

ay'tik

(we)

strategies, tactics and an arbitrary metaphor for active screaming

reynaldo young

ay'tik (we) are any large number of female and male singers, plus 2 percussion players

percussion:

(1) timpani (25''- 28'')

(2) large orchestral bass drum, pod rattle, sizzle cymbal

commissioned by coma with funds from yorkshire arts

first performed on friday 26 july 2002 by coma summer school ensemble at bretton hall, wakefield

in the beginning is the scream: we scream

john holloway

this script contains a set of written instructions, guidelines, suggestions, ideas, allegories, etc. aiming to accomplish a collaborative process between the group of individuals who agree to realise it; when done, the script is a score and the sounds produced during that doing constitute the music intended in the score. this music only exists as a result of the interactions between the performers themselves and between these performers and the score, which is itself the composer's action.

the particular process described on these pages could be summarised thus (roman numbers refer to those in the scores):

1- the scream

- (i) *sound*: non-verbal screaming articulated in 4 different modes (overall texture: soft/still >> loud/busy)
action: individual call/ response >> recognition >> gathering
- (ii)-(iii) *sound*: verbal screaming, same 4 modes (chaotic/loud >> rhythmic/loud >> rhythmic/soft)
action: support, re-grouping, organisation, first articulation of metaphors through the uttering of chosen texts

2- the metaphor for hope

- (iv)-(v) *sound*: choral singing, rhythmic >> still
action: towards stasis
- (vi)-(vii) *sound*: drone, responsorial singing, improvisation
action: the search for a radically different beauty through improvisation of harmony and timbre

the score is rendered (1) as a set of verbal instructions (including diagrams of movements), and (2) as a set of instructions written in western musical notation (including 'alternative solos'), plus some pages of chosen text to be read during the performance; these two frames (verbal and musically-notated) overlap and are linked with each other when necessary by page numbers, rehearsal marks and cues.

john holloway's book 'change the world without taking power' is the theoretical source which the strategic principles of this score came from.

the spoken un-sung texts are taken from the above mentioned work and from declarations, stories, poems by the *clandestine revolutionary indigenous committee* and the *general command of the zapatista army of national liberation*.
('from the mountains of the mexican southeast'; subcomandante marcos, comandante david, et al).

the songs are settings of words in the tojolabal language of southeast mexico, plus excerpts from a mayan story, also in tojolabal.

for **coma**.

modes of screaming

a

sad, anguished, suffering, wretched, desolated, tormented, dolorous, mournful, in agony, grieving, afflicted, in pain, distressed, confused

medium long to very long

ppp or mf

b

angry, enraged, furious, mad, indignant, storming, wild, exasperated

short or very long (repeat short sounds)

f to ffff poss

c

1- frightened, alarmed, horrified, outraged, afraid, shocked, terrified, stunned

2- menacing, intimidating, frightening, alarming, looming, ominous,

short to long

pp or f

d

disgusted, nauseated, repulsed, sickened, repelled, appalled, revolted, with loathing

very short or long (repeat long sounds)

p to fff

*we each choose 3-4 non-verbal expressives to vocalise screams in modes **a-d**; once chosen, we utter always the same sounds.*

*we only change our chosen sounds to imitate as exactly as possible a sound produced by a partner(a sound we like, or relate to, or...)
this indication is valid throughout the piece.*

*mode **c** consists of clear-cut contrasting deliveries; we choose sounds from different sub-groups.*

*mode **d** is the only one which allows comedy, irony, sarcasm: let's use this.*

i
the scream

(page numbers and rehearsal marks of music score)

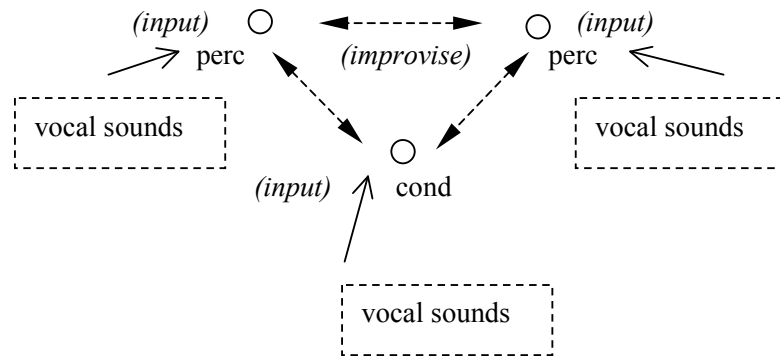
pages 1-2

*we start sitting surrounding audience, (see movement diagram 1) head resting on folded arms,
and without knowing where each of the rest of us is;
when space is as silent as possible, 'soloist a' starts in mode **a**;
'soloist a' is sitting within audience, starts first sound still with her head resting on her arms.
(suggestion)
 *make first sound, pause,
 lift head, second sound, slightly longer, shorter pause.*
we all answer(in mode **a**) sparsely after soloist a's third sound, while slowly lifting our heads,
keep calling and answering;
we can't see each other: we meet within the sonic landscape;
build up the texture;
we stand up (except 'soloist a'), keep uttering our sounds,
try making visual contact (cond & perc also;
(after her first sounds 'soloist a' tacet in her starting place until 'farewell').*

page 3, **1**

*when all standing, and clearly after we can see some of the rest of us, 'soloist b' attacks mode **b**, subito *ff*;
(we don't scream angrily at each other at the sight of the rest of us:
we take courage to scream because we can see the rest of us);*

we all join in (perc & cond also) and perform 3-4 sounds;;
perc improvises,
conductor links perc 1 & 2, and these with the rest of the group,
it would be nice if conductor uttered some screams before starting gestures,
(guidelines for perc/cond impro):
take in ideas from vocal sounds;
support, develop;
listen to what fellow perc is doing and play with her;
cond closes the loop, improvising gestures, monitoring dynamics.



page 4, 2

after 3-4 sounds, we pass on to mode c

mode c asks for contrasting expressions; let's use them;
while performing mode c gradually move towards stage area (do not stop performing sounds);
join at the sides of audience and in front of stage area .
(ideas):
snarl, growl while walking;
frightened creatures become most dangerous.

page 5,

3

angry, sarcastic

*once everybody is assembled in front of stage area, we pass on to mode **d**;
a sub-group **d** (pre-arranged during rehearsals or not) will lead this transition through the ‘obligato puke’;
(suggestion for obligato puke):*

*sub-group **d**, explicitly reorganizes and comes closer to audience;
make visual cue and start performing puke-like sounds, ff looking at audience;
perform the sounds in unison, cueing each other to start & stop together
–but look at audience while performing sound,
violent, but with a hint of comedy;
repeat 2-3 times.*

(strategic principle):

*we refuse to accept.;
we need to go beyond the bounds of polite society.*

*we all join in once sub-group **d** has started;
we perform mode **d** freely, the obligato puking only applies to sub-group **d**, conductor and percussionists –though we may join the obligato if we wish;
we perform 3 – 4 sounds and pass back to modes **a** or **c**.*

pages 6 – 7,

4

*we build a general soft ‘cushion’ texture in modes **a** and/or **c**.;
from this, ad lib bursts in modes **b** or **d**;
(we rest our voices performing **a/c**;
when a soloists screams **b/d** whoever feels like, joins in with 2-3 sounds,
and back again to **a/c**)*

(tactics):

(reminder) we always repeat our chosen sounds, only to imitate a sound uttered by a partner;

(strategy):

the scream is real; the source of horrors against which we scream is real

('alternative solos' scores may be provided should we need to be reminded of these horrors).

5

at conductor's up-beat, we gradually impose the vowels 'o,u' and/or the consonants 'm,n' on our sounds;

wait ready for next downbeat;

cond downbeats when only these sounds are those heard.

ii

no

page 8,

6

no at downbeat;

we then deliver the word 'no' in the modes indicated;

*same previous non-verbal expressives are now containing solely that sound: **no**;*

one sub-group organizes for counting;

request tempo from conductor.

(tactics):

make decisions, re-grouping, etc. explicit and visible;

pages 9 - 10, 7 quasi rapping (anarchic, tumultous)

*we choose any line or paragraph from the **texts**, at least 1 from each mode, and memorise them during rehearsals;
(the ensemble is divided into 2 groups: we choose our lines accordingly);
sub-groups within groups 1&2 may decide to memorise same lines and deliver them together;
we deliver them non-stop and with hint of rhythmic pulse (dynamic range: mf-fff);
we all start with the phrases 'that cannot be'(group 1) and 'it cannot be true'(group 2) and then pass on to our chosen paragraphs/phrases/words;
(tactics):*

*let's not leave anyone performing alone, we support each other throughout;
improvise solos, duos, organise in ad hoc sub-groups;
accompany, contrast, agree with each other;
request attention from conductor should we need some quieter space to deliver parts in modes **a** (mf);
request, if needed, accompaniment from percussion;
move freely around the space if needed;
we can always imitate as exactly as possible the type of delivery of any partner;
conductor may bring out soloists, sub-groups,
also monitoring dynamic balance and timing.*

*loudhailers contrast type of delivery,
read their ' paragraph 1 ', short pause, read ' paragraph 2 '.*

page 11, 8

*ldhlrs start of paragraph 2 is conductor's cue for up-beat;
at up-beat, we complete our paragraph/ phrase/word and start uttering pre-chosen phrases from the page entitled **we texts**;
we don't change the mode of delivery, only the verbal content;
ldh1r 1 ends her paragraph, short pause and counts,
ldh1r 2 repeats her last phrase ('we are here') till next section..*

iii

we

pages 12 - 13, 9 martial, defiant

*groups 1 & 2 start having clearly differentiated material;
(though we are not yet spatially divided into the 'choir layout');
dotted arrows indicate cues;
ldhrs' answers may slightly overlap cue phrase.*

pages 14 - 16, 10

*phrases uttered by 3-4 soloist need not to be carefully synchronised;
when moving towards 'choir layout', let's do it rhythmically, but not tight.
(see movement diagram 4 for 'choir layout').*

iv
dignity

*declamato phrases come slightly before conductor's downbeats;
percussion helps keeping pulse;
timpani cues tempo and pitch of next section;*

v
towards hope

*we deliver each line with the same timbral modulation 'percussive>>nasal>>percussive';
we make this modulation as gradual as possible;
consonants 't' and 'k' (especialy 'k') very percussive; 'm' and 'n' quite nasal;
every syllable 'tl' is mainly 'l' with a short 't' attack ('tll-----');
every 's' as stressed as possible;
every diphthong is evenly distributed for the length of the sounds (not 'ua-----', but 'u-----a-----') and very nasal;
we keep trying to emit, listen and respond to the overtones produced by each one of us;
entries from downbeats or cues from percussion.*

vi
hope

pages 40 - 41, **27** **still**

*sweep: when conductor's hand points at us, we sing 1 sound per breath, with the indicated dynamics;
we don't sync with percussion;
conductor and percussion slightly in sync.*

pages 42 - 45, **28** **slightly faster**

*indicated sub-groups sync with percussion;
tutti waits for conductor's 'fast sweep';
fast sweep: utter the syllable 'ay' with first hand, 'tk' with second,
make cluster, start searching for a 'different timbre' in the 'ay';
make cloud with the 'tk'.*

vii
farewell

pages 46 - 49, 31 with a different voice

*any soloist (arranged during rehearsals or not) moves forward and attacks first solo line;
soloists may change; every new soloist wishing to sing a line will move forward and let previous soloist know she's taking over;
tutti respond:*

(i) we make a 'thick' unison, singing heterophonically, gracing and phrasing ad lib; and/or

(ii) we improvise the harmonisation,

(anything from that thick unison, or aggregates of thirds or fifths or 'parallel clusters' or all of those at different moments);

we search for a 'radical otherness' through the exploration of timbre,

'otherness', as far as we are concerned, is singing not with the type of emission we learned and is 'supposed' to be ours;

we each search for a voice that we don't think as our own;

once found, we perform it with the most intensity;

we still can always imitate and connect with any partner's sound;

we try to find beauty in difference.

pages 50 - 53, 32

with last line, we slowly go back to our starting places and positions.

we repeat last line, singing each to oneself.

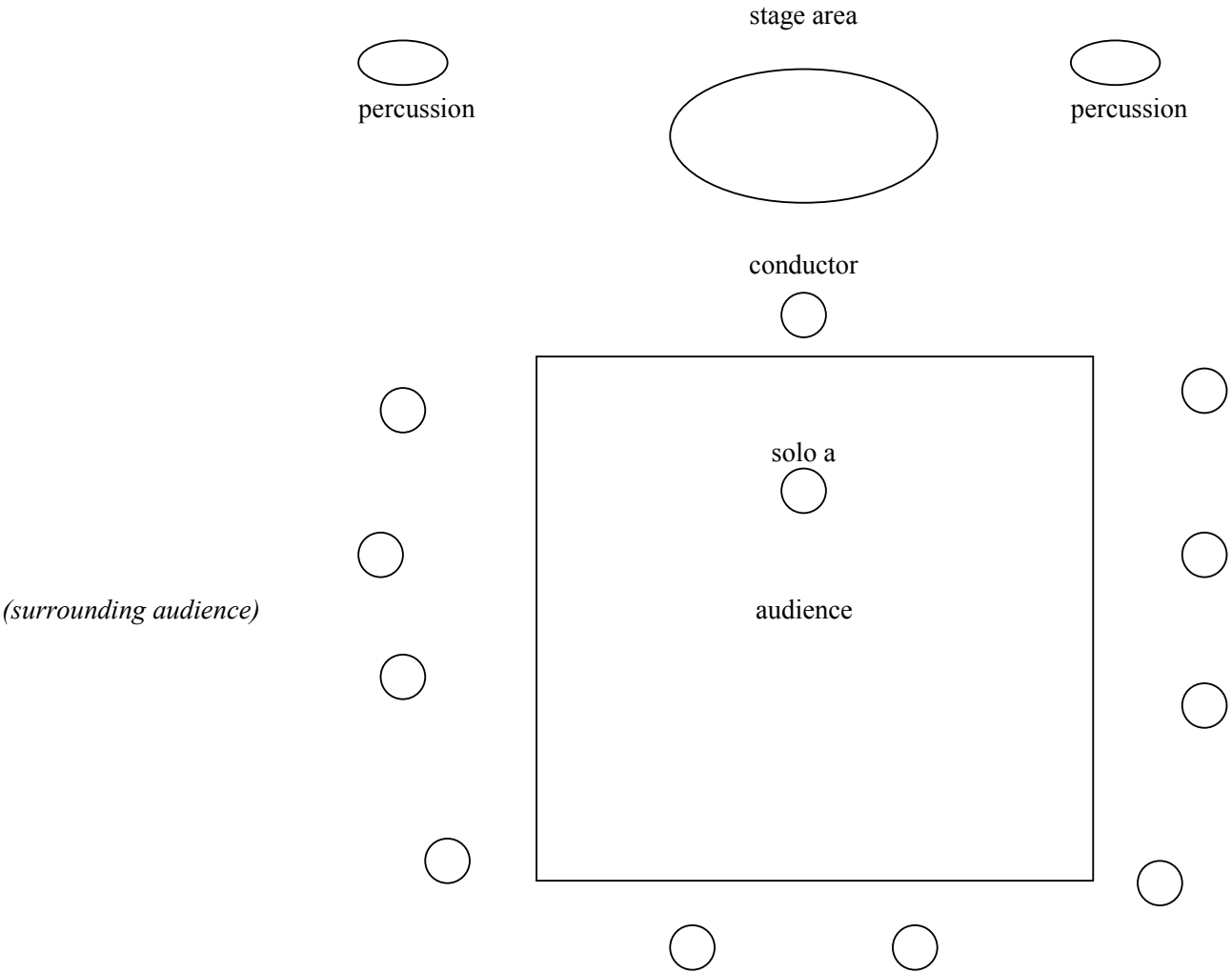
'soloist a' joins from her place within the audience;

un-sung lines should be uttered 'like speaking to our partners', casually and with no intention of making them heard by anyone outside the group.

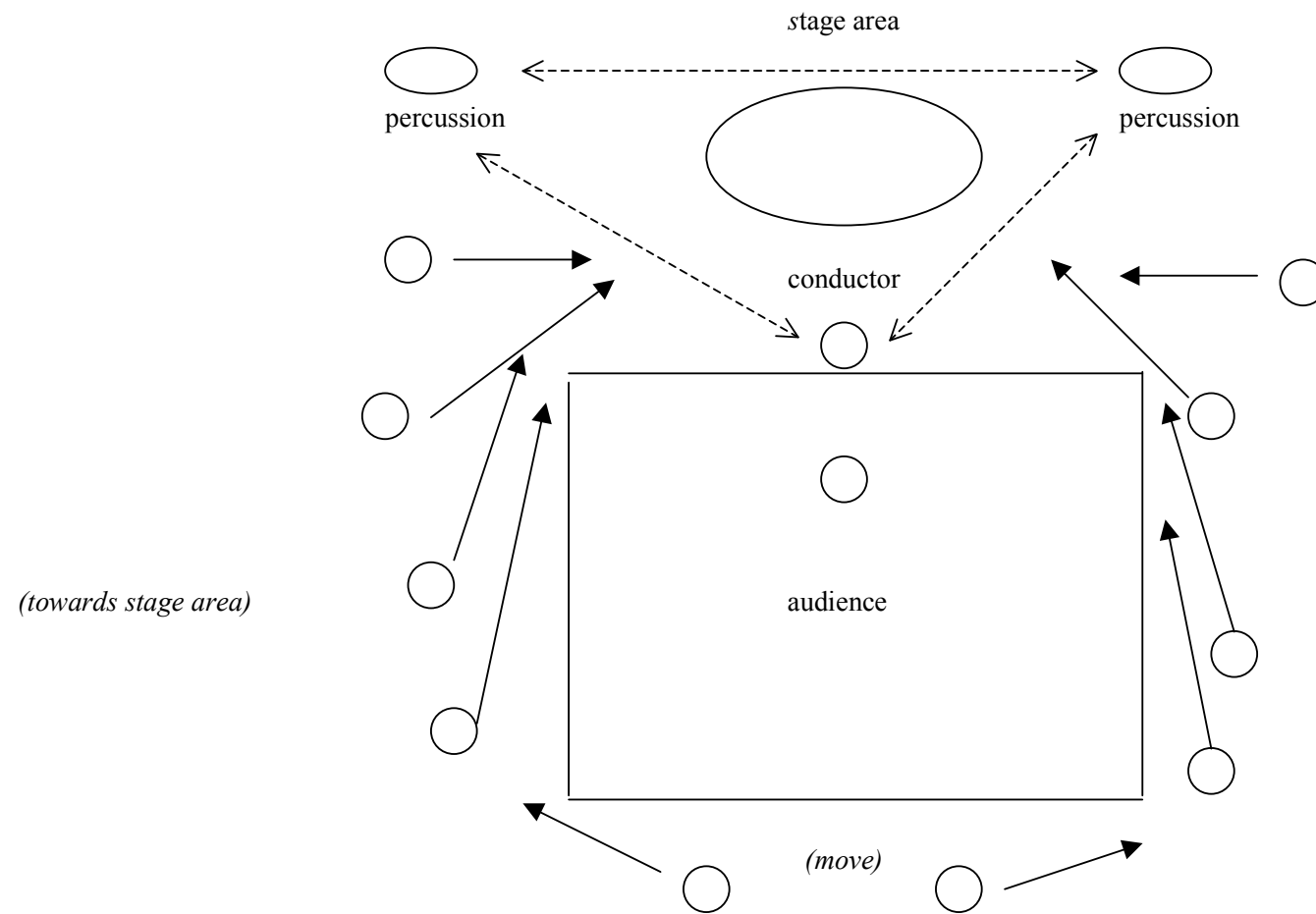
we get back to our original positions (hands resting on folded arms).

'soloist a' the last, repeats her line al niente.

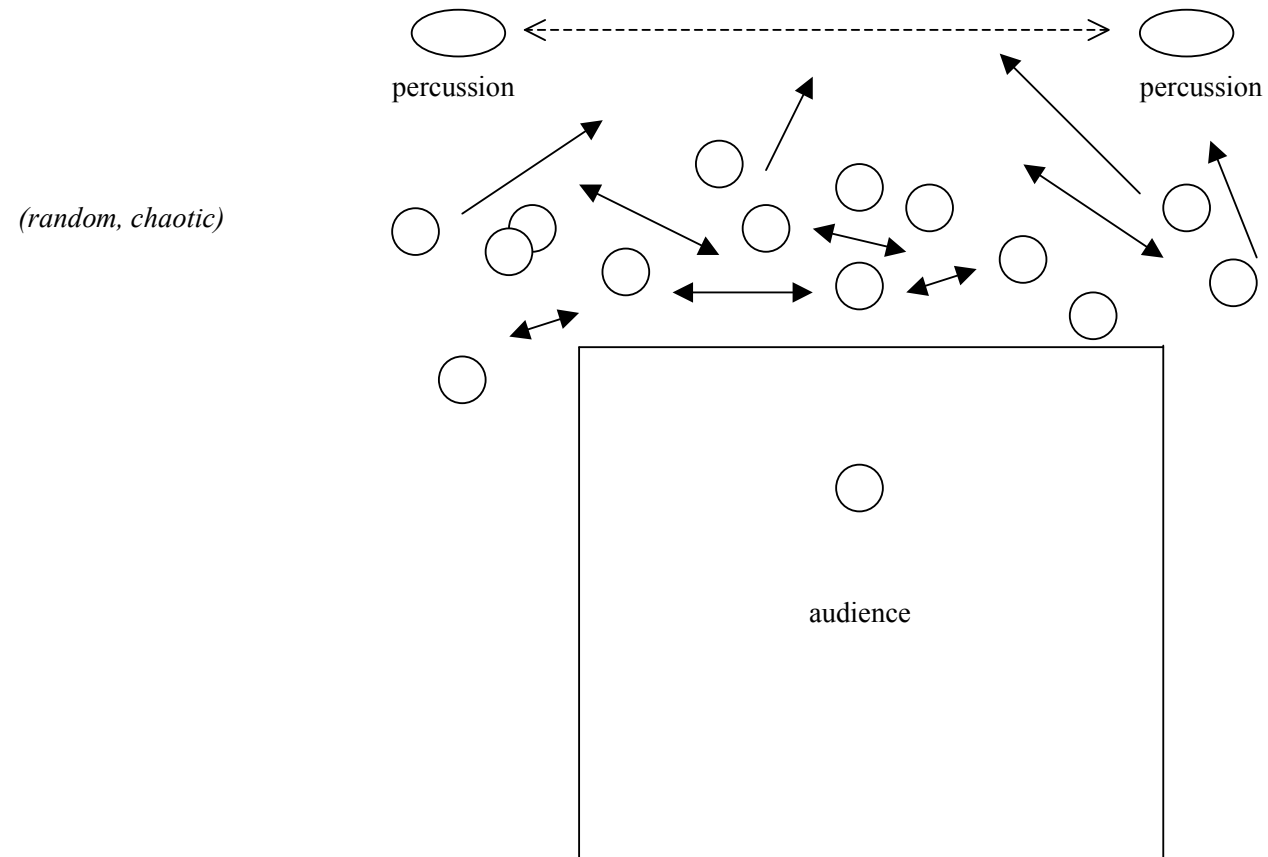
movements
(diagram 1)



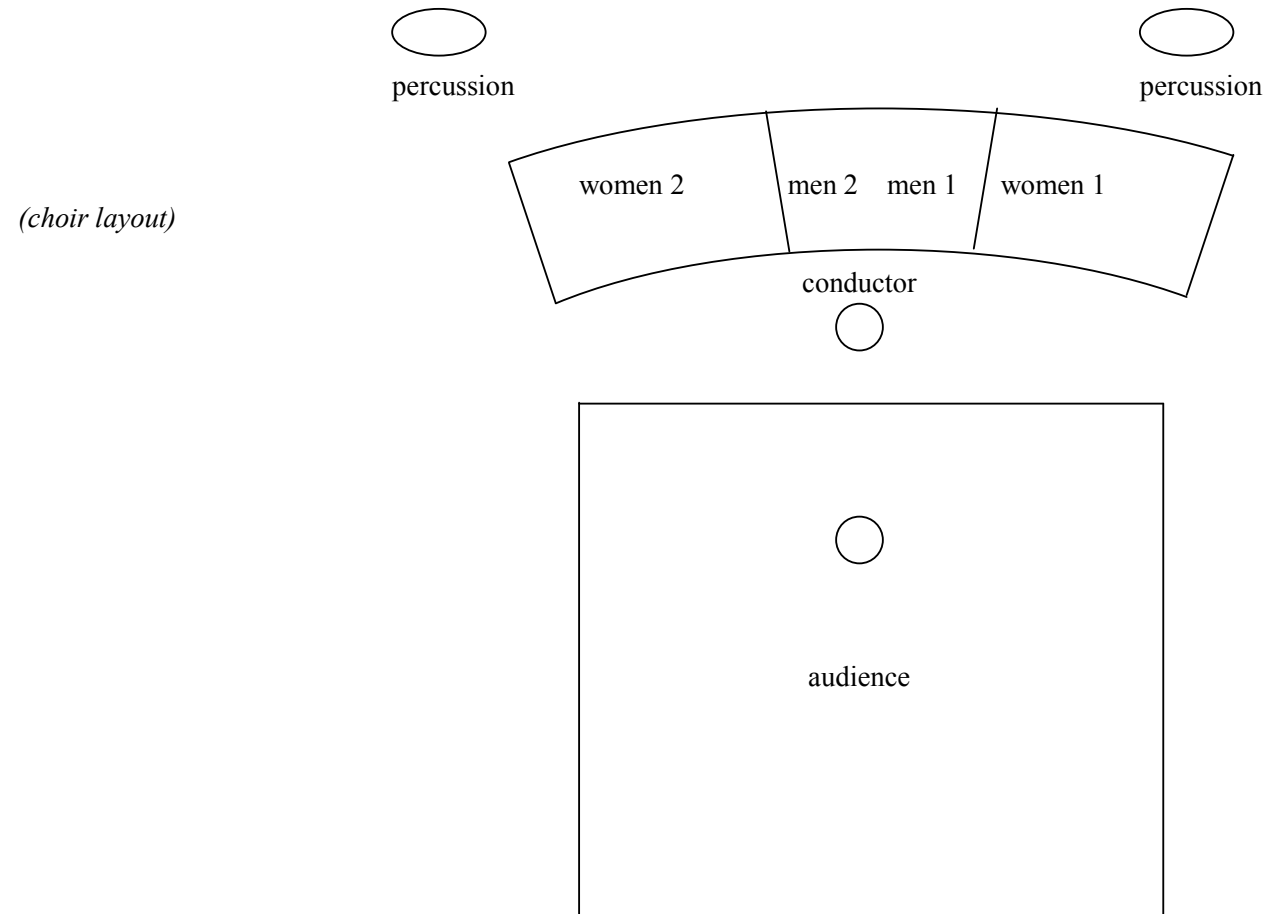
movements
(diagram 2)



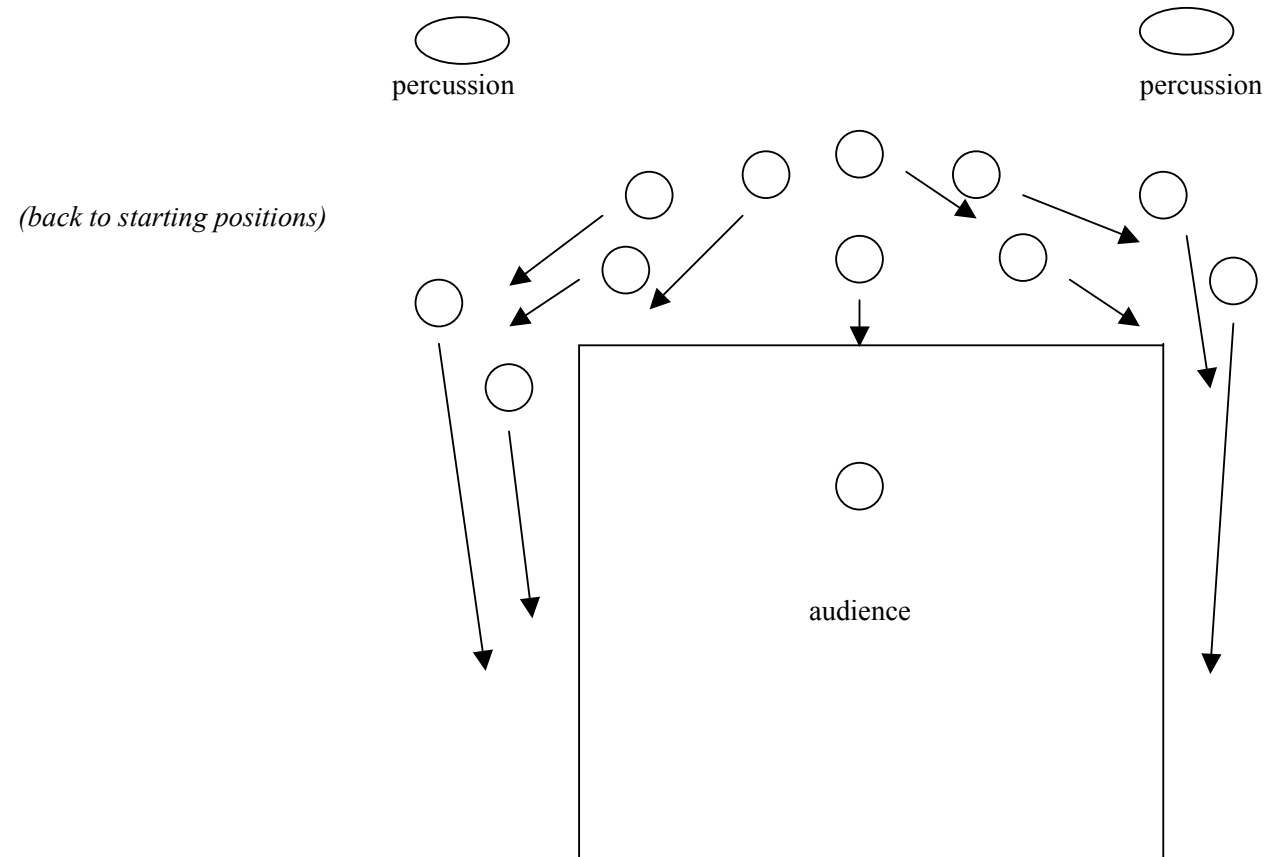
movements
(diagram 3)



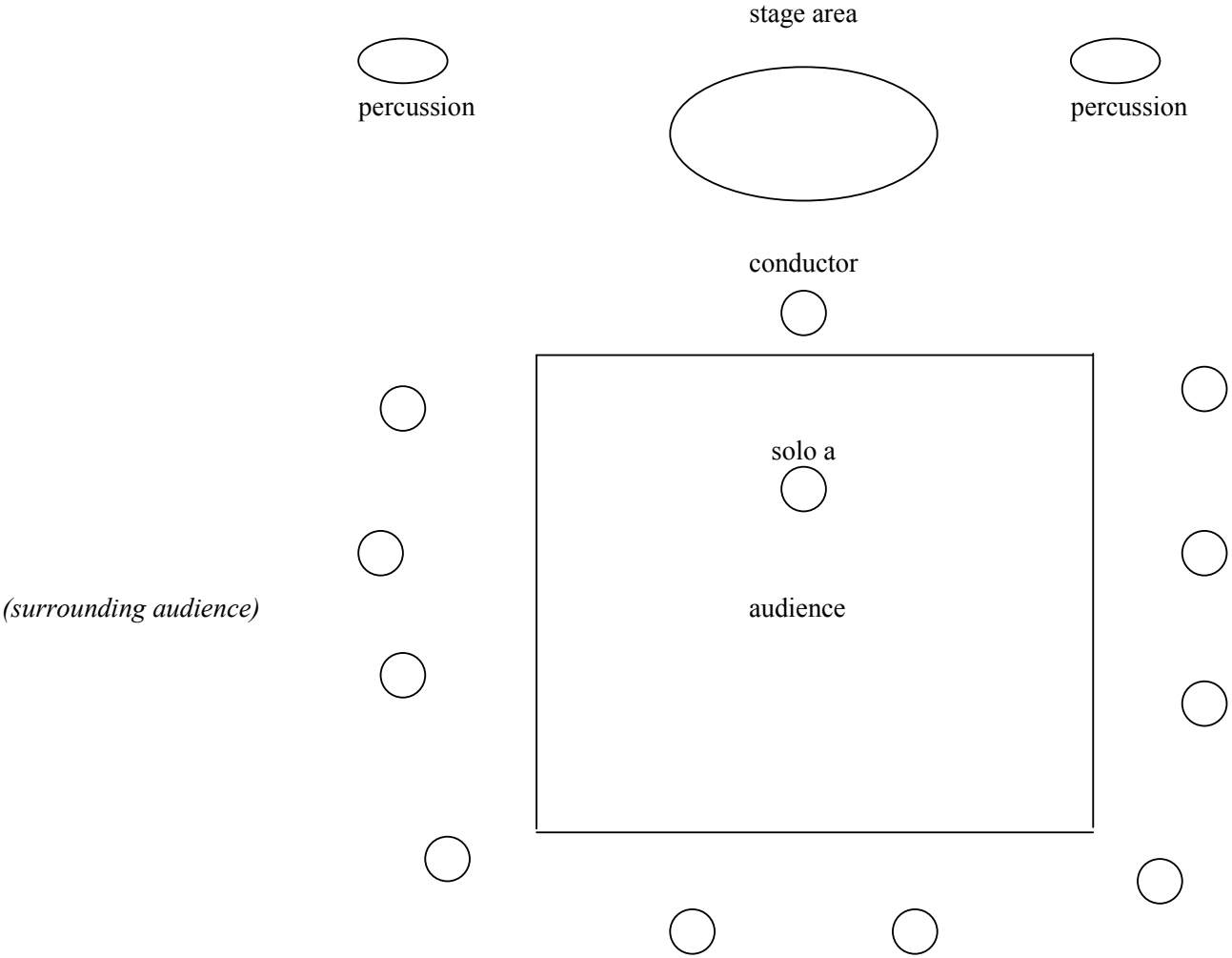
movements
(diagram 4)



movements
(diagram 5)



movements
(diagram 6)



impose the character

mode a
mf

to the following texts

we choose any line(s) from 1 or 2 (depending on which group we belong to) and memorise it/them for performance

at 7

group 1

group 2

our word, our song and our cry, is so that the most dead will no longer die.
so that we may live fighting, we may live singing.
this rebellion against injustice already spoke in many mountains and many histories.
so it is ordered by our forefathers
it is now the time of the most small.
but today, we say ENOUGH IS ENOUGH

so that the first heart of this world might live,
so that silence shall never again be accomplice to crime,
so that the word is not lost amidst the noise,
so that solitude may be defeated and hope should have no borders ,
so that everyone's steps might walk a dignified path,
so that no one may be without a place for sowing memory,
so that all may come and go, and that walls be not jail, but shelter,

impose the character

mode **b**
ff

to the following texts

we choose any line(s) from 1 or 2 (depending on which group we belong to) and memorise it/them for performance

at 7

group 1

group 2

that's enough
that's enough of lies
that's enough of crime

our fight is caused by hunger
our fight is for a roof which has dignity
our fight is for knowledge
our fight is for the land
our fight is for life
our fight is for freedom to think and walk
our fight is for history
our fight is for peace

that's enough
that's enough of death
that's enough of war

and their gifts are lead and paper for the stomachs of our children
and they destroy our homes and our history
and they buy and sell our bodies and our shames
and they distribute ignorance and scorn
and they offer death as our future
and they build jails and graves
and they propose to erase history
and they announce war and destruction

impose the character

mode c
f

to the following texts

we choose any line(s) from 1 or 2 (depending on which group we belong to) and memorise it/them for performance

at 7

group 1

group 2

the wind gathers strength, we rise and walk to meet others.

today we say: we are here,
we rebel with dignity, the forgotten of the homeland.

the storm is here.

from the clash of these two winds the storm will be born, its time has arrived.

the voice of the oppressed does not speak...yet.

when the storm calms,
the world will no longer be the world but something better.

something has told us that our dream is that of many
and we shall find them.

the music of death that now plays only for those who have nothing
will play for everyone.

now the strength from above rules, but the strength from below is coming...
the prophecy is here.

today we say: enough is enough
we are a product of 500 years of struggle
but today, we say ENOUGH IS ENOUGH

impose the character

mode d fff

 to the following texts

we choose any line(s) from 1 or 2 (depending on which group we belong to) and memorise it/them for performance

at

7

group 1

group 2

the beast is still not satisfied that's enough that's enough of lies. that's enough of crime. that's enough of death. that's enough of war	the beast is still not satisfied that's enough that's enough of lies. that's enough of crime. that's enough of death. that's enough of war
---	---

we texts

we choose any line and/or paragraph and deliver it in the mode we are in when upbeat 8

we resist unto death that which killing kills
we resist unto death that which kills memory
we resist unto death
we live
we are here.

we do not conquer: we persuade
we are not served: we serve
we are not wall: we are bridge
we do not dictate the steps,
we, we are the least.

we, the world called to the door of the morning.

we are antagonistic
we are self contradictory
we are a question
we are flies caught in a spiders' web
we are unbalanced, unstable

we continue to be uncomfortable

we, the hand that is only opening the window.

we, the men and women, full and free, are conscious that the war that we have declared is our last resort, but also a just one

we make true words.
we have been made from true words.
we say, today, enough is enough.

loudhailers

paragraph 1

loudhailer 1	loudhailer 2	with 7 <i>neutral, informative</i>
<p>in the beginning is the scream: we scream</p> <p style="text-align: right;">-----></p> <p>this is our pain these are our tears <-----</p> <p>we will not let our rage be diluted into reality: >-----</p> <p>call us childish or adolescent if you like <-----</p> <p style="text-align: right;">-----></p>	<p>we don't care what the psychiatrist says, we don't care if our subjectivity is a social construct this is our scream</p> <p>it is reality that must yield to our scream</p> <p>but this is our starting point: we scream</p>	40''

paragraph 2

loudhailer 1	loudhailer 2	with 8 non sync, ldhr 1 starts, same delivery as in 7
<p>we are antagonistic we are self contradictory we are a question we are flies caught in a spiders' web we are unbalanced, unstable</p>	<p>we resist unto death that which killing kills. we resist unto death that which kills forgetting. we resist unto death. we live. we are here (repeat).</p>	15''

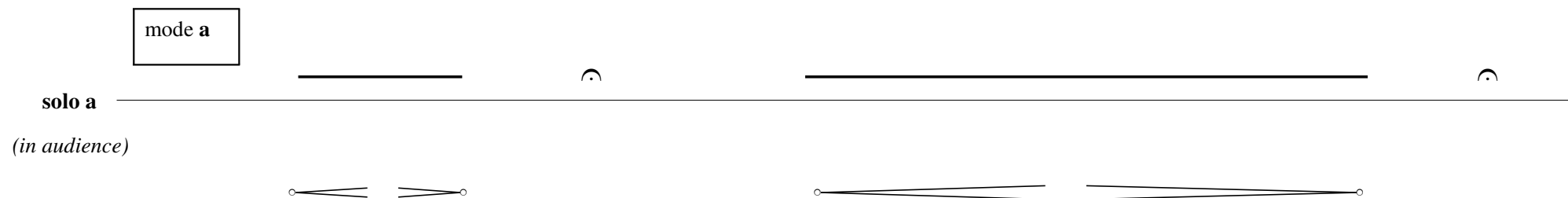
with **9** *ldhrs mechanic, monotonic, more rhythmic*

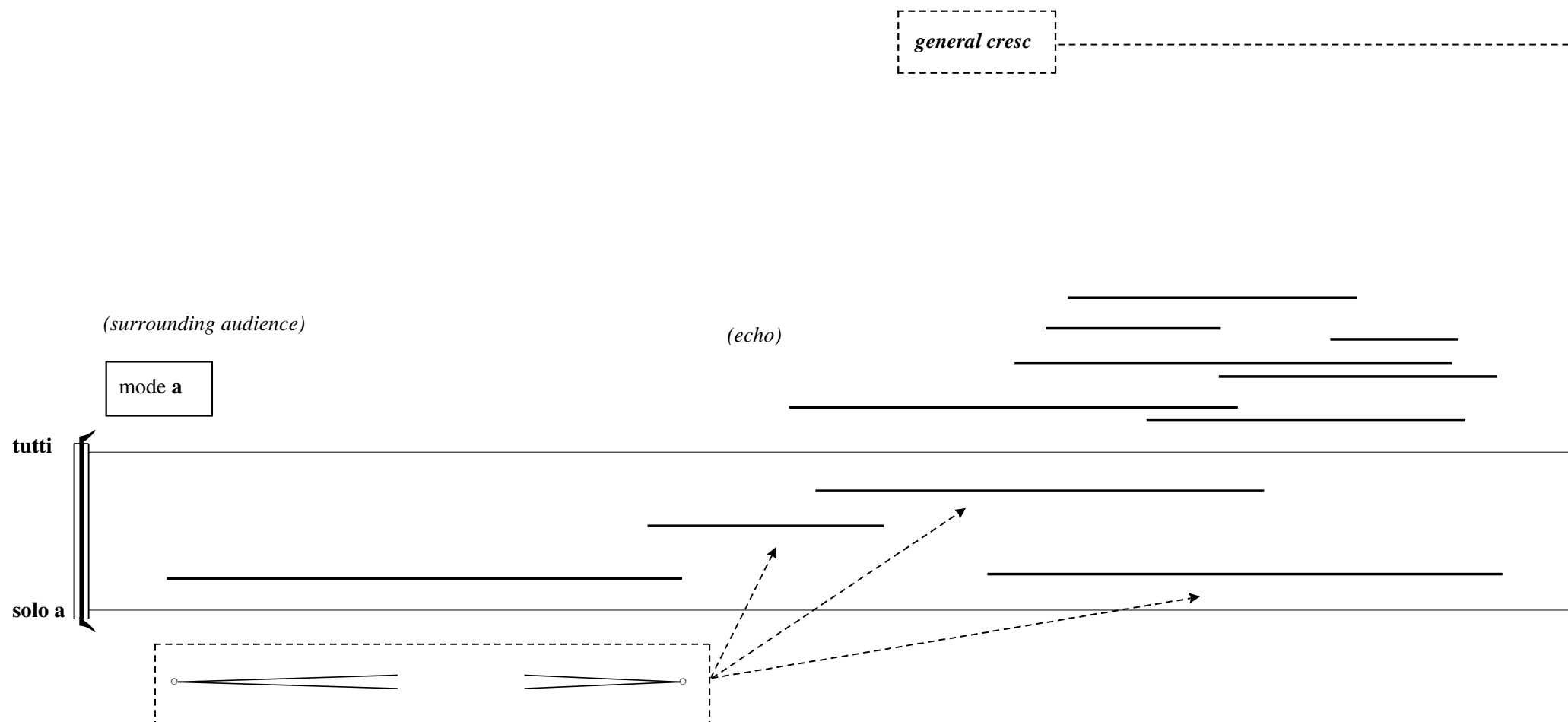
(cues)

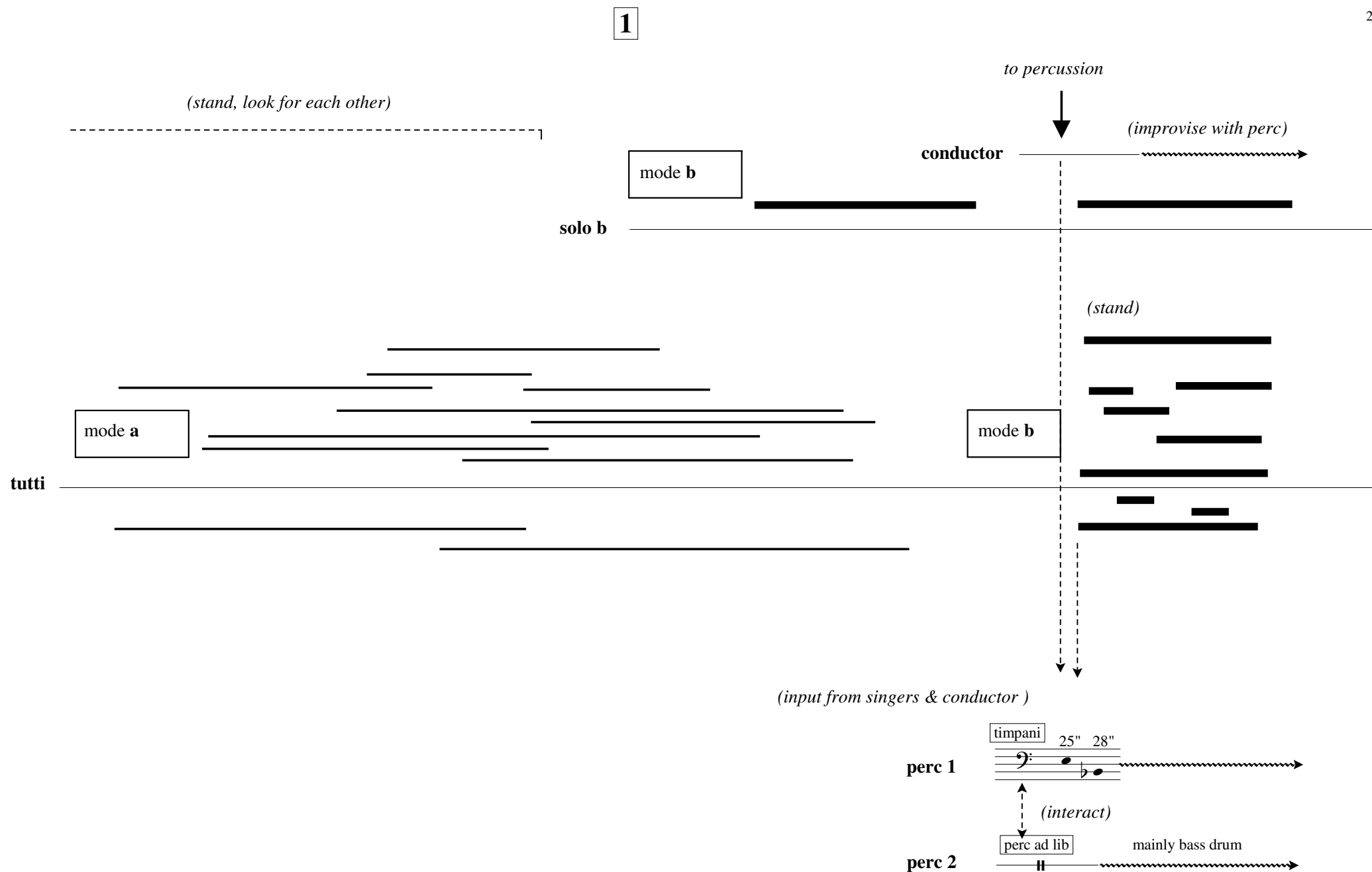
paragraph 3

tutti 1	tutti 2	solos 1	solos 2	loudhailer 1	loudhailer 2
we				we are word	not the lips which speak to us.
	we			we are wind	not the breast that inspires us.
we				we are steps	not the foot that walks us.
	we			we are beat	not the heart that drives us.
we ↔	we →	we are bridge		not the lands that are joined.	
we ↔	we				we are path
			or of departure ←	not the point of arrival ←	
we ↔	we →	we are place			not the one who occupies it.
we ↔	we			do not exist	
		are seven times ←	we only are ↔	it shall make echo, and bridge, and path, and place, and home	the echo continues, the reflected image of the possible and forgotten
we ↔	we →	the reflection ↔	the mirror repeated		
we ↔	we →	repeated			
we ↔	we		the reflection		

i
the scream







2

----->
(start moving towards stage area)

(3-4 times, then pass on to mode c)

tutti

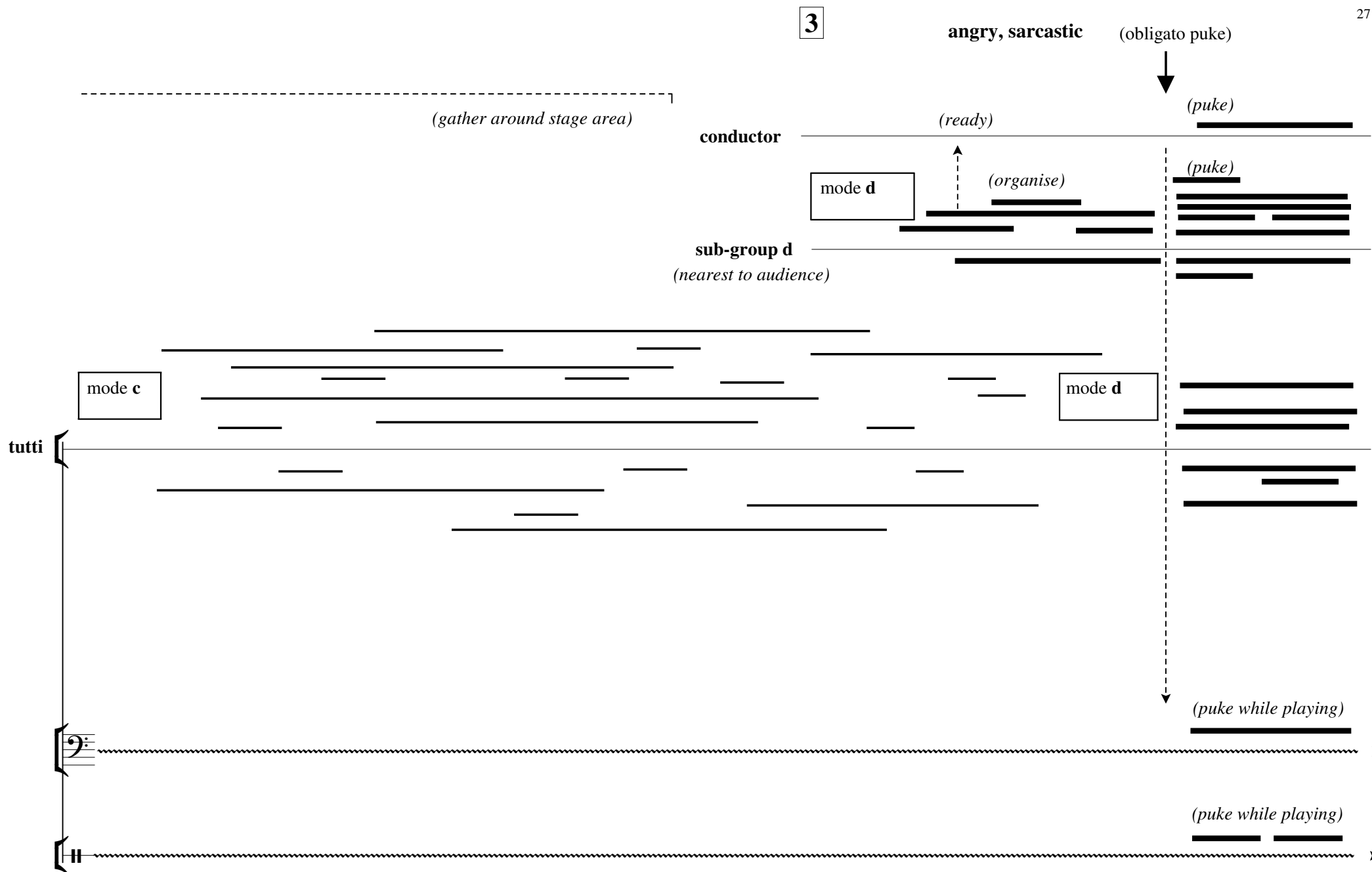
mode b

mode c

perc 1

perc 2

The musical score is written for two percussion parts, perc 1 and perc 2. The score begins with a 'tutti' marking. Above the staves, there are two modes of play: 'mode b' and 'mode c'. Mode b is indicated by a box containing the letter 'b' and is associated with a series of horizontal lines representing rhythmic patterns. Mode c is indicated by a box containing the letter 'c' and is associated with a series of horizontal lines representing rhythmic patterns. The score includes a stage movement instruction: '(start moving towards stage area)' with a dashed line and an arrow pointing to the right. The percussion parts are written on staves with a treble clef and a key signature of one flat (B-flat). The percussion 1 staff has a bass clef and a key signature of one flat (B-flat). The percussion 2 staff has a treble clef and a key signature of one flat (B-flat).



4

(perform 2-3 sounds after tutti and pass on to modes c and a)

The musical score is divided into three staves. The top staff is labeled 'tutti' on the left. It contains several horizontal black bars of varying lengths, representing percussive sounds. A box labeled 'mode d' is positioned to the left of the first group of bars. A dashed line with a wavy texture runs horizontally across the staff, starting from the 'tutti' label and extending to the right. Below this, a box labeled 'mode a' is connected to a box labeled 'mode c' by a double-headed arrow. The bottom staff is labeled 'perc 1' and 'perc 2' on the left. It contains a single horizontal line with a wavy texture, representing a continuous percussive sound. The staff is marked with a bass clef and a key signature of one flat.

tutti

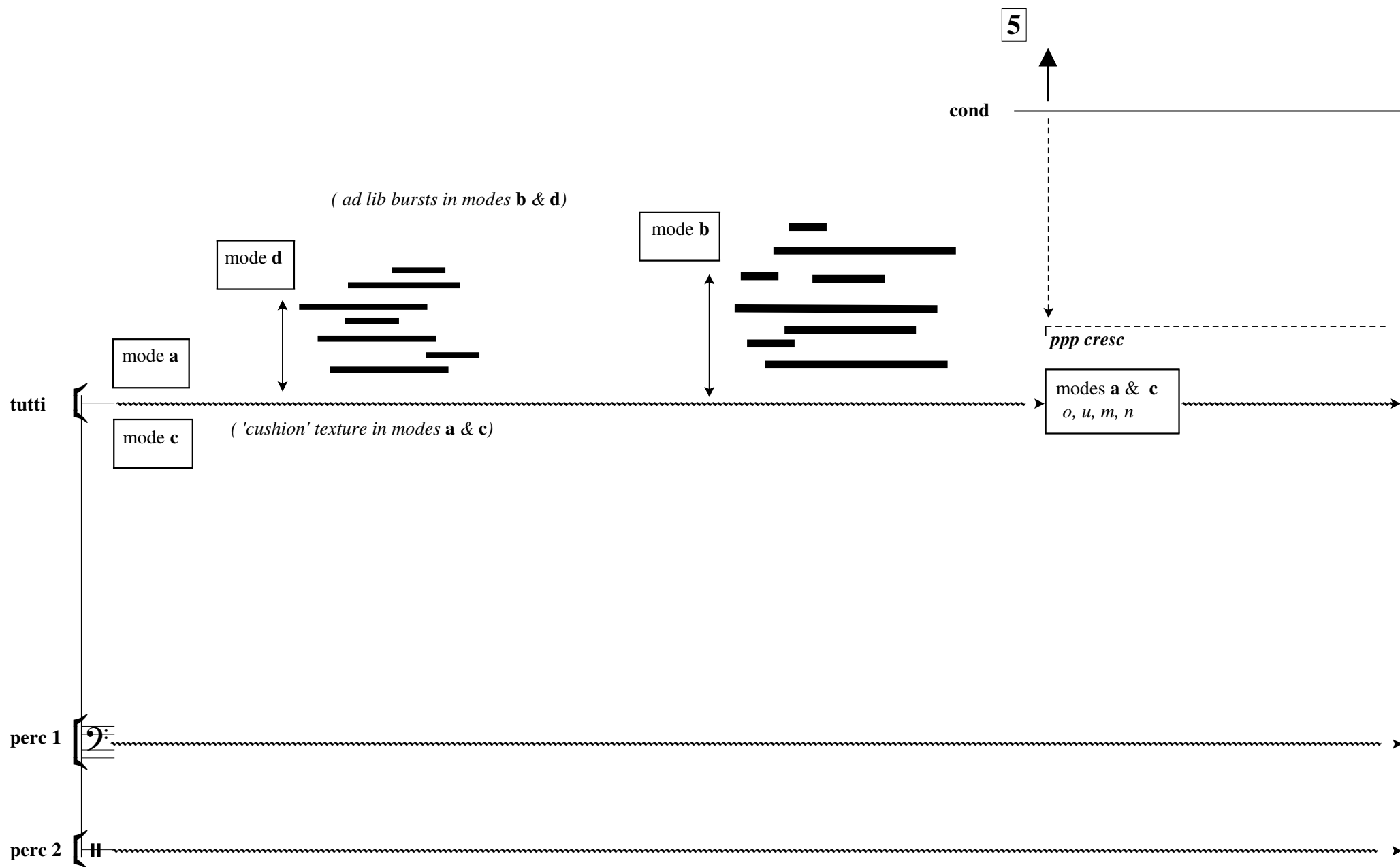
mode d

mode a

mode c

perc 1

perc 2



7



quasi rapping (anarchic, tumultous)

cond

*neutral, informative*

loudhailer 1

paragraph 1

in the beginning is the scream: we scream ...(etc)

loudhailer 2

paragraph 1

this is our scream, this is our pain, these are our tears ...(etc)

angry, rhythmic, loud delivery

group 1

texts

that cannot be...!

*(choose lines, paragraphs)**ff* it cannot be true...!*(impose previous modes to the character of the delivery)*

group 1

tutti

*fff**p**sffffz**gliss.*

no

no

no

no!

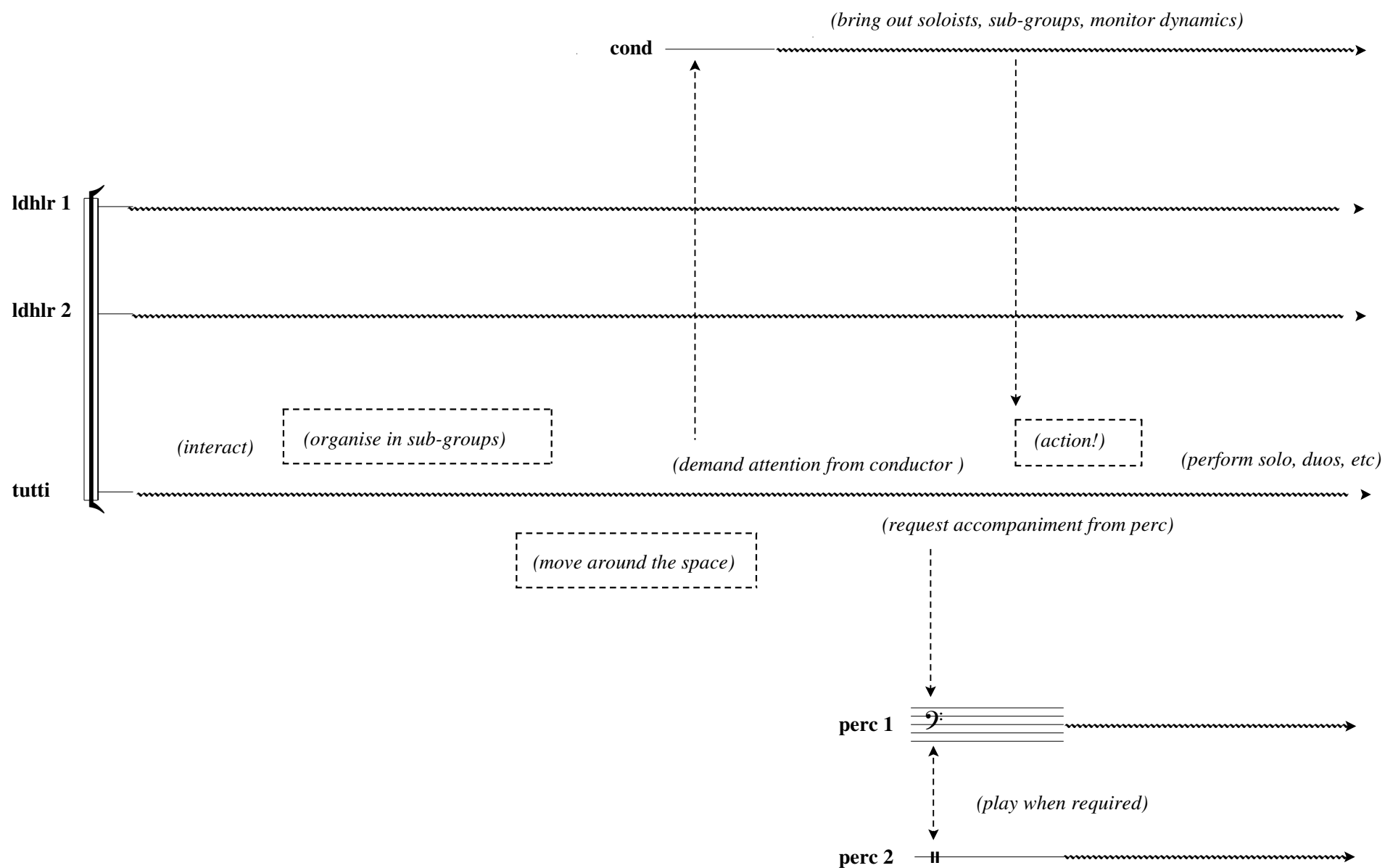
perc 1

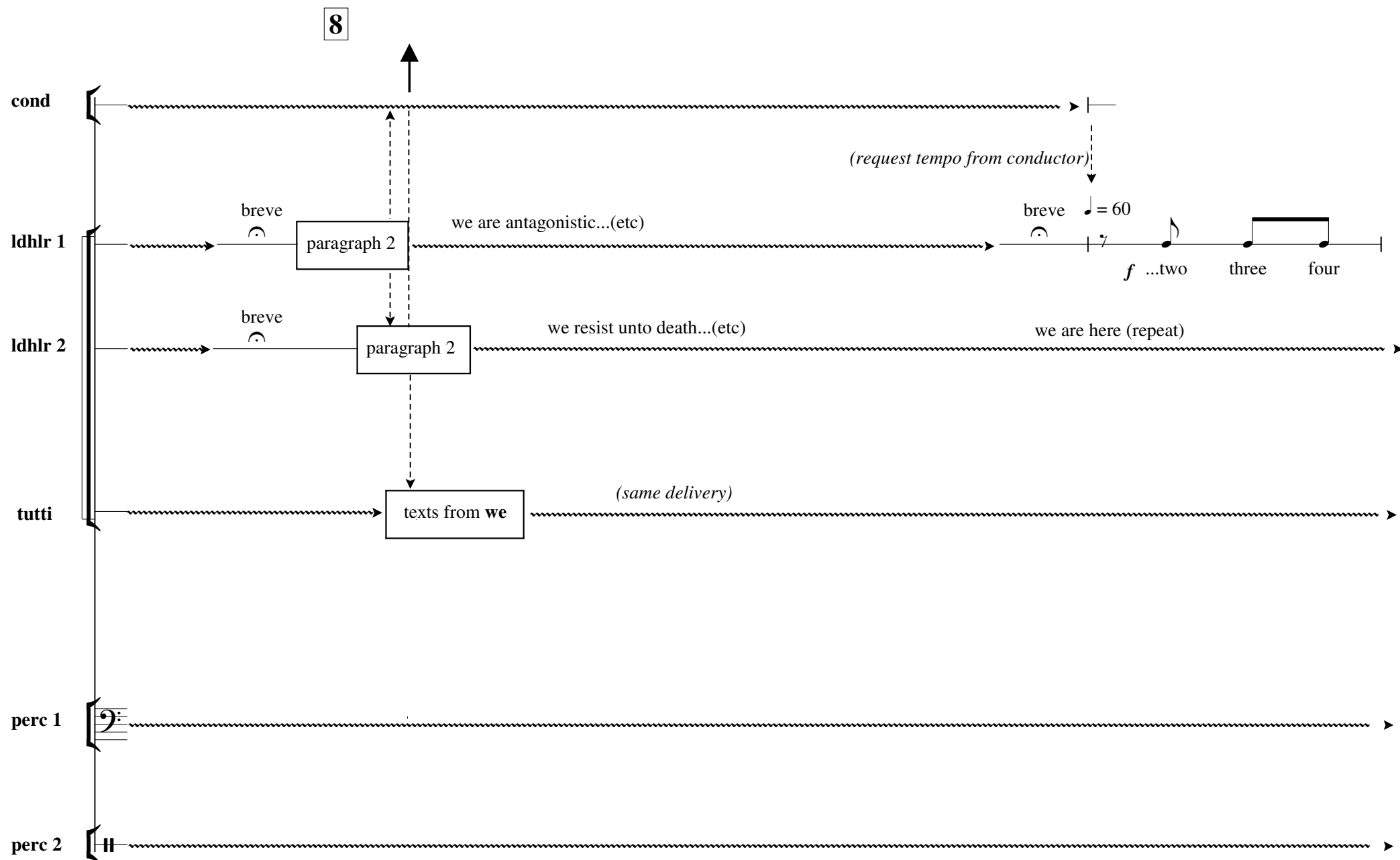
*ff**ff**ppp**sffffz*

perc 2

*ff**ff**ppp**sffffz*

bass drum





9

iii
we

34

♩ = 60 martial, defiant

mechanical, monotonic, more rhythmic

we are word

(answer)
not the lips which speak to us

we are wind

not the breast that inspires us

we are steps

not the foot that walks us

(cue)

clap

stamp feet

1

fff we!

fff we!

fff

fff

2

fff we!

fff

fff

perc 2

bass drum

f

♩ = 60

[illegible]

(starting regrouping into the choir layout)

(move rhythmically, each audible step as the written 'stamp')

10

ldh1r 1 *mp* we do not exist *dim* the echo continues, the reflected image of the possible and forgotten (leave loudhailer join group)

ldh1r 2 *mp* not the one who occupies it *dim* it shall make echo, and bridge, and path, and place, and home (leave loudhailer join group)

1 *p* *p subito* *mp* [3-4] we we are place [1 solo] we are seven times [3-4] the reflection [1 solo] we repeated we we

2 *p* *p subito* *mp* [1 solo] or of departure [3-4] we only are the mirror repeated [1 solo] the reflection we we

(arrival)

perc 1 *p*

perc 2 *pp* *p*

\dim

1

we are not wall we serve we do not conquer we do not dictate the steps

2

we are bridge we are not served we persuade we, we are the least

perc 1

perc 2

(settle in choir layout)

(gradually whisper)

when in place, click fingers instead of stamping

ppp

pppp

1
we
we, we are the least

2
we
we do not dictate the steps

ppp
we
we, we are the least

we
we, we are the least

ppp
we
we, we are the least

(x 2)

we, we are the least

(whisper, chaotically)

(till cue)

perc 2

iv
dignity

11

♩ = 90 rhythmic

f declamato
[1 solo] (cue)
we come from afar
(we, we are the least) *repeat x2 dim al niente*

half whisper, percussive
ppp
te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek

half whisper, percussive
ppp
te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek te nek

(we, we are the least) *repeat x2 dim al niente*

[1 solo] *f declamatto*
we walk through time

♩ = 90
bass drum (muted)
ppp

half whisper, percussive
ppp
tla ui ka tla ui ka tla ui ka tla

12

1 solo

f the dance

ui ka tla ui ka tla ui ka tla ui ka tla ui ka tla ui ka tla ui ka tla ui ka tla ui ka tla ui ka

ppp

1 solo

f declamato

here, no more silence

half whisper, very percussive

ppp

ku ka pa ku ka pa ku ka pa ku

musical score for six parts: women 1, women 2, men 1, men 2, perc 1, and perc 2.

women 1
here, we came to be seen
nasal
pppp
ma ya ma ya ma ya ma ya ma ya ma ya ma ya

women 2
we came to name ourselves
pppp
pa me pa me pa me pa me pa me
ku mi ai ku mi ai ku mi ai ku

men 1
nasal
pppp
mayo ma yo mayo mayo ma yo mayo mayo ma yo mayo mayo ma yo mayo mayo ma yo mayo

men 2
we came to say 'we are'
ka pa ku ka pa ku ka pa ku ka pa ku ka pa ku ka pa ku ka pa

perc 1
pppp
pp

perc 2
pod rattle
pp
sizzle cymbal
pp

13

[illegible]

14

ppp whisper
 ia ki ia ki ia ki ia ki ia ki ia ki ia ki ia ki
 mi shte co
 here, no more pain
 ho to ho to ho to ho to ho to ho to ho to ho to ho to ho
 ki ka pu ki ka pu
ppp whisper
 ua ste co
pp

the only thing that is left is to ask with humility: where's dignity ?

a breath like this, the breath of dignity. a flower, yes, the flower of hope, a song, yes, the song of life

we have arrived, we are here, we the singer. enjoy

we raise our song

you, who have a hurting heart, come here to present yourselves

$\text{♩} = 120$

pp

$(\text{♩} \cdot = \text{♩})$

V towards hope

45

15

♩ = 120 **ecstatic**

percussive

nasal

mp

women 1

te ne k ti k tla ui ka ti k ia ki ti konke ti ku i maya ti ka i mame ti k na ua tl

women 2

tenek ti ku i ti konke pame ti ka i ua ve ti k ku mi ai

men 1

men 2



unison: centre and rim

perc 1

f *mf*



bass drum

perc 2

f *mf*

-----> percussive

mf percussive

gua ri hio ti k na ua tl ti k te nek ti ku i ti kon ke pa me

mp percussive nasal percussive

te ne k ti k to ho ti kon ke ki ka pu ti k ku ka pa ti k mayo ti ka i na ua tl ti k te ne k ti k to ho ti kon ke

mp percussive

te ne k ti k ki ka pu ti k

musical score with lyrics and performance markings.

Lyrics:

te ne k ti k tla ui ka ti k ia ki ti kon ke ti ku i maya ti ka i mame ti k na ua tl

ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua tl ti k ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua tl ti k

to ho ku ka pa ti ku i mayo ti kon ke to ho mayo na ua tl te ne k ti k ki ka pu ti k to ho ku ka pa

Performance Markings:

- mf* (mezzo-forte)
- mp* (mezzo-piano)
- percussive*
- nasal*

The score includes a vocal line (treble clef), a bass line (bass clef), and a percussion line (bottom staff). The lyrics are written below the vocal line. The performance markings are placed above the vocal line, indicating the style of the performance.

percussive -----> nasal -----> percussive -----> nasal -----

p

ssste ko mi ti k tla ui ka ti k ia ki ti kon ke ti ku i maya ti ka i mame ti k na ua tl sste ko mi ti k tla ui ka ti k ia ki ti kon ke ti ku i maya

-----> nasal -----> percussive ----->

sso ke ti ku i ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua tl ti k sso ke ti ku i

percussive -----

p

ki ka pu ti k ku ka pa ti k

nasal -----

p

ti ku i mayo

mp

mp

-----> percussive -----> nasal -----

ti ka i ma me ti k na ua tl sste ko mi ti k tla ui ka ti k ia ki ti kon ke ti ku i ma ya ti ka i ma me

-----> percussive -----> nasal -----

p ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k

> nasal -----> percussive -----> nasal -----

ma yo ti ka i na ua tl ti k sste ko ua ti k to ho ti kon ke ki ka pu ti k ku ka pa ti k ma yo ti ka i

-----> percussive -----> nasal -----

ti kon ke to ho ma yo na ua tl ssa ua ma ti k ki ka pu ti k to ho ku ka pa ti ku i ma yo ti kon ke to ho

-----> percussive -----> nasal -----

ti k na ua tl sste ko mi ti k tla ui ka ti k ia ki ti kon ke ti ku i ma ya ti ka i ma me

-----> percussive -----> nasal -----

na ua tl ti k sso ke ti ku i ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k

-----> percussive -----> nasal -----

na ua tl ti k sste ko ua ti k to ho ti kon ke ki ka pu ti k ku ka pa ti k ma yo ti ka i

-----> percussive -----> nasal -----

ma yo na ua tl ssa ua ma ti k ki ka pu ti k to ho ku ka pa ti ku i ma yo ti kon ke to ho

-----> percussive -----> nasal -----> percussive -----

mf *f*

ti k na ua tl ssste ko mi ti k tla ui ka ti k ia ki ti kon ke ti ku i ma ya ti ka i ma me ti k na ua tl ssste ko mi ti k

-----> percussive -----> nasal -----> percussive -----

mf *f*

na ua tl ti k sso ke ti ku i ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua tl ti k sso ke ti ku i

-----> percussive -----> nasal -----> percussive -----

mf *f*

na ua tl ti k sste ko ua ti k to ho ti kon ke ki ka pu ti k ku ka pa ti k ma yo ti ka i na ua tl ti k sste ko ua ti k

-----> percussive -----> nasal -----> percussive -----

mf *f*

ma yo na ua tl ssa ua ma ti k ki ka pu ti k to ho ku ka pa ti ku i ma yo ti kon ke to ho ma yo na ua tl ssa ua ma ti k

f

f

nasal percussive nasal

ff , *pp* non sync

tla ui ka ti k ia ki ti kon ke ti ku i ma ya ti ka i ma me ti k na ua tl sste ko mi na

nasal percussive nasal

ff , *pp* non sync

ti kon ke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua tl ti k sso ke ti ku i ua

nasal percussive

ff *p*

to ho ti kon ke ki ka pu ti k ku ka pa ti k ma yo ti ka i na ua tl ti k sste ko ua ti k to ho ti kon ke

nasal percussive nasal

ff *p*

ki ka pu ti k to ho ku ka pa ti ku i ma yo ti kon ke to ho ma yo na ua tl ssa ua ma ti k ki ka pu to ho ku ka pa ti ku i ma yo

ff

ff

21 a tempo

(tempo from men 2)

p te ne k ti k *mp* ti ku i ma ya

p ti kon ke pa me ti ka i ua ve

mp ti kon ke to ho ma yo na ua tl na ua tl na ua tl

al niente

perc 2 *p* sizzle cymbal

The musical score is written for two voices and percussion. The first voice part (top staff) has lyrics 'te ne k ti k' and 'ti ku i ma ya'. The second voice part (middle staff) has lyrics 'ti kon ke pa me ti ka i ua ve'. The percussion part (bottom staff) has a 'sizzle cymbal' effect. The score is marked with dynamics *p* (piano) and *mp* (mezzo-piano). The tempo is marked 'a tempo'. The score ends with a wavy line and the text 'al niente'.

, *p* non sync
 ti ka i ma me na ua tl
mf
 na ua tl na ua tl na ua tl na ua tl
 al niente
f
 sste ko ua
f
 ma yo na ua tl ssa ua ma
pp
 sso ke ti ku i
 , *pp* non sync
 na
pp
 ti ku i ma yo ti kon ke to ho ma yo na ua tl ssa
 non sync

pp

ti ku i ma ya ti ka i mame ti k na ua tl

na ua tl na ua tl na ua tl

al niente

, *ppp* non sync

ti konke pa me ti ka i ua ve ti k ku mi ai gua ri hio ti k na ua

ua tl

ua tl

tl

p half whisper

te ne k ti k

p half whisper

ia ki ti kon ke

ti kon ke pa me

p

ku ka pa ti k ma yo ti ka i

p

ki ka pu ti k to ho ku ka pa

ma yo na ua tl

pod rattle

perc 2

p

Detailed description: This musical score is for a song, likely in a Native American style given the lyrics. It features four staves. The top staff is a vocal line with lyrics 'te ne k ti k' and 'ia ki ti kon ke'. The second staff is another vocal line with lyrics 'ti kon ke pa me'. The third staff is a vocal line with lyrics 'ku ka pa ti k ma yo ti ka i' and 'ki ka pu ti k to ho ku ka pa'. The bottom staff is an instrumental line for 'perc 2' (pandero) with a 'pod rattle' effect. Dynamics include *p* (piano) and *p* half whisper. A 'tl' (tambourine) is indicated at the beginning. Vertical dashed lines connect the vocal parts to the instrumental part.

ti k na ua tl

tla ui ka ti k

gua ri hio ti k

ti k ku mi ai

p half whisper

ku ka pa ti k

te ne k ti k

ki ka pu ti k

p half whisper

te ne k ti k

musical score for women 1, women 2, men 1, men 2, perc 1, and perc 2.

women 1 (treble clef, key signature of one flat):
 ti ka i ma me (measures 1-4)
 ti ku i ma ya (measures 5-6, marked 3-4)

women 2 (treble clef, key signature of one flat):
 na ua tl ti k (measures 1-2)
 te nek ti ku i (measures 3-4)
 ti ka i ua ve (measures 5-6, marked 3-4)

men 1 (bass clef, key signature of one flat):
 na ua tl ti k (measures 1-2)
 to ho ti kon ke (measures 3-4)
 ma yo ti ka i (measures 5-6, marked 3-4)

men 2 (bass clef, key signature of one flat):
 ma yo na ua tl (measures 1-2)

perc 1 (bass clef):
 mf (measures 4-5)

perc 2 (bass clef):
 continuous rhythmic pattern (measures 1-6)

tutti

3-4
women 1

p

ti k na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl

3-4
women 2

p

na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl na ua tl

men 1

f, *p* [2-3]

na ua tl ti k sste ko ua

men 2

f, *p* [2-3]

ma yo na ua tl ssa ua

perc 1

f *mf*

na ua tl ti k sste ko ua

perc 2

f *p*

na ua tl ti k sste ko ua

bass drum

f *mf* *f*

1 *ff*

na ua tl ti k sste ko ua

2 *ff*

na ua tl ti k sste ko ua

sste ko

sso ke

pp

mi

tutti

1

2

women 1

poco cresc

women 2

na ua tl na ua tl na ua tl

men 1

ua

men 2

no

perc 1

mf *f* *mf*

perc 2

mf *f* *mf*

ff *ff*

sste

ssa

p

p

27

still

vi
hope

62

(1 sound/breath when cond's hand points at us)

conductor

sweep

women 1

women 2

men 1

men 2

perc 1

perc 2

mi

no

ua

ppp

pp

ppp

pp

ppp

pp

p

♩ = 80

bass drum (muted)

pp

p

musical score for a vocal and piano piece. The score includes vocal staves with lyrics and piano accompaniment. A "sweep" instruction is shown with a horizontal arrow and a vertical dashed line. Dynamics include *ppp*, *p*, and *pp*. Rhythmic markings include 3-4 and 2-3.

Vocal Staves:

- Staff 1 (Soprano): *ppp* *p* *ppp*
mi
- Staff 2 (Alto): *ppp*
sshe
- Staff 3 (Tenor): *ppp* *p*
no
- Staff 4 (Bass): *ppp* *pp*
ua

Piano Accompaniment:

- Staff 5 (Left Hand): *ppp* *pp*
ua
- Staff 6 (Right Hand): *ppp* *pp*
ua

Lyrics:

mi
sshe
no
ua

Performance Instructions:

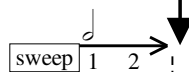
- sweep**: A horizontal arrow pointing right, with a vertical dashed line indicating the start of the sweep.
- 3-4**: A box containing the numbers 3-4, indicating a triplet or a specific rhythmic pattern.
- 2-3**: A box containing the numbers 2-3, indicating a triplet or a specific rhythmic pattern.

28

slightly faster

♩ = 88

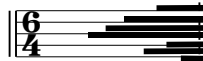
cond



mp

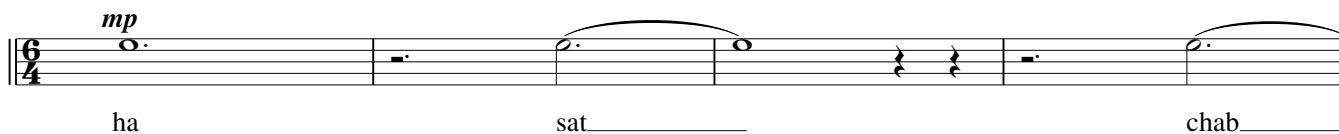
make cluster

tutti

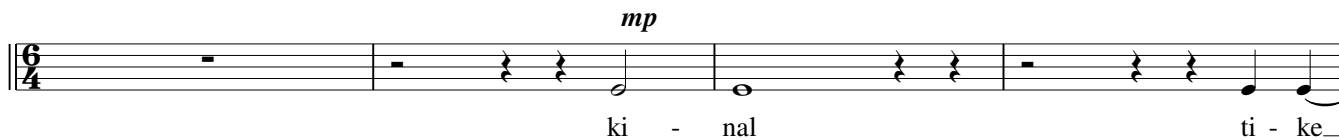


ay

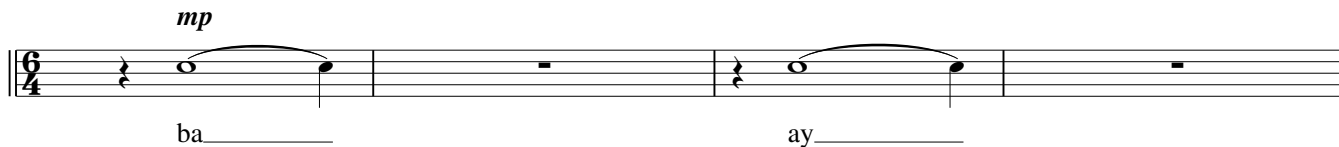
3-4
women 1



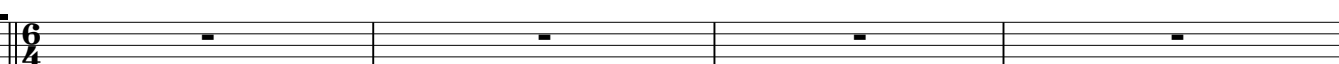
3-4
women 2



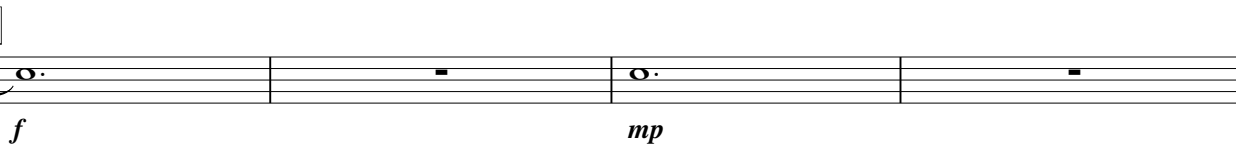
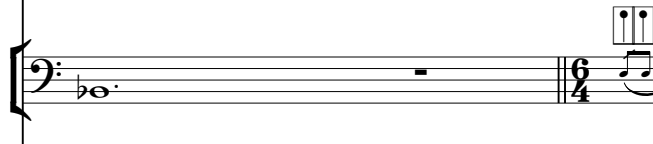
2-3
men 1



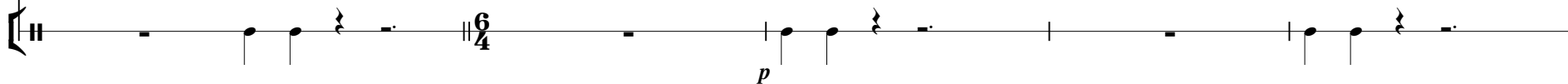
2-3
men 2



perc 1



perc 2



sweep 1 2 1

mp cluster cloud

tutti

ay - tk

cha - wook cha - kal ha

hoo ma sa cha - wook ya - sh cha - wook

ha ssok ha

other 3-4

29

mp tutti

sweep 1 2 1

cluster cloud

ay - tk

sat chab chab cha - wook cha - kal sat

ki - nal ti - ke hoo - ma - sa

ba ba ha ha ha ssok

mp *mf* *mf*

ay ay ay

30

sweep 2 1

tutti

mp

tk

pppp

breve

ayk

first 3-4

pp

breve

chab

cha

- wook

cha

- kal

ayt_____

cha - wook

ya - sh cha - wook

ayt_____

ha_____

ba_____

ay_____

ayt_____

*mp**p*

breve

ay_____

ayt_____

*p**pp*

vii

farewell


31

♩ = 96 **with a different voice**

thick heterophony, grace, develop ad lib; improvise parallel harmonizations

tutti
(incl perc)

nasal, etc




f ha we wo mee sha__ sa__ ka__ nook__

Detailed description: This block contains musical notation for a tutti section. It features a single staff with a key signature of one sharp (F#). The melody consists of eighth notes: ha (F4), we (G4), wo (A4), mee (B4), sha (C#5), sa (B4), ka (A4), and nook (G4). The notes are grouped with slurs: 'ha we wo mee' is one slur, 'sha sa' is another, and 'ka nook' is a third. A box labeled 'nasal, etc' is positioned above the staff. The section begins with a square pulse symbol. The dynamic *f* is written below the first note.

solo

very expressive, improvise phrasing



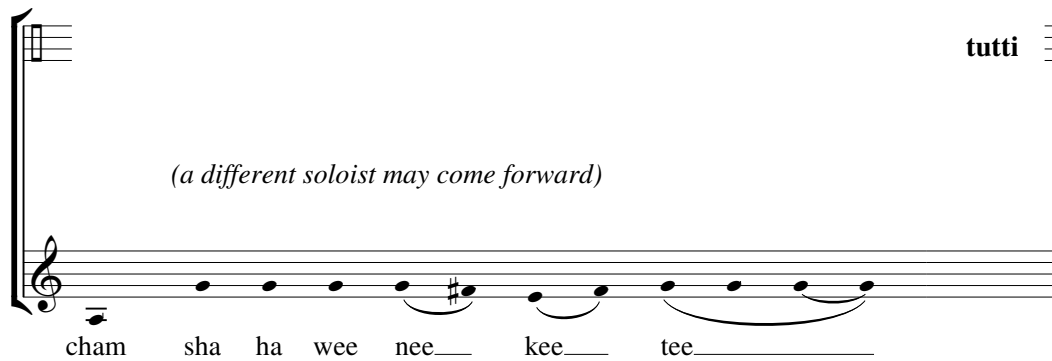
f ha we wo mee sha__ sa__ ka__ nook__

Detailed description: This block contains musical notation for a solo section. It features a single staff with a key signature of one sharp (F#). The melody is identical to the tutti section: ha (F4), we (G4), wo (A4), mee (B4), sha (C#5), sa (B4), ka (A4), and nook (G4). The notes are grouped with slurs: 'ha we wo mee' is one slur, 'sha sa' is another, and 'ka nook' is a third. The dynamic *f* is written below the first note.

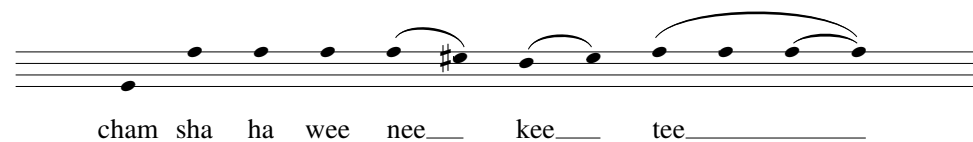
timbre!

(a different soloist may come forward)

solo



tutti



timbre!
intensity!

solo

yooj shta ha ya sh cha woo__ hoo__ ma__ sa__

tutti

yooj shta ha ya sh cha woo__ hoo__ ma__ sa__

solo

ha yen lei wan to shko ye ha ba sat____ kee____ na____ lee____

32

we slowly start walking back to our starting places

pp subito

tutti

ha yen lei wan to shko ye ha ba sat___ kee___ na___ lee___

repeat while moving

non sync, like each one singing to herself

we keep singing while walking

(approving gently)

random echos thank you...

thank you...

heard voices

(surrounding audience)

1 voice

thank you, sisters and brothers, for taking this song to your hearts...

casual, soft

tutti

join texture as the rest are passing by

solo a

(in audience)

ha yen lei wan to shko ye ha ba sat kee na lee

once in place, we get back to our starting position

ppp

pp

no ending...

no...

heard voices

our song has no ending...

hum when head is resting on arms repeat 3-4 times al niente

tutti

mp sad and free

solo a

repeat dim

musical notation for solo a:

la han la han ay tik

musical notation for tutti:

hum when head is resting on arms repeat 3-4 times al niente



solo a

p

rall, sing towards one side, the other and slowly go back to starting position

repeat al niente, humming when head is resting on arms

london, june 2002