

Mandala

for:

tubular bell

and

light projections

and

instruments

with

audience

gary mckenzie

Mandala

instrument instruction:

any or all of the instruments listed can be used for realization.

two or more of each instrument can be used for realization.

→ see - instrument instruction - pages 2 + 3 - instrument list ←

instruments other than those listed can be used for realization.

however, any instrument that is used for realization must be an instrument that anyone without musical training or knowledge can realize.

percussion instruments are most suitable for realization.

those supervising the realization of Mandala can use any instrument that they feel would be suitable for realization, and that anyone without musical knowledge or training can realize.

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instrument instruction continued:

instruments:

2 maraca - 1 pair each
sleigh bells
tambourine
guiro
claves
triangle
glass wind chimes
3 wood blocks - H-M-L
5 temple blocks
sandpaper blocks
snare-drum - with wire brush - snare off
2 bongos H-L
2 congas H-L
3 tom-toms H-M-L
slide whistles - any number can be used
hand bells - 
glockenspiel
celesta
piano - with top off for interior realization
finger cymbals
cow bells - any number - each of a different pitch - struck with sticks
goblets - any number - each filled with different levels of water to produce various pitches - to be struck with mallets
glass containers filled with stones - any number - each filled with various sizes of stones - a lid is to be placed over each glass container - each to be shaken by hand
toy piano - any number

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instrument instruction continued:

the instruments that are to be used for realization are to be placed on tables - as described in the text -
the exact placement of the instruments is to be determined by the size of the performance area that is used for realization -
and by the number of instruments that are used -
and by the type and size of each instrument that is used -
as described in the text -

each instrument is to be realized as described in the text.

Mandala

for:

tubular bell:



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text:

the piece is to be realized indoors within a specific performance area, consisting of a circle, which can be anywhere from 100 to 300 or more feet.

the tubular bell is to be placed directly at the center of the circle, and is to be placed on a podium four feet high, and is to allow enough room for the tubular bell and the musician.

the musician does not require music, nor a music-stand.

the first circled row is to be placed at least fifteen feet from the center of the circle.

the first three circled rows are to be placed on a platform two feet high.

the height of the first three circled rows is to be two feet lower than the podium that is used for the tubular chime.

the distance between each of the first three circled rows is to be at least 15 feet.

a ramp is to be placed at each quarter of the third circled row.

each ramp is to lead to a straight walk-way.

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text continued:

each walk-way is to lead from the third circled row to the first circled row.

each ramp will enable the members of the audience to enter into and exit from each of the first three circled rows.

each walk-way will enable the members of the audience to enter into and exit from each of the first three circled rows.

each walk-way is to be wide enough for each member of the audience to safely enter into and exit from each of the first three circled rows.

the instruments that the audience is to use for realization are to be placed in the first three circled rows.

the distribution and placement of the instruments for each circled row is to be determined prior to the realization.

the instruments that the audience is to use for realization are to be placed on tables, (with the exception of large instruments that can only be placed on the floor).

at least three tables are to be placed between each walk-way leading through the first three circled rows.

each walk-way is to be free of obstruction.

more than one instrument can be placed on a table.

however, where more than one instrument is placed on a table, each instrument must relate to one another, or are to be a series of instruments connected to one another, such as a series of drums etc.

where more than one related instrument is placed on the same table, each instrument is to be placed at least one foot apart, with the exception of the connecting instruments.

each table, and any instruments that are placed on the floor, are to be placed several feet apart.

the height, length and width of each table is to be determined by the size and type of each instrument placed on each table, and by the number of instruments placed on each table.

each of the first three circled rows must be wide enough for the tables and instruments, and for the members of the audience to safely walk through.

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text continued:

the audience is to be placed equidistantly beginning with fourth circled row.

the fourth circled row should be placed at least fifteen feet from the third circled row.

the audience is to be placed at floor level.

the light projectors are to be placed at various positions behind the performance area.

the exact placement of the light projector is to be determined by the size of the performance area that is used for realization, and by the design of the projections that are realized.

the musicians and light projectionists are to be positioned before the audience enters the performance area.

three minutes after the musician and light projectionists have been positioned, the auditorium doors are to be opened, and the audience is to enter the performance area, and is to be seated.

the audience is to be seated before the realization begins.

after the audience has been seated, the auditorium doors are to be closed.

no one is to enter the performance area after the auditorium doors have been closed.

there is to be no allowance for late-comers.

having been seated, each member of the audience is to read the "audience instruction" sheet, which is to be placed on each chair in the performance area.

20 to 30 minutes after the auditorium doors have been closed, the auditorium lights are to be turned out.

the realization is to begin at the moment that the performance area becomes dark.

text continued:

instruction for realization: while the performance area is dark, each member of the audience is to sit in the position that is the most comfortable and relaxing individually.

each member of the audience should relax their entire respective bodies, which should become so wholly relaxed so as to have relief from all tension, and so as to seem weightless; and each member of the audience should relax their entire respective minds, which are to become so wholly relaxed so as to be clear of all outer thought.

during the process of relaxing the mind and body, each member of the audience is to evolve to a condition of perfect peace and stillness within themselves.

each member of the audience is to evolve to such a condition of perfect peace and stillness, so as to hear the essence of that peace and stillness, and so as to hear the inner sound vibrations that are within them, and so as to feel the pulse of the vibrations of their inner being.

the performance area is to remain dark during the process of evolving to the condition of peace and stillness.

nine minutes after the auditorium lights have been turned out, a soft white light is to be projected around the center of the performance area, and a soft blue light is to be simultaneously projected around the first circled row, a soft gold light is to be simultaneously projected around the second circled row, and a soft pink light is to be simultaneously projected around the third circled row.

text continued:

instruction for realization continued: the lights projected around the first three circled rows are to be bright enough for each member of the audience to be able to walk around each, and are to be bright enough for each member of the audience to be able to see and realize the instruments that are placed in the first three circled rows.

three minutes after the projection of the soft white, pink, gold and blue lights, a series of revolving images are to be projected overhead of the performance area.

the revolving projections are to begin simultaneously.

each projector is to realize a different image. the design of each projected image is free.

projector A is to realize a fixed image onto which the revolving images are to be superimposed.

projector B is to realize another fixed image which is to revolve in a clockwise direction.

projector C is to realize another fixed image which is to revolve in a counter-clockwise direction.

projector D is to realize the soft white light that is to be projected around the center of the performance area.

projector E is to realize the soft blue light that is to be projected around the first circled row.

projector F is to realize the soft gold light that is to be projected around the second circled row.

projector G is to realize the soft pink light that is to be projected around the third circled row.

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text continued:

instruction for realization continued: the rotation of each complete cycle is to be synchronized forming one structured projection.

the speed of the revolving projections will be different at each realization.

each of the revolving projections are to be realized within the framework of a circle, each consisting of the same diameter, which are to be superimposed forming one structured projection.

the circumference of the revolving projections are to be equal to the proportions of the performance area.

only pastel colours are to be used for each of the light projections.

as the revolving projections are realized, each member of the audience is to continue to meditate on the vibrations of the inner peace and stillness within them, and are to continue to meditate on the inner sound vibrations that are within them, and are to continue to meditate on the pulse of the vibrations of their inner being.

three minutes after the commencement of the revolving projections, the musician is to begin the realization of the formula:

attack the single pitch:



the single pitch is to vibrate to extinction

realize a 9 second pause

the realization of the formula continual.

the intensity of the attack of the single pitch is to allow the single pitch to vibrate to

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text continued:

instruction for realization continued: extinction within a duration of 9, 12, 15, or 18 seconds.

the musician is to establish the formula, (intensity of the attack of the single pitch, the duration of the single pitch vibrating to extinction, with the 9 second pause), from the initial statement of the formula.

with the formula established from the initial statement, the realization of the formula is continual - with the intensity of each attack of the single pitch, and the duration of the single pitch vibrating to extinction, with the 9 second pause - consistent at each statement of the formula.

the realization of the formula is to be brought to a halt after the audience has completed the Mandala.

if during a specific statement of the formula, the single pitch vibrates to extinction before the duration established from the initial statement, the musician is to count the established duration, and is to realize the 9 second pause, and then is to continue with the next statement of the formula.

if during a specific statement of the formula, the vibrations of the single pitch are going to continue beyond the duration established from the initial statement of the formula, the musician is to bring the vibrations of the single pitch to a halt at the established duration, and is to realize the 9 second pause, and then is to continue with the next statement of the formula.

text continued:

instruction for realization continued: as the vibrations of the single pitch are realized at each statement of the formula, each member of the audience, as they continue to meditate on and vibrate in the inner peace and stillness within them, are to attune the inner sound vibrations and the pulse of the vibrations of their inner being, vibrating in the inner peace and stillness within them, with the vibrations of the single pitch.

each individual member of the audience will hear, the vibrations of the single pitch differently, and each will hear different vibrations as they occur.

each individual member of the audience is to attune the inner sound vibrations and the pulse of the vibrations of their inner being, vibrating in the inner peace and stillness within them, with the vibrations of the single pitch, as they hear them.

as they continue to attune the inner sound vibrations and the pulse of the vibrations of their inner being, with the vibrations of the single pitch, and as the inner sound vibrations and the pulse of the vibrations of their inner being increase in momentum, each individual member of the audience is - at will - to leave their respective seats, and - as silently as possible - are to walk to the nearest entrance/exit ramp, and are to walk to and enter the first circled row.

as the first individual member of the audience enters the first circled row, the auditorium doors - as silently as possible - are to be opened.

having entered the first circled, the individual member of the audience is to walk around the entire first circled row, and is to spontaneously realize on the instruments that are placed in the first circled

text continued:

instruction for realization continued: now, the inner sound vibrations and the pulse of the vibrations of their inner being, as they attune with the vibrations of the single pitch.

each instrumental realization is to be determined by the spontaneous inner reaction of the individual member of the audience to the specific inner sound vibrations and to the specific pulse of the vibrations of the inner being that are realized as they attune with the vibrations of the single pitch.

the structure of each instrumental realization is to be determined by the spontaneous inner reaction of the individual member of the audience to the structure of the specific inner sound vibrations and to the structure of the specific pulse of the vibrations of the inner being that are realized as they attune with the vibrations of the single pitch.

the structure that is realized must relate to the structure of the specific inner sound vibrations and to the structure of the specific pulse of the vibrations of the inner being of the individual member of the audience as they attune with the vibrations of the single pitch.

the duration of each structure that is realized is to be no longer than the duration of the specific inner sound vibrations and to the duration of the specific pulse of the vibrations of the inner being of the individual member of the audience as they attune with the vibrations of the single pitch.

if an individual member of the audience when inspired to realize the inner sound vibrations and the pulse of the vibrations of the inner being, finds that an additional realization will destroy the structure of another realization that is in progress, then that individual member of the audience can choose not to proceed with the inspired realization.

text continued:

instruction for realization continued: if an individual member of the audience when inspired to realize the inner sound vibrations and the pulse of the vibrations of the inner being, finds that an additional realization will augment the structure of another realization that is in progress, then that individual member of the audience can choose to proceed with the inspired realization.

if an individual member of the audience when realizing the inner sound vibrations and the pulse of the vibrations of the inner being, as they attune with the vibrations of the single pitch, finds that the structure that is being realized will destroy the structure that is being simultaneously realized from another member of the audience , then that individual member of the audience can choose either to continue to realize the same structure, or can bring the structure to halt without continuing the realization, or can bring the structure to halt and then continue with the same structure or continue with another structure.

if an individual member of the audience when realizing the inner sound vibrations and the pulse of the vibrations of the inner being, as they attune with the vibrations of the single pitch, finds that the structure that is being realized will augment the structure that is being simultaneously realized from another member of the audience, then that individual member of the audience can choose to continue with the realization.

any spontaneous reaction from an individual member of the audience when realizing the inner sound vibrations and the pulse of the vibrations of the inner being, as they attune with the vibrations of the single pitch, to another realization that is being realized simultaneously from another member of the audience, is possible, and the decision to continue a realization, or bring a realization to a halt, and the structure of simultaneous realizations is to be determined

text continued:

instruction for realization continued: by the spontaneous reaction of the individual member of the audience to the simultaneous realization of another member of the audience.

each spontaneous structure that is realized simultaneously with another structure between two or more members of the audience, should relate to one another - however, each structure that is realized must always relate to the specific inner sound vibrations and the specific pulse of the vibrations of the inner being of each member of the audience that are realized as they attune with the vibrations of the single pitch.

each member of the audience is to realize the inner sound vibrations and the pulse of the vibrations of their inner being, only as they occur, as they attune with the vibrations of the single pitch.

when the specific inner sound vibrations and the specific pulse of the vibrations of the inner being that are realized, as they attune with the vibrations of the single pitch, cease, then the realization is to be brought to a halt.

therefore, the duration of each structure that is realized is to be no longer than the duration of the specific inner sound vibrations and the duration of the specific pulse of the vibrations of the inner being of the individual member of the audience that are realized.

having completed the first circled row, the individual member of the audience is immediately to walk to the second circled row, and is to walk around and complete the entire second circled row, continuing without interruption the realization of the inner sound vibrations and the pulse of the vibrations of the inner being as they occur,

text continued:

instruction for realization continued: and as they attune with the vibrations of the single pitch - as in the first circled row.

having completed the second circled row, the individual member of the audience is immediately to walk to the third circled row, and is to walk around and complete the entire third circled row, continuing without interruption the realization of the inner sound vibrations and the pulse of the vibrations of the inner being as they occur, and as they attune with the vibrations of the single pitch - as in the first and second circled rows.

each individual member of the audience, as they walk around and complete the entire cycle of each circled row, should start at, and return to the walk-way from which they entered the first three circled rows.

each individual member of the audience is to walk around and complete the entire cycle of each circled row once only.

each individual member of the audience can remain in each of the first three circled rows for any length of time - which is determined by the spontaneous realization of the inner sound vibrations and the pulse of the vibrations of the inner being of each member of the audience as they occur, and as they attune with the vibrations of the single pitch, while in each of the first three circled rows.

having completed the entire circle of a circled row, each member of the audience - having returned to the walk-way from which they originally entered the first three circled rows - is immediately to walk to the next circled row, continuing the realization of the inner sound vibrations and the pulse of the vibrations of their inner being, as they occur, and as they

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text continued:

instruction for realization continued: attune with the vibrations of the single pitch, as continual as possible when moving to the next circled row.

having completed the Mandala - the cycle of walking through each of the first three, circled rows, and realizing with the instruments that are placed in each of the first three circled rows, the inner sound vibrations and the pulse of the vibrations of their inner being, as they occur, and as they attune with the vibrations of the single pitch -

each member of the audience is to leave the third circled row from the entrance/exit ramp from which they originally entered the first three circled rows, and - as silently and as inconspicuous as possible - is to walk through and leave the performance area through the nearest open auditorium door.

the realization of the formula is to continue until each member of the audience has completed the Mandala - and the performance area is empty.

once the performance area is empty, the musician is to realize nine statements of the formula - bringing the realization of the formula to a halt at the ninth statement.

the revolving projections are to continue for one minute after the final statement of the formula.

one minute after the final statement of the formula,
the revolving projections are to be brought to a halt.

the revolving projections are to gradually phase out during six final rotating cycles.

the gradual phasing out is to be synchronized so that at the final rotating cycle the revolving

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text continued:

instruction for realization continued: projections will terminate simultaneously.

one minute after the termination of the revolving projections,
the soft white light projected around center of
the performance area -
the soft blue light projected around the first
circled row -
the soft gold light projected around the second
circled row -
and the soft pink light projected around the third
circled row, are to gradually phase out -
which is to be synchronized so that the phasing
out and termination of the soft white, blue, gold
and pink lights, will be simultaneous.

the performance area is to remain dark for three
minutes after the termination of the soft white,
blue, gold and pink lights.

while the performance area is dark, the musician
and light projectionists are to leave the
performance area.

three minutes after the termination of the soft
white, blue, gold and pink lights, the auditorium
lights are to be turned on.

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july 7, 1978

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Mandala

appendix A:

version B:

→ instruction as in text - to →

three minutes after the commencement of the revolving projections,
the musician is to begin the realization of the formula ---

the formula is to be given 600 statements.

during the realization of the formula, any member of the audience can -
at will - realize the Mandala - as described in the text -

having completed the Mandala, each member of the audience is to return to
their former seat.

any member of the audience can realize the Mandala more than once.

the musician is to bring the realization of the formula to a halt at the
600th statement.

if one or more members of the audience are realizing the Mandala as the
formula is brought to a halt -

then each respective realization of the Mandala is to be completed -
with each respective realization taking any length of time.

having completed the Mandala, each member of the audience is to return to
their former seat.

a new realization of the Mandala is not to be introduced once the formula
has been brought to a halt.

the termination of the revolving projections -
and the termination of the white, pink, gold and blue lights is as described
in the text.

the performance area is to remain dark for three minutes -

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appendix A:

version B: continued:

while the performance area is dark, the musician and the light projectionists are to leave the performance area.

three minutes after the termination of the soft white, pink, gold and blue lights, the auditorium doors are to be opened, and the auditorium lights are to be turned on.

with the auditorium lights having been turned on, the audience is to leave the performance area.

there is to be no applause.

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appendix B:

version C:

the light projections - (the soft white light projected around the center of performance area, and the soft blue light projected around the first three circled rows, and the revolving images projected overhead of the performance area, can begin simultaneously)-
and the realization of the formula -
are to begin before the auditorium doors are opened.

the formula is to be realized for 6, 9 or 12 hours.

several musicians may alternate the realization of the formula.
the duration of the realization of the formula is to be determined prior to the realization.

the auditorium doors are to be opened at the commencement of the realization of the formula -
with the auditorium doors open, the members of the audience can individually - at will - enter the performance area.

having entered the performance area, each individual member of the audience is to be seated and is to meditate - as described in the text -
and is to attune their inner sound vibrations and the pulse of the vibrations the inner being, with the vibrations of the single pitch -
as they attune the inner the vibrations and the pulse of the vibrations of their inner being with the vibrations of the single pitch, each individual member of the audience can - at will - enter the first circled row and -
as described in the text - is to realize the Mandala.

having completed the Mandala, the individual member of the audience is to leave the performance area -
the individual member of the audience can - at will - re-enter the performance area, and repeat the process of meditating, realizing the Mandala, and leaving the performance area, as many times as desired, during the realization of the formula.

at the 6th, 9th, or 12th hour of realization, the musician is to bring the realization of the formula to a halt.

any individual member of the audience that is realizing the Mandala after the realization of the formula has been brought to a halt, is to complete

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appendix B:

version C: continued:

the realization of the Mandala - with each individual realization taking any length of time -- and then -- as described in the text -- is to leave the performance area.

a new realization of the Mandala is not to be introduced once the formula has been brought to a halt.

the termination of the revolving projections - and the termination of the soft white, blue, pink, and gold lights - is as described in the text.

the performance area is to remain dark for three minutes.

while the performance area is dark, the musician and the light projectionists are to leave the performance area.

three minutes after the termination of the soft white, blue, pink, and gold lights, the auditorium lights are to be turned on.

with the auditorium lights having been turned on, any members of the audience that remain in the performance area, are to leave the performance area.

there is to be no applause.

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Mandala

appendix C:

alternate formula:

attack the single pitch:



the single pitch is to vibrate to extinction within 18 seconds
realize a 9 second pause

the total duration of the formula equaling 27 seconds

the formula is to be realized as - version A: continual
Version B:

the intensity of the attack of the single pitch is to allow the single pitch to vibrate to extinction within 18 seconds.

if the vibrations of the single pitch cease before the 18 second duration,
the musician is to count the 18 second duration,
and is to realize the 9 second pause,
and then is to realize the next statement of the formula.

if the vibrations of the single pitch are going to continue beyond the 18 second duration,
the musician is to bring the vibrations to a halt at the 18 second duration,
and is to realize the 9 second pause,
and then is to realize the next statement of the formula.

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Mandala

appendix D:

alternate formula:

attack the single pitch:



the single pitch is to vibrate to extinction
realize a 9 second pause

the formula is to be realized as - version A: continual
version B: 300,600, or 900 stimes

the intensity of the initial attack of the single pitch is to be determined by the spontaneous realization of the pulse of the vibrations of the inner being of the musician.

each attack of the single pitch at each statement of the formula, is to consist of the same intensity as the initial attack.

the duration of the single pitch vibrating to extinction at each statement of the formula, is to consist of the same duration that is determined from the spontaneous realization of the single pitch vibrating to extinction at the initial statement of the formula.

therefore the intensity of the attack of the single pitch, and the duration of the single pitch vibrating to extinction is to be consistent at each statement of the formula.

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Mandala

appendix E:

any bell, or temple bell, of low indefinite pitch can be used for realization.

the bell, or temple bell that is used for realization must produce audible vibrations for the duration prescribed for the formula.

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Mandala

appendix F:

audience instruction:

the instruction printed on the "audience instruction" sheet will be different at each realization.

each printing of the "audience instruction" should consist of the following:

- A: the version that is to be realized -
including the audience instruction for entry and exit from the performance area.
- B: the audience instruction for realization -
including the meditation - the attuning of the inner sound vibrations and the pulse of the vibrations of the inner being with the vibrations of the single pitch - and the realization of the Mandala - in accordance with the version that is to be realized.

a copy of the "audience instruction" is to be placed on each chair in the performance area.

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chart of 3 circle Mandala

