds, a series of green circles with 'sp' (sforzando) inside them are connected by arrows to the 'KAKAKA' sounds. A hand icon in a red circle is shown at the end of the sequence.

The Percussions Crowd :

The percussions crowd in REKA V.2 is composed of dozens of residents of city where the work will be performed which will be invited to form an unusually large organic. Thought for percussionists from a variety of cultural and stylistic backgrounds, they too have graphic and textual score will suggest immediate musical elements, loops and drones, imitations of the natural world and reactions to the soloists, also using the voice as a beatbox. The performers can create their own sets, using one or more instruments - but avoiding clear pitch. **The percussions crowd should include at least 20 people with no maximum number of participants.**

Example of a segment from the Percussions Crowd score:

03) Heavy groove.

The diagram shows a sequence of seven kettlebells and four bricks arranged in a row. A conductor icon (a hand in a green circle) points to the right.

04) Only beat. keep beat as precise as possible.

The diagram shows a sequence of ten black dots arranged in a row. A conductor icon (a hand in a green circle) points to the right.

05) Unison with percussions soloists (will be rehearsed - if you don't read music - no problem!
If it's too fast - we'll make also a simple version - don't worry)

The musical score is written for two staves. The top staff is in 4/4 time and features a complex, fast-paced melody with many sixteenth notes. The bottom staff is in 2/4 time and features a simpler melody with quarter notes. The tempo is marked '♩ = 82' and the dynamics are marked 'sp' (sforzando).

The World Wide Web carries an important role in this project: social networks, mailing lists and forums should be used through an open-call to “recruit” the vocal crowd; online video tutorials and downloadable scores (present already on my website and on youtube) are used as an essential part of the formation process.

MASSIVE SONIC WORK N.4 FOR SIX EXTENDED VOCAL TRADITIONAL SINGERS, TWO PERCUSSIONS, AND A CROWD OF HUNDREDS OF VOICES

Percussions preface:

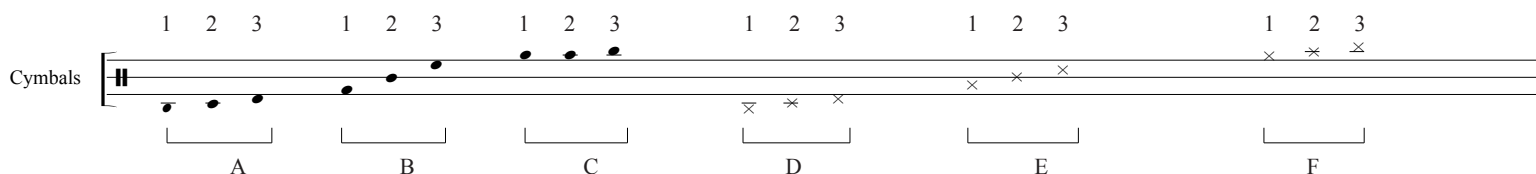
PERCUSSIONS:

Each of the 2 percussions players have 5 pentagrams in the score:

1. dedicated to standard cymbals (mounted regularly) and to china cymbals (mounted upside down)
2. dedicated to various gongs (large tam-tam, wind gong, 2 chinese opera gongs), orchestral bass drum, small and large tibetan/japanese meditation bowls.
3. crotales (two octaves, divided between the 2 players).
4. intonated gongs (one octave, c3-c4, divided between the 2 players).
5. elements to be played inside the concert piano (uncovered, sustain pedal always push with a weight, keyboard covered).

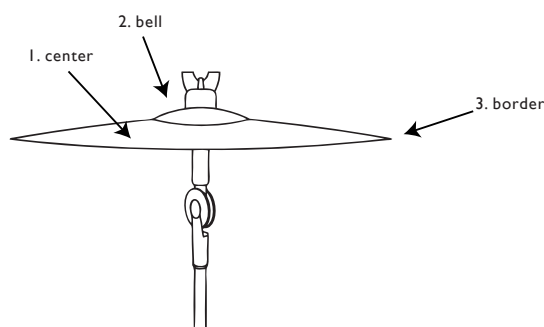
NOTATION :

CYMBALS CLEF:



- A. Ride cymbal (20'-22')
 B. Crash cymbal (14'-20')
 C. Splash cymbal (8'-14')

Each cymbal has 3 zones of striking (1-3) :



A-C : CYMBALS

- D. Large china cymbal (18')
 E. Medium china cymbal (16')
 F. Small china cymbal (8'-14')

Each china cymbal has 5 zones of striking (1-3) :



A-C : CHINA CYMBALS
 (mounted upside down)

* The striking zones should be respected the most possible, but could be compromised in the case of fast passages or quick alternations of instruments.

GONGS, BASS DRUM & BOWLS CLEF :

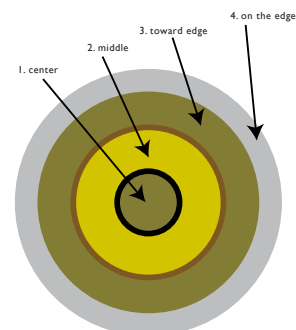
Gongs & Bass drum

CUBIC NOTEHEADS

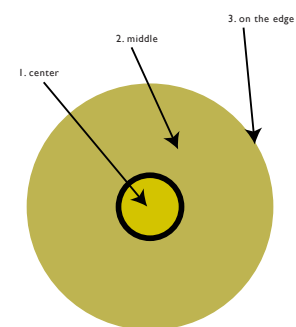
A B C D E F G H I J

A 1-4 . Large gong with curved edge (Chou-low or tam-tam)

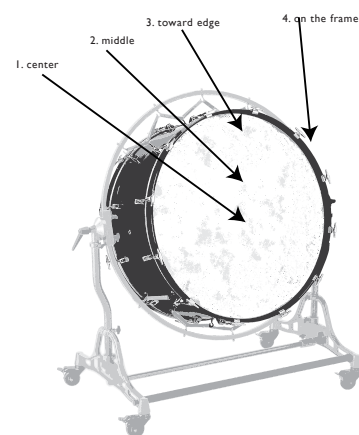
** X noteheads - scratching of the surface (with superball, metal mallets or the opposite side of other mallets); L.V.

**B 1-3 . Large gong without curved edge (Feng-luo or wind gong)**

** X noteheads - short scratching of the surface (with superball, metal mallets or the opposite side of other mallets); L.V.

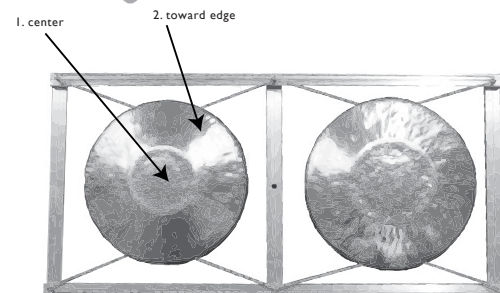
**C 1-4 . Orchestral bass-drum:**

** X noteheads - short scratching of the surface (with superball mallets) L.V.

**D1-2, E1-2 Chinese opera gongs (9'-12') - D larger, E smaller**

* cubic noteheads - long scratching of the surface (with superball, metal mallets or the opposite side of other mallets). L.V.

** X noteheads - short scratching of the surface (with superball, metal mallets or the opposite side of other mallets). L.V.

**F, G Rim bowls or Tibetan bowls - F very large, G small with thin edge.**

Both bowls should have the adapted mallets adapted to provoke long continuous sound. The smaller bowl will be used also as a mallet, and should be small enough to be held with one hand.



GONGS, BASS DRUM & BOWLS CLEF (continue) :**H Concert Tom-toms - 1 low tom 2 low-mid tom - Cubic noteheads**

* the diameters of the toms could be different between the 2 percussions soloists, maintaining a relative relations of high-low (the lowest of P.1 should not be higher than the low-mid of P.2 for example).

**I Bongos - 1 low 2 high - Cubic noteheads**

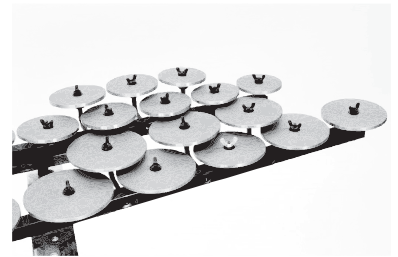
* the diameters of the bongos could be different between the 2 percussions soloists, maintaining a relative relations of high-low (the lowest of P.1 should not be higher than the low-mid of P.2 for example).

**J Woodblock - 1 low 2 high - Cubic noteheads**

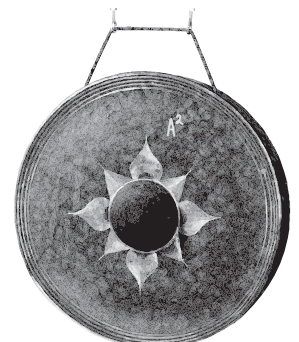
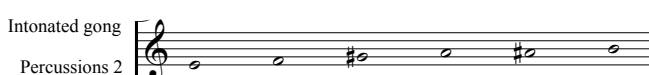
* the diameters of the bongos could be different between the 2 percussions soloists, maintaining a relative relations of high-low (the lowest of P.1 should not be higher than the low-mid of P.2 for example).

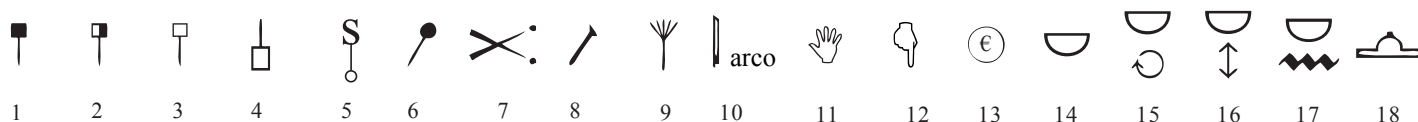
CROTALES :

Two octaves, divided by the two percussion players in the following mode:

INTONATED NIMPLE GONGS (Thai gongs, gamelan gongs):

One octave, divided by the two percussion players in the following mode:

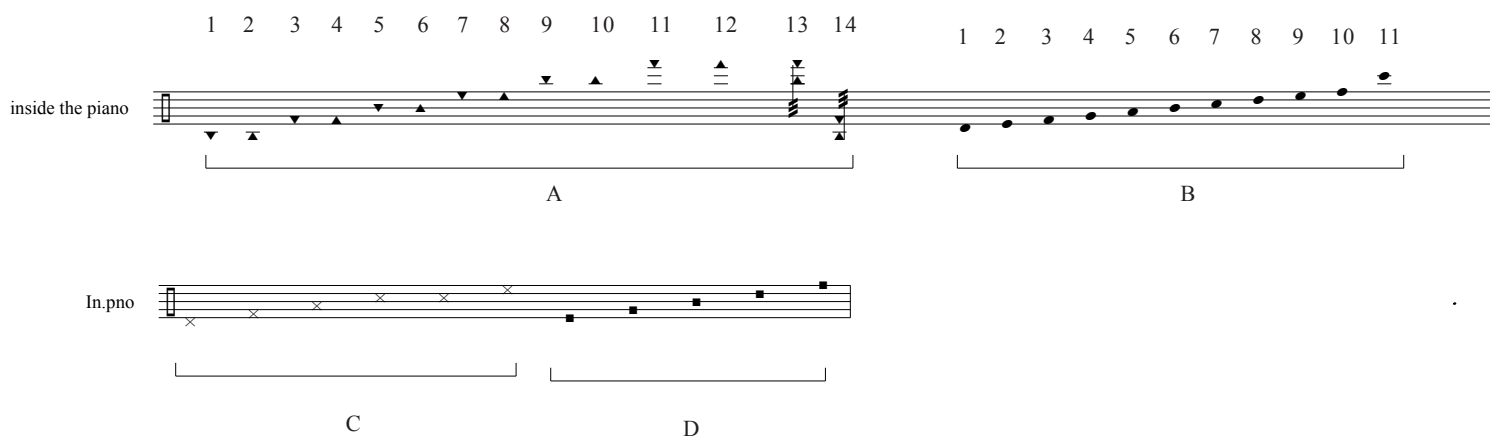


MALLETS:

- 1 -hard mallet
- 2- mid-hard mallet
- 3- soft mallet
- 4-large gong mallet
- 5-superball
- 6-hard rounded mallet
- 7-wood drum mallet
- 8-metal mallet
- 9-brushes
- 10-bow
- 11-palm
- 12-finger
- 13-coin
- 14-small tibetan bowl (scratch)
- 15-small tibetan bowl (scratch in rounded movement)
- 16-small tibetan bowl (scratch in vertical movement)
- 17-small tibetan bowl (scratch irregularly)
- 18-small hand cymbal (touching slightly vibrating percussions)

INSIDE GRAND PIANO :

Grand piano should be uncovered with sustain pedal always pushed (with weight), and keyboard covered.

**A - Glissando :**

1. down extra-low range
2. up extra-low range
3. down low range
4. up low range
5. down low-mid range
6. up low-mid range
7. down high-mid range
8. up high-mid range
9. down high range
10. up high range
11. down extra-high range
12. up extra-high range
- 13,14 - examples of continuous glissando (in both directions) in a given range.

B - hitting the strings (not single notes but a range, according mallet size) :

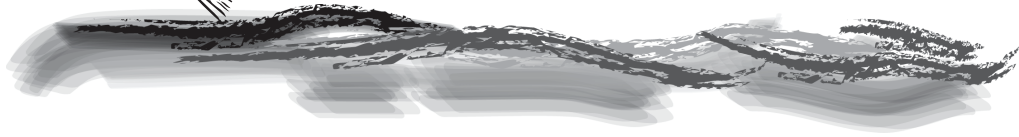
- 1,2 extra-low range
- 3,4 low range
- 5,6 mid range
- 7,8 high range
- 9-11 extra-high range

C - hitting metal frame (on its top) :

- 1 - lowest tone (longest metallic grid) till 5 - highest tone (shortest grid)

D - Secondary hit (when playing with hands use different areas of the soundboard, when playing with mallets, hit metal frame on its side) :

- 1 - lowest tone till 5 - highest tone.



tutti vocal soloists

CONTINUE

Cymbals 1

Gongs & Bass drum 1

Cymbals 2

perc2

Gongs & Bass Drum 2

Crowd Tutti

CONTINUE, FOLLOW CONDUCTOR

Percussions crowd

FADEOUT

The musical score for 'The Great Wall' by John Adams, featuring percussion and strings. The score includes staves for Cym.1, Gng & B.d.1, Cym.2, Gng. & B.d.2, Crd. Tut., and P.C. (Percussion). The percussion part is highlighted with a red dashed line and a red arrow. The score includes dynamic markings (ppp, fp, mp, p, f, fff, pp), articulation (accents, slurs), and performance instructions (slowly, 5'').

30"-1' .ca

30"-1' .ca

B

Gng. & B.d.1

Gng. & B.d.2

Crd. Tut.

P.C.

C

Cym.1

Gng. & B.d.1

Cym.2

Gng. & B.d.2

Crd. Tut.

P.C.

CLOSED-OPEN LIPS!!!

Cyc 1.1

CONTINUE

Cyc 1.2

cross fade to

crossfade to breathing

CONTINUE

40".ca

		40" .ca
D		
	Cyc 1.1	
Sv.6 MI.(Mtr.)	1st fragment Mantra I	("Sawa Gunzo" MANTRA)
Both Perc.	L. V.	
Crd. Tut.	continue breathing	
P.C.	FADEOUT	

F

1'-1':30"

Both Perc. continue, variate

Crd. Tut. 10" * crossfade to **Cyc 1.3** 2nd fragment crowd

cycle 1.3


P.C. 1st REKA "dawn"

soft scratches and continuos sounds

MAAAA OO DEEEEEE MA AAA LEEEEE ODEEEEEEE NUUUUUU

OO DEEEEEE MA AAA LEEEEE ODEEEEEEE NUUUUUU,

OO DEEEEEE MA AAA LEEEEE ODEEEEEEE NUUUUUU,


G

Cym.1 arco

Gng. & B.d.1 *p* *f* *mp* *ppmf* *pf* *mpff* *mp* *ff*

Int.gng. 1 *mf*

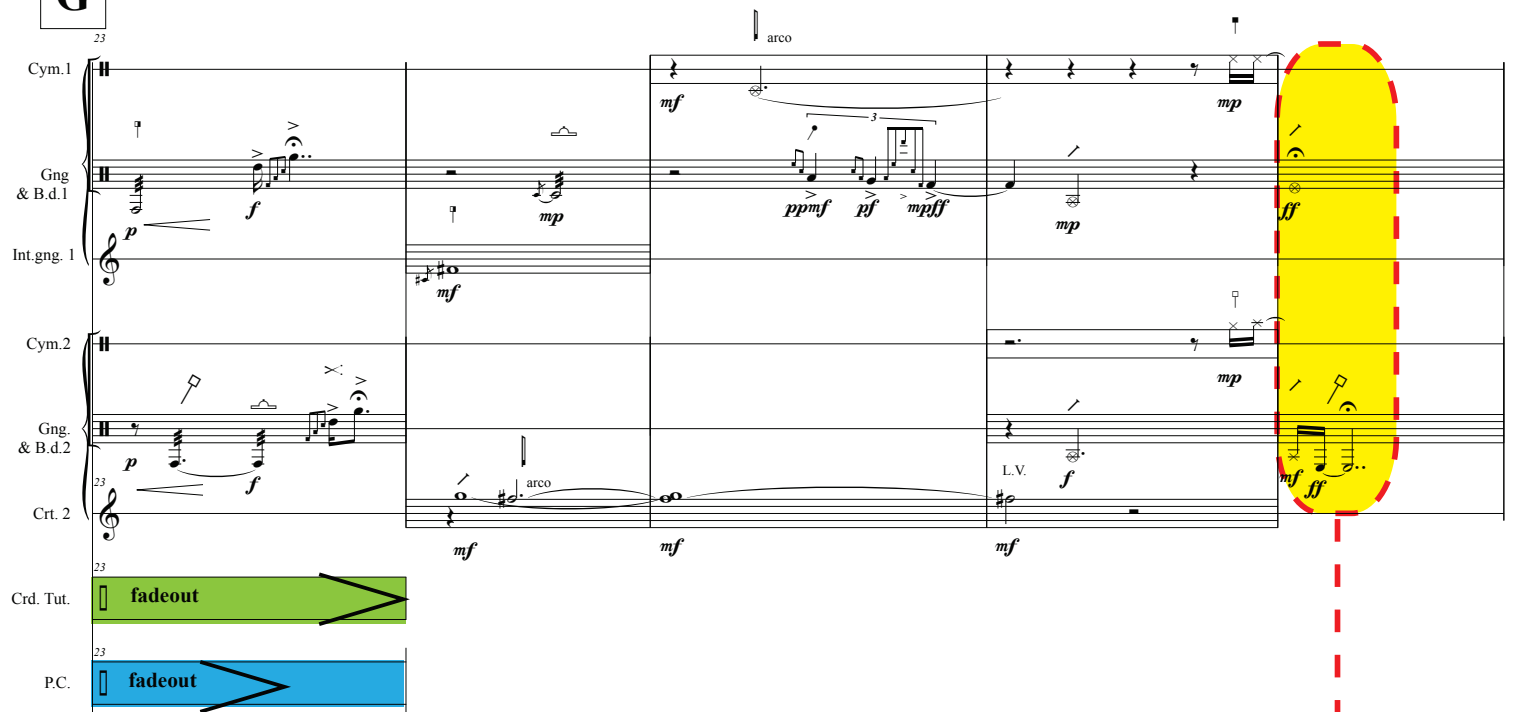
Cym.2 *mp*

Gng. & B.d.2 *p* *f* *mp* *ff* L.V.

Crt. 2 *mf* *mf* *mf*

Crd. Tut. fadeout

P.C. fadeout


H

40" .ca

I

40" .ca

Sv.6 Cyc 1.2 2nd fragment Mantra I ("Sawa Gunzo" MANTRA)

MI.(Mtr.) create long clusters with bows on crotales

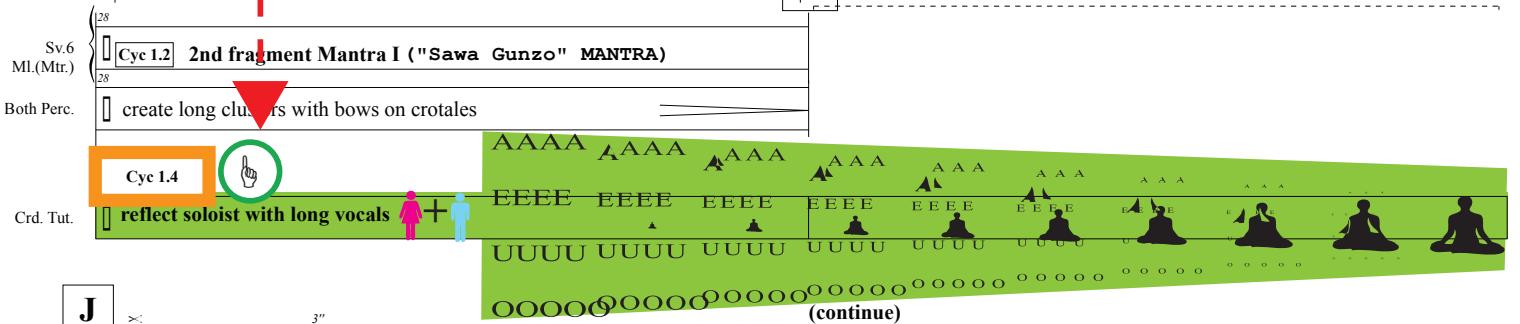
Crd. Tut. Cyc 1.4 reflect soloist with long vocals

AAAA AAAA AAAA AAAA AAAA AAAA AAAA AAAA

EEEE EEEE EEEE EEEE EEEE EEEE EEEE EEEE

UUUU UUUU UUUU UUUU UUUU UUUU UUUU UUUU

(continue)

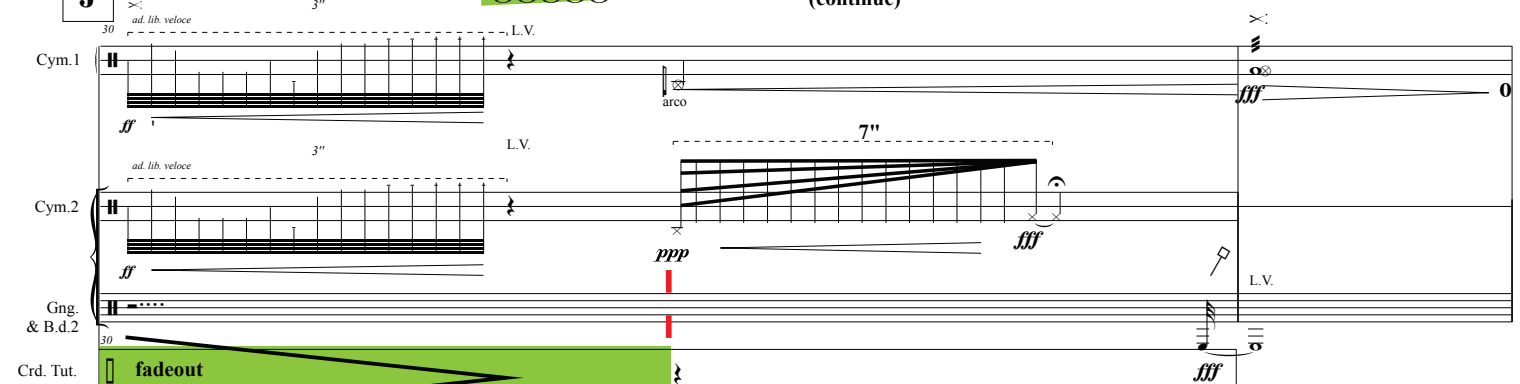

J

Cym.1 *ad. lib. veloce* 3" L.V.

Cym.2 *ad. lib. veloce* 3" L.V.

Gng. & B.d.2 *ppp* 7" L.V.

Crd. Tut. fadeout



K

15" .ca

Sv.6
Ml.(Mtr.)

Cyc 1.3 irregular vibrating cymbals (with ROLMO)

Both Perc.

Soft long scratch harmonics on the borders of the cymbals

Crd. Tut.

Cyc 1.5 3rd fragment crowd

M soft

KA! shout!

L

10"

Sv.6
Ml.(Mtr.)

continue

Cym.1

Cym.2

Gng. & B.d.2

Crd. Tut.

continue

rough voice

half voice

cycle 1.4

P.C.

echo precedent percussions

M

Cyc 1.4

1'

tutti solo

reflect leading soloist with "A" vocal in a whispered voice, creating a soft transparent choral with other soloists

Sv.6
Ml.(Mtr.)

long vocal "A", decaying & decending (Kundà)

Both Perc.

create long clusters with bows on crotales

Crd. Tut.

20"

40"

Cyc 1.6

AAAAA in different heights with accents, follow conductor

A

40"

cycle 1.5

20"

P.C.

chaotic soft temolo

ppp-mp

N

Cyc 1.5

Sv.6
Ml.(Mtr.) : 3rd fragment Mantra 1 ("Sawa Gunzo" MANTRA) (with Tensha cymbals)

repeat fragment until soloist finish his part

Cym.1
Gng. & B.d.1
Cym.2
Gng. & B.d.2
Int.gng. 2
Crd. Tut.
P.C.

mp
mf
fff
pp
f
fp
mf
f
mp
f
mp

Cyc 1.7

continue, but with closed mouth, rarely opening it for a brief second

continue

6" 9"

Hand icons:

P

Cyc 1.6

tutti solo

strong super low breathing

Sv.6
Ml.(Mtr.) : (Tchechen / Kungoguthu practice)

Cym.1
Gng. & B.d.1
Cym.2
Gng. & B.d.2

ad lib. veloce

ff

ff

ff

45" .ca

continue

Cyc 1.8

4th fragment crowd (stronger) + **MEDITATIVE :**

MAAAA OO DEEEEE MAAA LEEEE ODEEEEEEE NUUUUUU,

MEEEEE DINDIDINDINDINDIN

MOOOOOO UUUUUUUU IIIIIII AAAAAAA EEEEEEE

OO DEEEEE MAAA LEEEE ODEEEEEEE NUUUUUU,

DINDIDINDINDINDIN DINDIDINDINDINDIN.

cycle 1.6

"calls" from side to side, according conductor's indications

cycle 1.6



Q 10" .ca **Cyc 1.8**

tutti solo continue

Sv.1 Fml.(Ext.)

Gng & B.d.1 *mp* *fp*

Crt. 1 *mf*

Gng & B.d.2 *fp*

Int.gng. 2 *f*

Crd. Tut. full stop

P.C. continue

10" .ca **Cyc 1.7**

soloists 3-.5 change vocals on low guttural voice in unison, soloists 2 & 6 continue previous element

around one very high vibrating note, move quickly to sounds, pitches and tone production (SEIDUR GALA)

fluent waves *pp-mp*

fluent waves *pp-mp*

Cyc 1.9

5th fragment crowd (only men)

ANNENU

NEEEEE

NUUUUU

R **S**

tutti solo continue

Sv.6 Ml.(Mtr.) **Cyc 1.9** alternate breathing & large cymbal (Lungro guthu practice / Rolmo)

Cym.1 *mp* *mf* *mf* *f* *mp*

Gng & B.d.1 *fp* *mp p* *ppp* *mp* *fp* *f* *mf* *pp* *f* *mp*

Cym.2 *mf* *mp* *f* *mp*

Gng & B.d.2 *fp* *mp* *f* *mp*

Cyc 2.1

Crd. Tut. h'hhh noise add shhhh

 +   *opposite than score 

T **U**

tutti solo continue

Sv.1 Fml.(Ext.) continue

Sv.6 Ml.(Mtr.) continue

Cym.1 *mf* *f* *pp*

Gng & B.d.1 *ff* *f* *pp*

Cym.2 *f* *pp*

Gng & B.d.2 *ff* *f* *pp*

Cyc 2.2

Crd. Tut. **KA!** full stop

ppp *fff*

V 2' .ca

56

Cym.1

Gng. & B.d.1

Cym.2

Gng. & B.d.2

Crđ. Tut.

P.C.

cycle 1.7

collective tremolo waves, according conductor's indications.

20"

5"

mp

e.p. sctch

KAKAKA

CONTINUE, FOLLOW CONDUCTOR

cycle 1.8

2nd REKA: high light

ppp-mp

Using LONG HIGH sounds & TREMOLO

W 15" .ca 25" .ca

59

Sv.1

Fml.(Ext.)

Cyc 2.1

4th fragment monk ("Sawa Gunzo" MANTRA)

Sv.6

Ml.(Mtr.)

Both Perc.

percussions 1 go to piano

Cym.2

ppp-mp

Create soft bbackground layer from tremolo in all cymbals

Cyc 2.2

transparent soft "screams" guttural high & very fast tremolo

pp

Cyc 2.3

men reflect male soloist

women reflect female soloist

CONTINUE

X 40" .ca

60

tutti solo

wind sounds

Sv.1

Fml.(Ext.)

continue

Mrn.Kr

join to the piano drone

Sv.6

Ml.(Mtr.)

10" .ca

5th fragment monk ("Sawa Gunzo" MANTRA)

In.pno 1

arco

insert ad. lib., rarefatto

Cym.2

Gng. & B.d.2

mp-mf

Crđ. Tut.

CONTINUE

P.C.

CONTINUE

30" .ca

tutti solo

Y

continue

10"

Sv.1
Fml.(Ext.)

CONTINUE

stop

In.pno 1

arco bowed piano, precise notes

alternate & blend

arco

Gng. & B.d.2

fluent waves *mp ff*

61

Cyc 2.4

6th fragment crowd (only men)

long high notes (only women)

P.C.

CONTINUE

VERY INTENSE :

MAAAA OOO DEEEEE MAAA LEEEE ODEEEEEEE NUUUUUU,

MEEEE AHHHHHHHHHHHHHAAA

MOOOOOO UUUUUUUU IIIIIII AAAAAA EEEEEEE

OO DEEEEE MAAA LEEEE ODEEEEEEE NUUUUUU,

YAAAAAADEEEEEEOOOOOODEEEYAAAAAEEEE

hinted beat ♩ = 72

accel.

3:00" .ca

Z

62

Cyc 2.4

Sv.1
Fml.(Ext.)

whisper fairy tale with many voices

Sv.2
Fml.(Mdl.)

30" .ca

Whisper epic story

Mrn.Kr

62

dialogue with piano with drones and harmonics

Sv4.
Ml.
(L.w.Gt.)

62

super low vocal drone

Sv.5
Ml.(Ext.)

62

lowest sounding breath

Djm.

62

Djembe covered with cloth + mallets do waves, in dialogue with story (*p-mf*)

62

25" .ca

Sv.6
Ml.(Mtr.)

62

2nd Mantra - stronger
("Dijong nyingpo" MANTRA)(with Tensha cymbals)

In.pno 1

Dynamic waves

alternate & blend

bowed piano, precise notes

arco

pp-f

insert ad. lib., rarefatto

Cym.2

alternate

create rhythmic patterns

Gng. & B.d.2

fluent waves *mp ff*

Int.gng. 2

raramente

mp

62

CONTINUE

cycle 1.9

P.C.

reflect percussions

AA *più mosso*, hinted beat $\text{♩} = 92$ *accel.* **2' .ca**

Cyc 2.5

Sv.1 Fml.(Ext.) **cross fade to Super low vocal drone in dialogue with others, a bit rythmical**

Sv.2 Fml.(Mdl.) **continue, stronger**

Sv.3 Ml.(Ext.) **continue super low vocal drone in dialogue with others, more in rythm, changing vocals + open/closed mouth**

Mrn.Kr **continue dialogue with piano**

Sv.4 Ml. (L.w.Gt.) **continue super low vocal drone in dialogue with others, more in rythm, changing vocals + open/closed mouth**

Sv.5 Ml.(Ext.) **continue super low vocal drone in dialogue with others, more in rythm, changing vocals + open/closed mouth**

Djm. **continue drum waves, more in rythm**

Sv.6 Ml.(Mtr.) **30" .ca**, 3rd Mantra - stronger ("Nye sund dongtou nyingpo" MANTRA) (with Tensha cymbals) **1.30" .ca**


alternate & blend *arco* bowed piano, precise notes *Dynamic waves* *pp-f* *move back to percussions*

insert ad. lib., rarefatto *più ritmico* *alternate* *fluent waves mp-ff*

Cyc 2.5

3rd REKA ("winds background")

CONTINUE



0

BB *più mosso* $\text{♩} = 82$

Cyc 2.6 **FADEOUT** *p-mf* **full stop** **0** **Cyc 2.7** **alternate high throat singing fragments and rests**

Sv.1 Fml.(Ext.) **crossfade slowly to wind sounds (words become soft consonants waves)**

Sv.2 Fml.(Mdl.) **continue, adding accents and creating rythmic patterns with other low voices**

Sv.3 Ml.(Ext.) **continue, adding accents and creating rythmic patterns with other low voices**

Sv.4 Ml. (L.w.Gt.) **continue, adding accents and creating rythmic patterns with other low voices**

Sv.5 Ml.(Ext.) **continue, adding accents and creating rythmic patterns with other low voices**

Djm. **Thread to the vocal tythm patterns**

Cym.1 *mp* *mf* *mf* *ff* *mp* *f* *mp* *mp*

Gng. & B.d.1 *f* *mf* *f* *ff* *mp* *f* *ff* *mp*

Int.gng.1 *f* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Cym.2 *mf* *mp* *mf* *mf* *f* *mp* *mp* *mp*

Gng. & B.d.2 *mf* *mp* *f* *ff* *f* *ff* *f* *f*

Int.gng.2 *f* *f* *f* *f* *f* *f* *f* *f*

Cyc 2.6 **3rd REKA ("winds background")** **Cyc 2.7**

(continue)

Men long choral, alternate stable & molto vibrato **women high long chorals, alternate stable & molto vibrato**

(continue)

CC

tutti solo

continue

Cym.1

Gng. & B.d.1

Int.gng. 1

Cym.2

Gng. & B.d.2

Int.gng. 2

Crd. L.

continue

Crd. C.

continue

Crd. R.

continue

P.C.

71

Cyc 2.8

women high long chorals, alternate stable & molto vibrato

cycle 2.1

create a loop focus on a clear beat

DD

tutti solo

continue

Sv3. ML(Ext.)

continue

Sv4. ML (Lw.Gt.)

continue

Sv5. ML(Ext.)

continue

Sv6. ML(Mtr.)

continue

80

Cyc 2.8

Cyc 2.9

soloists 1&2 stop

continue, adding also soft glissando and microtonal variations

continue, adding also soft glissando and microtonal variations

continue, adding also soft glissando and microtonal variations

protection mantra, slow ("Yashe wangmo" Mantra) (with Nga drum)

Cym.1

Gng. & B.d.1

Int.gng. 1

Cym.2

Gng. & B.d.2

Int.gng. 2

Cyc 2.9

women high long chorals, alternate stable & molto vibrato

Cyc 3.1

+ Men long choral, alternate stable & molto vibrato

Crd. C.

continue

Crd. R.

continue

+ Men long choral, alternate stable & molto vibrato

P.C.

continue

cycle 2.2

more developed, spatial effects

