

### Morning Meditation

As you wake up open yourself to every sound about you.

Lying there without moving, before you get up, hear everything, let every sound enter you and move on.

Follow it until you can no longer feel it.

When you feel it is time, stretch well.

### Water Meditations

1. Go to a river at a place where the water is breaking gently on rocks, logs and so on.

Stay there all day from sunrise to night.

Search out every layer of the sounds the water is making until the river is flowing through your body.

2. Another day choose a place where the river cascades through falls, a weir, a gorge, and the sounds approach white noise.

Stay there all day.

Let the sounds change you and follow these changes.

Anna Lockwood



Two players simultaneously extend a certain no. of fingers, calling out, at that moment, a guess as to the total no. extended by both players - use strong hand gestures and call softly in English (calls should be inaudible to audience). Each player has a scorer. The winner's scorer indicates the correct total. If neither player wins, both scorers indicate total together.

7 rounds in all. Do A, B and C.

- A Two girls, back to back, standing. 2 fast rounds. The 2 men CLAP the scores, fast and crisply, to give very percussive sound.
- B Two men, fingers used to guess with are concealed in the palm of the other hand which is placed against the forehead of the opponent. Both kneel on one knee, facing each other with the girl scorers standing behind the upstage shoulders of the men. Withdraw hands after each guess is called. Again, call very softly. Girls score with crisp hand claps. 3 slower rounds.
- C Two pairs - one of the men and one of the girls. Face opponent, standing. Players act as their own scorers, using rapid foot stamping 2 fast rounds.

2 PAPER SCISSOR STONE (Japanese version) - each of the following calls represents one round:

JANG KEM PON - move on PON  
AI KODE SHO - move on SHO  
AI KODE SHO

again - played in pairs, the men lying on the floor, on their backs, head to foot beside each other, the girls standing facing each other behind the men.


Girls: both fling out one hand with arm extended, in one of these 3 gestures; Paper (flat hand) Scissor (two fingers in V shape) Stone (clenched hand); simultaneously. Paper beats stone / Stone beats scissor / Scissor beats paper / Each guess is one round. Winning girl makes a sharp cry, e.g. a glissando or imitation bird cry. Match is three rounds, (or two only if one girl wins 1st. 2 rounds). Winner of a match goes into a longer, virtuosic vocal fragment, melismatic, ornate - like a 'triumph' song

Men: Each girl is paired with her ATEP scorer. The men are into a highly stylised wrestling contest and must remain on their backs throughout, using only arms and legs. Whichever girl wins a round - her man may make one move against a passive opponent, which he must announce with e hand slaps on the floor. When a match is won, the winner's man makes a series of moves until blocked by his opponent, when both wrestle, until the girl's song is ended - then both freeze in their last position.

Matches and moves are fast. 4 matches.

- 3 Each player moves into a circle drawn by him previously, on the platform. Circles should be at sufficient distance from one another for all the players to be able to move freely inside their own areas. Then each begins on a repertoire of sound-producing-movements which he/she has worked out. Players wait for 1 to make a move - should be the slightest perceptible movement, of a hand by the side, or a foot - but visible to the other players. Then all begin on their movements which should include movement of only a head, a finger, a foot, etc. but also extreme movements which sometimes carry a player out and into someone else's territory. When that happens, the two colliding players stop, face each other, lightly, but audibly slap parts of each others' bodies very calmly and ritually - deliberately, interspersing the slaps with lightly shouted numbers in the players own language. This can continue for up to 5 secs. Return to circle and carry on. Each total sequence of movements ends as soon as one player has completed his sequence and the others notice this and stop. 2 total sequences.


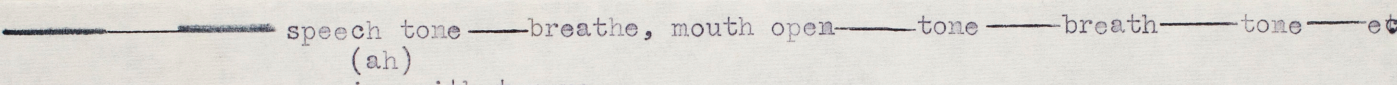
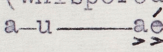
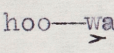
Then the final shouts - very exuberant - 1) and 3) simultaneous  
4 secs. pause between each shout.

- 1) jai!      2) (player 2 only)  (twice)
- 3) a - la ----- lah! (all - last lah! very breathy)

PART THREE

all lights out - players move to their microphones which should be placed at some distance from one another - if in stage-hall, off-stage, otherwise on the periphery of the audience.

Make sounds really softly - pause for a while between each - each player works alone - use any order and when the sequence is completed repeat three more times using different order each times, and cease.

- 1)  mmmmmmm\_wa
- 2) lips open and close with an air bubble in mouth
- 3) click fingers once
- 4)  speech tone — breathe, mouth open — tone — breath — tone — et  
(ah)
- 5) purring with tongue
- (whispered sounds)
- 6) a-u —  ae (repeat, strong whisper)
- 7) mo(r) — a-ee —
- 8) hoo —  wa (hoo with funnelled lips, the 'wa' fast and hard)
- 9) toy - i (repeat accelerating and cresc. tongue behind top teeth muting and softening the 't' - lips pouted)
- 10) whi(t) (lips pouted, 't' replaced by thud of the tongue against roof of the mouth)
- 11) sss (mouth alternately stretched to thin smile - then contracted to funnel shape - clean sound - fast changes)

enunciation

(see tape for rhythm and exs. of these sounds)

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S O U N D

Instrumentation: version A - bass clarinet and tenor trombone

version B - two bass clarinets & two trombones.

Duration: at least twenty minutes - open to players.

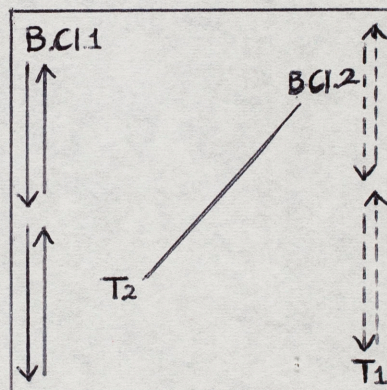
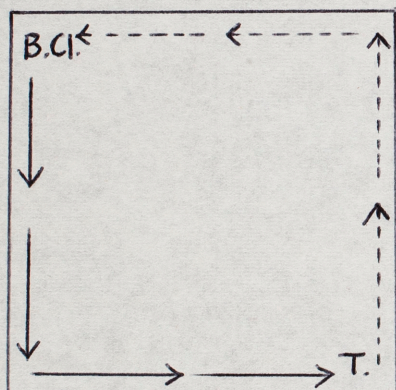
Set - Up: version A - cl. and tromb. diagonally opposite and moving as arrows indicate, during performance - need soft soled shoes, should move silently and during the other player's phrase.  
(using audience area, not stage)

version B - B.Clar.1 and Tromb.1 are in diagonal corners of the hall (audience area, not stage); B.Clar.2 and Tromb.2 are on the other diagonal amongst audience, see diagram.  
Only players 1. can move as arrows indicate.

N.B. Darkened hall, totally.

version A

version B



the two players, when both have reached new positioning opposite each other, stay there for some minutes. Eventually they will have exchanged positions completely. They face each other throughout.

players 1 will move to flank players 2 but return to their original positions by the beginning of the last stage. players 2 should be facing each other also.

VERSION A

The players decide on a common pitch in a register which is comfortable for both instruments.

Each breath should be as long as possible without destroying the continuity of the note.

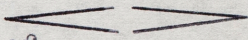
stage a) B. Clar. begins - imperceptible attack, very smooth tone with a gradual cresc. to *mp*: Tromb. takes up the note as the Clar. begins a dim. when breath is running out, and must take up note at same dynamic level as Clar. giving only a change of timbre at the take-over point.

They alternate in this way, keeping the level steady with a very clear timbre for at least 3 minutes

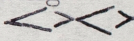
b) T. enters, very softly, pitched slightly below C. and just after C. has started on a phrase and gradually brings level (dynamic) up to that of the C. Breathing is adjusted to give as much simultaneous playing as possible with brief, smooth breaks for breath by only one instrument at a time. Short dim. and cresc. at breath points. T. adjusts pitch from time to time, and so varies the intensity of the beats produced, which should become very strong towards the end of this stage. At least 5 minutes.

c) C. introduces flutter-tonguing with a gradual cresc. under a phrase of T's at the end of b).

Alternating again as in a) the T. picks up the flutter-tonguing, with a gradual cresc. under C's dim. on the first phrase -

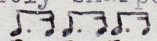
by now each phrase, from both instruments has this curve  and the next instruments enters only just before the end of the previous curve. (T. has returned to original pitch)

Both instruments exaggerate the flutter-tongue effect increasingly, and finally the T. initiates a long cresc. taking the level higher than before. At least 3 minutes.

d) During that long cresc. at the end of c) the C. stops flutter-tonguing and starts a series of quick notes, at about  $\text{♩} = 152$ , dynamic curve 

T. takes pattern up, timbre as close to that of C. as possible.

At least 2 minutes

e) T. initiates new pattern, slightly sharpening the pitch, and very legato, about  $\text{♩} = 152$  -  etc. One breath as long as possible.

f) C. one breath extreme flutter-tonguing.

g) T. enters on beginning of C. dim., straight, but with a very edged tone - C. joins in, imperceptible attack, just after opening of this phrase - quick cresc. - both instruments cresc. to the maximum level of the C. - as close in pitch as possible.

Cut off just before dim. would start.

(This stage is one phrase long.)

h) Repeat b) at a steady level of *mf* (i.e. just louder than a)) for 5 minutes - gradually fade.

VERSION B

Players decide on a common pitch in a register comfortable for both instruments.

Each breath should be as long as possible without destroying the continuity of the note.

- a) played by Players 1 only.
- b) C2. enters, overlapping with T1. - imperceptible attack, gradually bringing level up to that of T1. T2. then enters when C2. is on centre of dynamic curve, at a pitch slightly below that of C2. The two pairs of instruments then play as in version A, only alternating players 2 with players 1 to give imperceptible changes whenever a pair reaches a breathing point.

Players 1 initiate increases in level.

- c) Flutter-tonguing introduced by C1., as in Version A - T2. picks it up at the end of C1's first phrase, entering just before the end of the dynamic curve, as in Version A - T1. takes over from T2. and C2 completes the cycle - back to C1. etc.  
The final long cresc. is set up by C1. and passes around the circle, so that each new instrument takes the note up at the ~~maximum~~ peak level reached by the preceding instrument. Level should rise to a strong *f* after two complete cycles. (or, if easier, peak of cresc. might be taken by T1. in the second cycle, rather than by C2.)
- d) During T1's final phrase of c) - C1. starts on a series of quick notes, *mf*, as in Version A - this pattern is taken over by T2, then T1, C2. and continues for at least two minutes.
- e) T1. initiates the new pattern described in Version A - which is taken over by T2. - to T1. - to T2.
- f) T1. - one breath of extreme flutter-tonguing.
- g) T2. enters before T1. begins to dim. - straight tone, but very edged - C1. joins in, with a quick cresc. from an imperceptible attack, while T1. is still strong - C2. enters shortly after C1. cresc. to present overall level. T1. enters just after C2., again with imperceptible attack and quick cresc. All instruments cresc. to maximum level of the Clarinets and with pitch as uniform as possible.
- f) Cut off before dim of T1. - silence for at least 4 secs.
- g) C1. (by now back in original position) enters on a gradual cresc. (to *mp*) C2. joins in, pitched slightly lower, enough to produce beats, entering as C1. becomes clearly audible.  
When these two begin to fade, T1. opens, followed by T2 pitched lower for beats. The pairs alternate to preserve smooth continuity, varying intensity of beats, but not of dynamic level. Gradual fade after 5 minutes such that the B. Clarinets end the piece.