

MANTRA I

for:

tubular bell

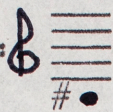
and

light projections

Gary McKenzie

MANTRA I

for:

tubular bell: 

and

light projections

text:

the piece is to be realized indoors within a specific performance area, consisting of a circle, the diameter of which can be anywhere from 50 to 200 or more feet.

the tubular bell is to be placed directly at the center of the performance area, and should be placed on a podium, from 2 to 4 feet high, and which is to allow enough room for the tubular bell and the musician.

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

the light projectors are to be placed at various positions behind the performance area, the exact placement of the light projectors 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 audience is to be placed equidistantly from the center of the circle.

the first circled row of chairs should be placed at least 15 feet from the center of the performance area.

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

3 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.

there is to be no allowance for late-comers.

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

MANTRA I

text continued:

no one is to enter the performance area while the auditorium doors are closed.

after the auditorium doors have been closed, and the audience has 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.

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

the performance area is to remain dark for nine minutes.

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

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 for each.

each member of the audience must relax their entire respective bodies, which must become so wholly relaxed so as to have relief from all tension, and so as to seem weightless; and each member of the audience must 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 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.

MANTRA I

text continued:

instruction for realization continued: 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.

three minutes after the projection of the soft white light, a series of revolving images are to be projected overhead of the performance area.

the light projections are to begin simultaneously. each projector is to realize a different image.

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 which is to be projected around the center of the performance area.

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 contrasting image is to be projected 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 light projections are to be equal to the proportions of the performance area.

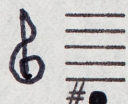
MANTRA I

text continued:

instruction for realization continued: as the revolving projections are realized, the members of the audience are to continue to meditate on the peace and stillness within them, and are to meditate on the inner sound vibrations within them, and are 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 MANTRA,

which is to consist of the formula:

attack the single pitch: 

the single pitch is to vibrate to extinction

realize a 9 second pause

the formula, (MANTRA), is to be realized 300 times.

the intensity of the attack of the single pitch is to allow the single pitch to vibrate to extinction within a duration of 9, 12, 15, or 18 seconds.

the musician is to establish the formula, (MANTRA), (the 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, (MANTRA).

with the formula, (MANTRA), established from the initial statement, the formula, (MANTRA), is to be realized 300 times, with the intensity of each attack of the single pitch, and the duration of the single pitch vibrating to extinction, with the 9 seconds pause, consistent at each statement of the formula, (MANTRA).

MANTRA I

text continued:

instruction for realization continued: if during a specific statement of the formula, (MANTRA), 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, (MANTRA).

if during a specific statement of the formula, (MANTRA), the vibrations of the single pitch are going to continue beyond the duration established from the initial statement, the musician is to bring the vibrations 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, (MANTRA).

as the vibrations of the single pitch are realized at each statement of the formula, (MANTRA), 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 will hear different vibrations of the single pitch as they occur, and each individual member of the audience is to attune the inner sound vibrations and the pulse of the vibrations of their inner being vibrations in the inner peace and stillness within them, with the vibrations of the single pitch as they hear them.

MANTRA I

text continued:

instruction for realization continued: the revolving projections are continued for three minutes after the 300th statement of the formula, (MANTRA).

three minutes after the 300th statement of the formula, (MANTRA), 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 the revolving projections will terminate simultaneously at the final rotating cycle.

the soft white light is to remain projected for three minutes after the termination of the revolving projections.

three minutes after the termination of the revolving projections, the soft white light is to gradually phase out.

the performance area is to remain dark for three minutes after the termination of the soft white light.

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 light, the auditorium lights are to be turned on, and the audience is to leave the performance area.

there is to be no applause.

Gary McKenzie  
October 7, 1977  
Madera County, Ca.

MANTRA I

appendix A:

audience instruction:

while the performance area is dark, you are to sit in the position that is the most comfortable and relaxing for you.

it is suggested that you sit upright with your feet placed firmly on the floor, and with your hands placed on your knees, or at your sides, or folded on your lap.

sitting in the position that is the most comfortable and relaxing for you, you are to relax your entire body.  
your entire body must be wholly relaxed, and is to become so wholly relaxed so as to feel weightless.

as your body begins to relax, you are to relax your mind, which is to become so wholly relaxed so as to be clear of all outer thought.

as your mind and body relaxes, you are to evolve to a condition of perfect peace and stillness within you,  
and you are 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 within you,  
and so as to feel the pulse of the vibrations of your inner being.

as the light projections are realized, you are to continue to meditate on, and vibrate in the inner peace and stillness, and the inner sound vibrations, and the pulse of the vibrations of your inner being vibrating within you.

as the vibrations of the single pitch are realized, you are to continue to meditate on and vibrate in the inner peace and stillness within you,  
and as you continue to meditate on and vibrate in the inner peace and stillness within you, you are to attune the inner sound vibrations and the pulse of the vibrations of your inner being, vibrating in the peace and stillness within you, with the vibrations of the single pitch as you hear them.

you are to continue to meditate on, and vibrate in the inner peace and stillness within you, after the vibrations of the single pitch have been brought to a halt, and as the light projections continue.  
and you are to continue to meditate on, and vibrate in the inner peace and stillness within you, after the light projections have been brought to a halt, and as the performance area is dark.

you may leave the performance area after the auditorium lights have been turned on.

there is to be no applause.

Gary McKenzie

October 7, 1977

Madera County, Ca.


appendix A (1) audience instruction



MANTRA I

appendix B:

version B = alternate formula, (MANTRA):

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, (MANTRA), equaling 27 seconds.

the formula, (MANTRA), is to be realized 300 times.

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, (MANTRA).


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, (MANTRA).

Gary McKenzie  
October 7, 1977  
Madera County, Ca.

MANTRA I

appendix C:

version C: alternate formula, (MANTRA):

attack the single pitch: 

the single pitch is to vibrate to extinction

realize a 9 second pause

the formula, (MANTRA), is to be realized 300 times.

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, (MANTRA), 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, (MANTRA), 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, (MANTRA).

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, (MANTRA).

Gary McKenzie  
October 7, 1977  
Madera County, Ca.

MANTRA I

appendix D:

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 durations prescribed for the formula, (MANTRA).

Gary McKenzie  
October 7, 1977  
Madera County, Ca.

MANTRA II

for:

tubular bell

light projections

and

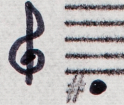
musicians

Gary McKenzie

MANTRA II

realized as one of two versions:

version A: with tubular bell:



and

two ensembles - with each ensemble consisting of any instrumentation, and with each ensemble consisting of any number of instruments within a minimum of five, and a maximum of fifteen.

version B: with tubular bell:



and

two percussion ensembles - with each ensemble consisting of any percussion instrumentation and with each ensemble consisting of any number of percussion instruments within a minimum of five, and a maximum of fifteen.

both versions are to be accompanied with light projections.

text:

the piece is to be realized within a specific performance area, consisting of a circle, the diameter of which can be anywhere from 100 to 200 or more feet.

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

the two ensembles are to be scattered through the audience. the exact placement of the musicians is to be determined by the size of performance area that is used for realization.

each musician is to be placed on a podium from two to four feet high, and which is to allow enough room for the musician and the instrument or instruments that each musician is to realize.

the podium that is used for the tubular bell, and each podium that is used for each musician is to be the same height.

however, the length of each podium is to be determined by the room that is needed for the musicians and their respective instruments.

the musicians require no music, nor a music-stand.

## MANTRA II

text continued:

the instruments are to be tuned before being placed in the performance area.

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

the exact placement of the light projectors 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 audience is to be placed equidistantly from the center of the circle.

the first circled row of chairs should be placed at least fifteen feet from the center of the performance area.

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

three minutes after the musicians 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 have been seated before the realization begins.

there is to be no allowance for late-comers.

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.

after the auditorium doors have been closed, and the audience has 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.

fifteen 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 is dark.

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 for each.

## MANTRA II

text continued:

instruction for realization continued: each member of the audience must relax their entire respective bodies which must become so wholly relaxed so as to have relief from all tension, and so as to seem weightless; and each member of the audience must relax their respective minds, which must 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 must 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 to feel the pulse of the vibrations of their inner being.

each musician, either by standing or by sitting at their respective instruments, must relax their entire respective bodies, which must become so wholly relaxed so as to have relief from all tension, and so as to seem weightless; and each musician must relax their entire respective minds, which must become so wholly relaxed so as to be clear of all outer thought.

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

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

MANTRA II

text continued:

instruction for realization continued: 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.

three minutes after the projection of the soft white light, a series of revolving images are to be projected overhead of the performance area.

the light projections are to begin simultaneously.

each projector is to realize a different image.

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.

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 contrasting image is to be projected within the framework of a circle, each consisting of the same diameter, which are to be superimposed forming one structured projection.




MANTRA II

text continued:

instruction for realization continued: the circumference of the light projections must be equal to the proportions of the performance area.

as the revolving projections are realized, the members of the audience are to continue to meditate on the peace and stillness within them, and are to meditate on the inner sound vibrations within them, and are 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 MANTRA, which is to consist of the formula:

attack the single pitch: 

the single pitch is to vibrate to extinction

realize a 9 second pause

the formula, (MANTRA), is to be realized 300 times.

in intensity of the attack of the single pitch is to allow the single pitch to vibrate to extinction within a duration of 9, 12, 15, or 18 seconds.

the musician is to establish the formula, (MANTRA), (the 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, (MANTRA).

with the formula, (MANTRA), established from the initial statement, the formula, (MANTRA), is to be realized 300 times, 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, (MANTRA).

## MANTRA II

text continued:

instruction for realization continued: if during a specific statement of the formula, (MANTRA), 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, (MANTRA).

if during a specific statement of the formula, (MANTRA), the vibrations of the single pitch are going to continue beyond the duration established from the initial statement, the musician is to bring the vibrations 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, (MANTRA).

as the vibrations of the single pitch are realized at each statement of the formula, (MANTRA), each musician, 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 musician will hear the vibrations of the single pitch differently and will hear different vibrations of the single pitch as they occur, and each individual musician 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.

each musician, as they 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, are to realize on their

MANTRA II

text continued:

instruction for realization continued: respective instruments, the inner sound vibrations and the pulse of the vibrations of their inner being, vibrating in the inner peace and stillness within them, as they attune with the vibrations of the single pitch, as they hear them.

the structure, duration and intensity that is realized is to be determined by the spontaneous inner reaction of the musician to the structure, duration and intensity of the specific inner sound vibrations, and to the structure, duration and intensity of the specific pulse of the vibrations of the inner being of the musician as they attune with the vibrations of the single pitch.

the structure, duration and intensity that is realized must relate to the structure, duration and intensity of the specific inner sound vibrations, and to the structure, duration and intensity of the specific pulse of the vibrations of the inner being of the musician as they attune with the vibrations of the single pitch.

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

if a musician, when inspired to realize the inner sound vibrations and the pulse of the vibrations of the inner being of that musician, finds that inspired realization will augment the structure of another realization that is in progress then that musician can choose to proceed with the inspired realization.

if a musician, when realizing the inner sound vibrations and the pulse of the vibrations of the inner being of that

## MANTRA II

text continued:

instruction for realization continued: musician, finds that the structure that that musician is realizing will destroy the structure that is being realized simultaneously from another musician, than that musician can either continue to realize the structure, or can bring the structure to a halt without continuing the realization, or can bring the realization to a halt and then continue with the same structure, or continue with another structure.

if a musician, when realizing the inner sound vibrations and the pulse of the vibrations of the inner being of that musician, finds that the structure that that musician is realizing will augment the structure that is being realized simultaneously from another musician, then that musician can continue with the realization.

any spontaneous reaction from a musician when realizing the inner sound vibrations and the pulse of the vibrations of the inner being of a musician that is realized simultaneously with another structure realized from another musician, must relate to the structure that is simultaneously realized from another musician, and must relate to the specific inner sound vibrations and the specific pulse of the vibrations of the inner being that each individual musician is realizing.

each musician is to realize the inner sound vibrations and the pulse of the vibrations of their inner being, only as they occur.

when the specific inner sound vibrations and the specific pulse of the vibrations of the inner being of the musician that are realized, cease, than the specific realization is to be brought to a halt.

statements 1-15 of the formula, (MANTRA), are to consist of the formula, (MANTRA), only,

MANTRA II

text continued:

instruction for realization continued: the musicians are to realize their respective instruments between statements 16-285 of the formula, (MANTRA) and statements 286-300 are to consist of the formula, (MANTRA), only.

as the vibrations of the single pitch are realized at each statement of the formula, (MANTRA), 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;

and as the musicians realize on their respective instruments 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 member of the audience is to attune the inner sound vibrations and the pulse of the vibrations of their inner being, with the sounds realized from the musicians, as they attune with the vibrations of the single pitch.

each individual member of the audience will hear the vibrations of the single pitch differently,  
and each individual will hear different vibrations as they occur;  
and each individual member of the audience will hear the sounds realized from the musicians differently.

each individual member of the audience is to attune the inner sound vibrations and the pulse of the vibrations of their inner being, with the vibrations of the single pitch, as they hear them,  
and are to attune the inner sound vibrations and the pulse of the vibrations of their inner being, with the sounds realized from the musicians, as they hear them.

MANTRA II

text continued:

instruction for realization continued: the revolving projections are to continue for three minutes after the 300th statement of the formula, (MANTRA).

three minutes after the 300th statement of the formula, (MANTRA), 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 projections will terminate simultaneously.

the soft white light is to remain projected at the center of the performance area for three minutes after the termination of the revolving projections.

three minutes after the termination of the revolving projections, the soft white light is to gradually phase out.

the performance area is to remain dark for three minutes after the termination of the soft white light.

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

three minutes after the termination of the soft white light, the auditorium lights are to be turned on, and the audience is to leave the performance area.

there is to be no applause.

Gary McKenzie  
December 28, 1977  
Madera County, Ca.

## MANTRA II

### appendix A:

#### audience instruction:

while the performance area is dark, you are to sit in the position that is the most comfortable and relaxing for you.

it is suggested that you sit upright with your feet placed firmly on the floor, and with your hands placed on your knees, or at your sides, or folded on your lap.

sitting in the position that is the most comfortable and relaxing for you, you are to relax your entire body. your entire body must be wholly relaxed, and is to become so wholly relaxed so as to feel weightless.

as your body begins to relax, you are to relax your mind, which is to become so wholly relaxed so as to be clear of all outer thought.

as your mind and body relaxes, you are to evolve to a condition of perfect peace and stillness within you, and you are 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 within you, and so as to feel the pulse of the vibrations of your inner being.

as the light projections are realized, you are to continue to meditate on, and vibrate in the inner peace and stillness, and the inner sound vibrations, and the pulse of the vibrations of your inner being vibrating within you.

as the vibrations of the single pitch are realized, you are to continue to meditate on, and vibrate in the inner peace and stillness within you, and as you continue to meditate on and vibrate in the inner peace and stillness within you, you are to attune the inner sound vibrations and the pulse of the vibrations of your inner being, vibrating in the inner peace and stillness within you, with the vibrations of the single pitch as you hear them.

as you attune the inner sound vibrations and the pulse of the vibrations of your inner being with the vibrations of the single pitch, you are to attune the inner sound vibrations and the pulse of the vibrations of your inner being, vibrating in the inner peace and stillness within you, with the sounds that are realized from the musicians.

you are to continue to meditate on, and vibrate in the inner peace and stillness within you, after the vibrations of the single pitch have been brought to a halt, and as the light projections continue.

MANTRA II

appendix A:

audience instruction continued:

and you are to continue to meditate on, and vibrate inner peace and stillness within you, after the light projections have been brought to a halt, and as the performance area is dark.

you may leave the performance area after the auditorium lights have been turned on.

there is to be no applause.


Gary McKenzie  
December 28, 1977  
Madera County, Ca.



MANTRA II

appendix B:

version B: alternate formula, (MANTRA):

attack the single pitch: 

the single pitch is to vibrate to extinction within 18 seconds

realize a 9 second pause

the formula, (MANTRA), is to be realized 300 times.

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 remainder of the 18 second duration,

and is to realize the 9 second pause,

and then is to realize the next statement of the formula, (MANTRA).

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, (MANTRA).

Gary McKenzie  
December 28, 1977  
Madera County, Ca.

MANTRA II

appendix C:

version C: alternate formula, (MANTRA)

attack the single pitch: 

the single pitch is to vibrate to extinction

realize a 9 second pause

the formula, (MANTRA), is to be realized 300 times.

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, (MANTRA), 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, (MANTRA), 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, (MANTRA).

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, (MANTRA).

Gary McKenzie  
December 28, 1977  
Madera County, CA.

MANTRA II

appendix D:

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, (MANTRA).

Gary McKenzie  
December 28, 1977  
Madera County, Ca.