

by Pauline Oliveros

SMITH PUBLICATIONS

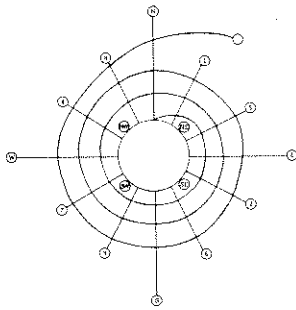
A M E R I C A N M U S I C

2617 Gwynndale Ave.
Baltimore, MD 21207

USA

M1625
O557
1979
MUSIC

Little Spiral
Mandala



by Pauline Oliveros

INSTRUMENTATION

Four B \flat clarinets designated North, South, East, and West.

Eight crystal glasses tuned to the harmonic series beginning on D below middle C.

One large bass drum, tuned to D, to be played flat in the center of the Mandala by four players, designated Northwest, Southwest, Southeast, Northeast, each with different pairs of mallets. Northwest player with soft mallets, Southwest player with harder mallets, Southeast player with next hardest mallets, Northeast player with hardest mallets.

One pair of Tibetan finger cymbals to be played by the solo chanter.

TEXT

The solo chanter selects a text to be recited or intoned in her native language. The text should have a special meaning for the performer, and universal significance or interest. The text may be sacred or secular. (The text which was selected for the first performance was the Hebrew version of Psalm 19.)

PROPS

Masking tape for laying out the spokes of the Mandala.

Cushions for all performers except the chanter. Mats for the drummers to kneel on.

Votive candles for all performers except the chanter.

Two cyalume chemical lights for the solo chanter to wear on her wrists.

COSTUMES, by Linda Montano

Clarinet and Glass Players:

Wear anything you want that is white. Make sure that you like what you wear, that it is comfortable enough to sit in, and that it is clean. Wear these clothes once before the performance, and do something you have never done before in these clothes.

Drummers:

Wear anything you want that is green. Follow the same instructions as for the Clarinet and Glass Players.

Solo Chanter:

Program or ask for a dream to reveal your costume. Make your costume from this dream image.

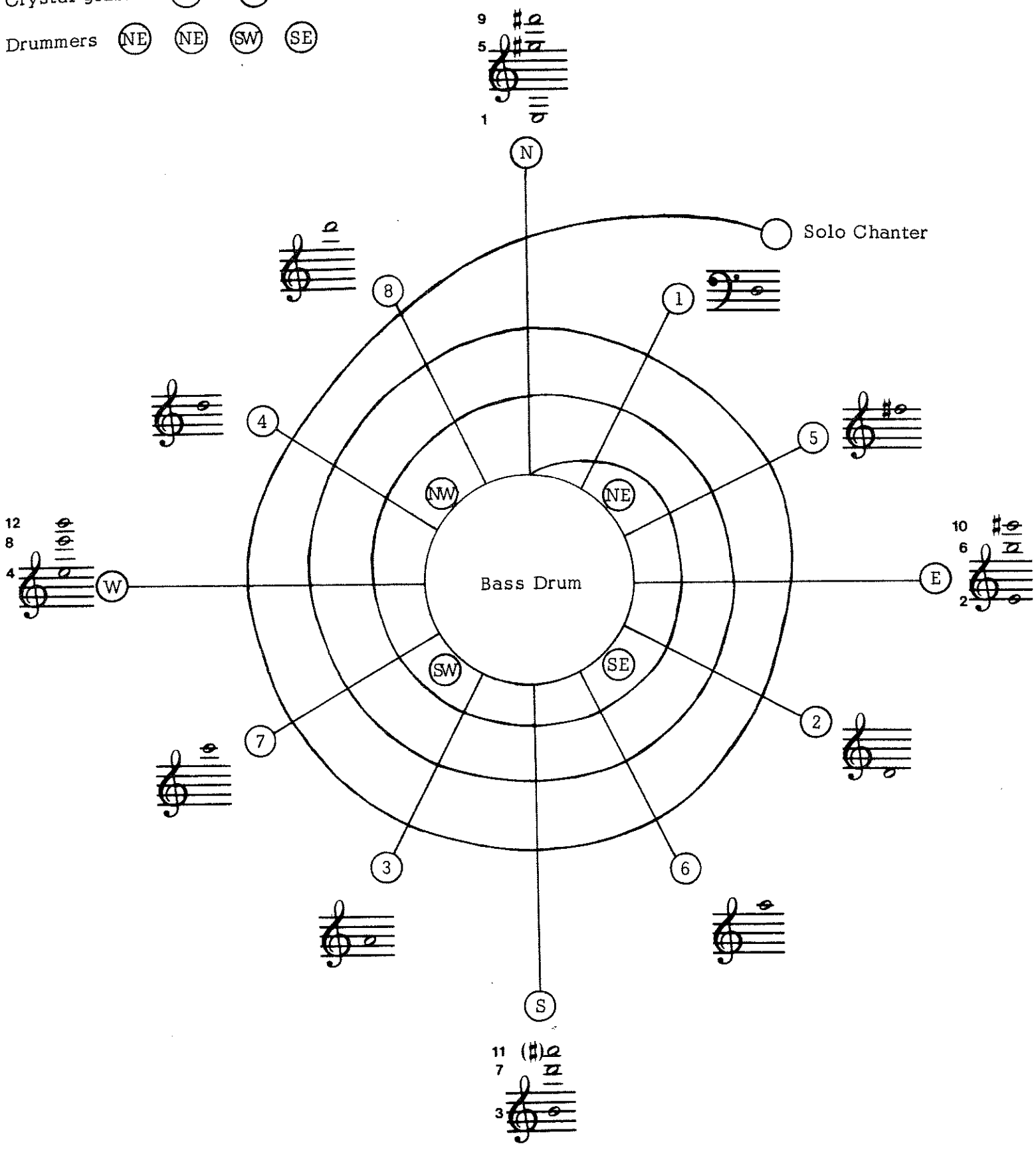
All Performers:

Bare feet.

B♭ Clarinets (N) (E) (S) (W)

Crystal glasses (1) - (8)

Drummers (NE) (NE) (SW) (SE)



PROCEDURE

PREPARATIONS

Prior to the beginning, the following must be in place as outlined in the mandala floor plan:

1. The bass drum lying flat in the center.
2. The 12 spokes laid out with masking tape forming a minimum 22 foot square.
3. All cushions and mats in place.
4. All glasses tuned and set in place.

ENTRANCE

Performers proceed to the mandala with lighted candles. The drummers go first, circling clockwise around the drum to their respective positions. Next the clarinet and glass players circle clockwise to their respective positions. All place their candles beside them. The solo chanter enters last and stands close to the bass drum a step away from the North clarinet spoke. When everyone is in place, the drummer begins.

PERFORMANCE

Drummers: Northwest drummer with softest mallets begins first; the others enter successively, clockwise. Each will do a single stroke roll at an independent rate for the duration of the piece. The roll will crescendo slowly, taking 20 to 25 minutes to reach its peak, then fading out gradually.

Cues: The solo chanter will make three transits around the drum. When she begins the second transit, the crescendo should reach medium-soft; when she begins the third transit, the crescendo should reach medium-loud. When she spirals out of the mandala and the clarinets drop out, the crescendo should peak and begin fading. Fade gradually and allow the glasses to be heard for awhile before finishing. Each player blows out his or her candle when finished playing.

Solo Chanter: After the drummers have all begun, begin your transits. Move extremely slowly and smoothly. Sound the Tibetan finger cymbals as you cross each spoke. Halfway through the first transit begin chanting your selected text in your native language. Pace yourself for about 25 minutes to move in a spiral three times around the drum, exiting after the third transit between the North clarinet player and the first glass player (NE). Continue the spiral movement outside the mandala as space allows and the sound continues. Stop the chant before the sound fades entirely.

Clarinets: The pitches are the first 12 harmonics of the series beginning on low D concert (the B \flat clarinet fundamental tone). Play only long tones. Make the illusion of no attack, always trying to blend with the general sound. Match dynamics with the other clarinets. Make long silences before changing to a different harmonic in order to avoid melodic sounding intervals.

The procedure for introducing the harmonics is as follows: Each time the solo chanter crosses a clarinet spoke, a new harmonic is introduced by the respective clarinet player. (N) clarinet introduces harmonics 1, 5, and 9; (E) clarinet introduces harmonics 2, 6, and 10; South clarinet introduces harmonics 3, 7, and 11 (7 and 11 in tune with the series, not the tempered system); (W) clarinet introduces harmonics 4, 8, and 12. Each clarinet is responsible for the presence of his or her harmonic after its introduction for a quarter of a transit (until the solo chanter reaches the next clarinet spoke). When a harmonic is introduced, it becomes available to all the other clarinet players. The harmonics are introduced in order from 1 to 12. When the solo chanter exits out of the mandala after the 12th harmonic is introduced, the clarinets drop out gradually. Each player blows out his or her candle when finished.

Glass Players: The glasses are placed beginning at NE 1, 5, 2, 6, 3, 7, 4, and 8 respectively clockwise. On the first transit, harmonics 1, 2, 3, and 4 are introduced as the solo chanter crosses the respective spoke. Harmonics 5, 6, 7, and 8 are introduced on the second transit. The glasses are sounded continuously by rubbing with a finger for the duration of the piece. (It might help to use a bow for the fundamental.) The glasses stop sounding gradually after the drum fades out. Each player, independently, blows out his or her candle when finished. In addition to sounding the glasses, the glass players meditate on and perform words that denote physical motion in the imperative form, for example: Run! Jump! Slide! Bend! After the solo chanter crosses the corresponding spoke on the side of the mandala opposite each player's position, the player says or shouts his or her word before the solo chanter reaches the next spoke. The emotional tone is free. The dynamic level should be loud enough to project through the general sound to be heard. New words may be chosen during each transit.