

Mictlan

For amplified bass recorder and tape

Ian Percy

2003/04

(Score revised 2009)

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Approximate duration: 17'14"

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The inspiration for this piece lies within Aztec mythology and early Mexica folklore. Mictlan [MEEK-tlahn] is the name for the nine levels of the Aztec underworld: The Land of the Dead. Aztecs had no concept of heaven and hell, but souls considered to have met with an unworthy death would need to earn their eternal rest. They would pass through a series of trials and tests on a journey taking four years to complete: The Nine Trials of Mictlan.

The dead were often buried with food, blankets, paper flags and dogs (fawn or red dogs were most common) to help them on this journey. A jade bead was placed in the mouth of the deceased to act as a human heart. They would carry offerings to present to the Lord and Lady of Mictlan: Mictlantecuhtli [Meek-tlahn-tay-COO-flee] and Mictecacihuatl [Meek-tay-kah-SEE-wahtl] for when they reached the final level: The Cave of the Dead.

The nine trials were used as a formal template and the concrete character of each section is reminiscent of the task within each relevant trial:

1. Cross a deep river (helped across by a red dog spirit-guide)
2. Pass between clashing, high mountains
3. Climb an obsidian mountain
4. Pass through icy winds that cut like a knife
5. Pass through flapping flags
6. Arrows shot at soul: Pierced by arrows
7. Wild beasts eat human hearts
8. Narrow paths and passages between hard rocks
9. Darkness and rest: The soul sleeps ...

The opening (and closing) solo multiphonics (Sound of the Soul) provided the compositional foundations for Mictlan. They imply an ethereal triad-based microtonal dialect: a protospectralist language with natural resonance and overtone theories idiomatic to the instrument.

Apart from the distant presence of flowing water (introduction), all concrete sounds originated from the bass recorder. The instrument has an ancient quality to its tone, a flexible facility to voice the harmonic series and an inherent ability to present microtonal variations of pitch; all of which seemed to be an ideal contemporary alternative for authentically emulating the breathy sound of traditional Aztec instruments such as the conch shell. In Aztec culture there was no concept of a gift. Nothing was received without offering something in return. This distinctive etiquette governs the relationship between fixed sound and musician. The intention was to blur the defining lines, at times rendering the join invisible. At other times, they intentionally occupy their own space, reminiscent of the defining isolation of humanity and the individual experience of life and, ultimately – death.

Amplification and Concrete Diffusion

Amplification: The concrete parts should be diffused to multiple stereo, summated mono and sub-bass speakers. The musician opens the piece in solo and will give a signal when they want the tape to start. This is written in the score.

The live parts should be mixed to a/b stereo (equal space either side of the central musician) through a two, four or six speaker, front and centred half-circle and the volume should then remain fixed throughout the performance. It is preferable if the live part has its own dedicated speakers and the concrete parts are balanced with and diffused around these speakers.

A coincidental pair of close-proximity condenser microphones captures a feel more authentic to the soundworld of the piece than that captured through contact microphones, but there is no specified preference. The musician will require a suitable stage monitor for their live sound.

Reverb: Given the nature of reverb as a digital effect and how its use and practicality is governed by the specific environment (performance space) of the recital hall, it seems practical to only offer a guiding set of approximate settings:

Once a suitable length of decay has been determined within the live room (recital hall), the reverb settings remain mostly fixed at **RS1** throughout the piece. However, at specified times the technician needs to adjust the amount between four approximate settings (all marked in the score):

RS1: Reverb setting 1: Luxurious and lengthy reverb with some of the higher frequencies rolled off the feedback and a generally warm timbre to the decay. Clearly audible and expansive, but never in front of the live source sound: A warm and spacious hall reverb.

RS2: Reverb setting 2: Fairly conventional accent reverb mostly used during melodic (or thematic) passages.

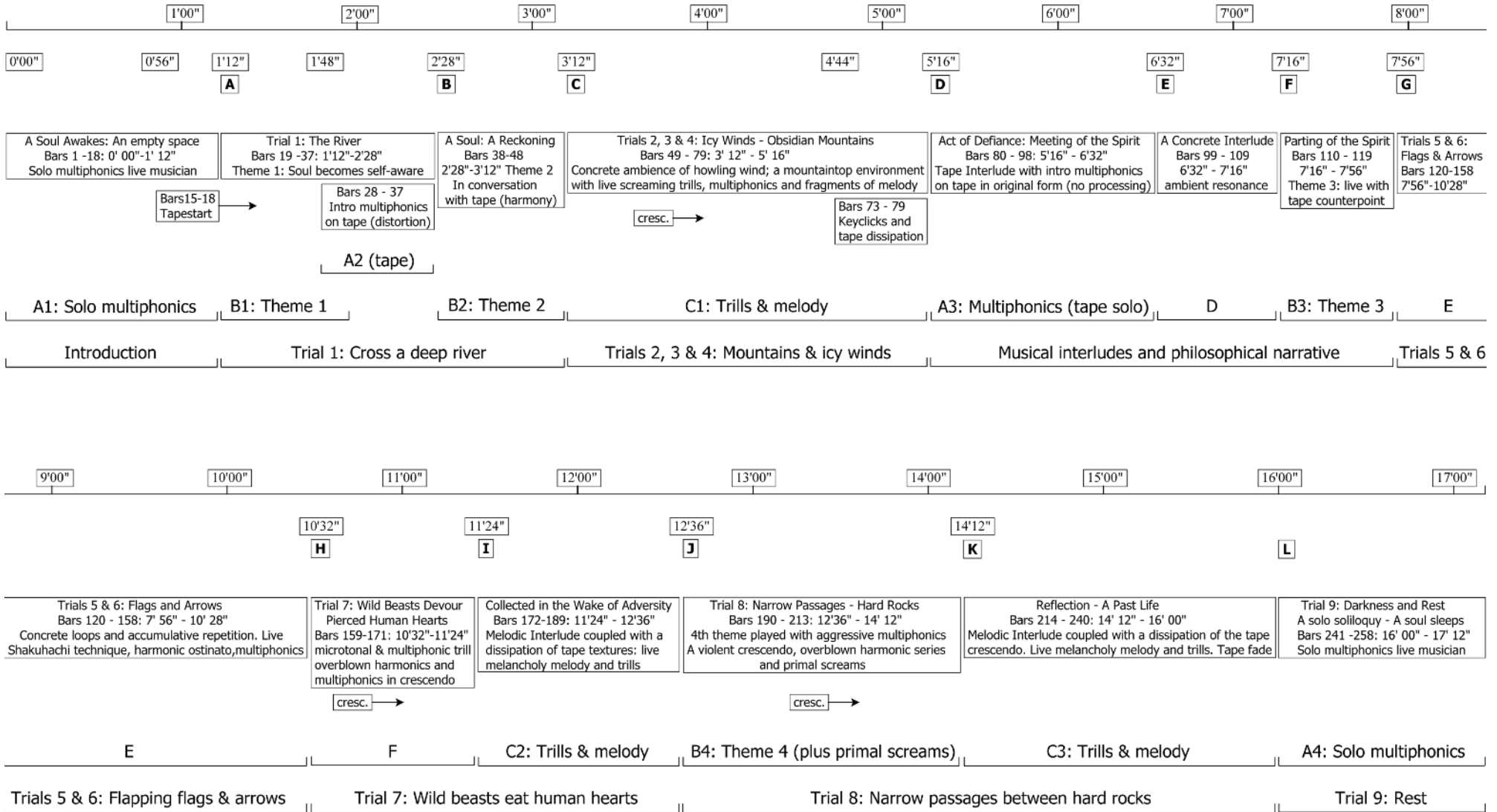
RS3: Reverb setting 3: Near dry, but still audible reverb (used only once).

RS4: Reverb setting 4: Used for dramatic emphasis a couple of times during the piece. For this reason, the levels of **RS1** must allow for this additional amount. During the score the technician is asked to increase reverb in subtle increments to just short of feedback.

Delay: The piece works fine without the inclusion of digital delay, but a stereo multi-tap delay with parameters set to multiplications/divisions of 60 (written tempo of the piece), with decaying repetition set over about 6-8 seconds, preset stereo panning and 8 individual taps works very well in two passages marked in the score. If this is utilised, make the decay audible, but still subservient to both live and concrete audio. Multi-tap delay also works well when diffused to multiple stereo surround sound.

A simple stereo digital-delay can have a similar influence upon the passages mentioned, with decay set over about 6-8 seconds and time parameters set to multiplications/divisions of 60.

Mictlan Form



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Performance Symbols

BT	Beating Tone [microtonal minor 9th/semitone]	R	Roll [a form of slur]
EF	Elements of Fundamentals	RF	Roll to Fundamentals
EM	Elements of Multiphonic	RT	Rolling Tone [octave]
M	Multiphonic	SM	Strong Presence of Multiphonic
N	Normal: Cancels all symbols	SO	Slight Overblow
O	Overblow	VE	Varying Embouchure

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0" 4" 8" 12" 16" 20" 24" 28" 32"
♩ = 60 A Soul Awakes: An empty space ...

RS1 With reverb on live microphone[s] throughout:
Length of decay depends upon the live room [suggestions are offered in the details of the score].

[It is easiest to read from the lower clef, where cross-noteheads denote 'silent' fundamentals and use aural skills/performance techniques to realise both staves; notes given are approx.]

♩ = 60 A Soul Awakes: An empty space ...

RT SO M SO O M O O EM RF O EM M SO

36" 40" 44" 48" 52" 56" 1'00" 1'04" 1'08"

*** CUE *** On signal technician should start audio playback

faint flowing water for 2 and a half minutes

[high pitched chatter]

pppp p ppp pp

[distant wind] * CUE * [multiphonic decay] * CUE *

pppp p ppp ppp 8th ppp

O EM RF O EM * CUE * SO M

signal to begin concrete audio playback

harm.

[single note]

[live dynamics should match tape decay]

ff p f mf mp p

1'12" 1'16" 1'20" 1'24" 1'28" 1'32" 1'36" 1'40" 1'44"

A The River ...

subtle oscillation

[high pitched chattering]

Tape

[breathy bass line] sim. ---

19

mp *ppp* *p* *mp* *mf*

(8)

A The River ...

[reduce amount of reverb] [cues taken from bass-line]

RS2

tentatively vib. vib.

Live

p *mp* *mf* *p* *mf*

3 3

1'48" 1'52" 1'57" 2'01" 2'05" 2'09" 2'13" 2'17" 2'21" 2'25"

[thick distorted key-click reminiscent of thunder]

* CUE *

[high pitched chattering]

water gradual diminuendo

28

Tape

f *pp*

(8)

f *p* *mp* *p*

[recorder multiphonics with additional treatment producing random inversions, semi-tone transposition and octave displacement]

* CUE *

Live

mf *f* *ff* *mf* *f* *mf* *f* *mf*

3

EM O RF SM O N BT RF

[increase reverb back to original setting] **RS1** [reduce amount of reverb] **RS2**

ascend to violence [smooth overblow] [breathy]

p *mp* *mf* *ff* *fff* *mp*

2'29" 2'33" 2'37" 2'41" 2'45" 2'49" 2'53" 2'57" 3'01" 3'05" 3'09"

B A Soul: A Reckoning ...

38

The score is divided into two main sections: **Tape** and **Live**.

Tape Section:

- Staff 1 (Tape):** Features a melodic line with dynamics *p* and *mp*. Annotations include "[whistles]" and "15^{ma} 8^{va}". A box above the staff reads: "Highest audible range unison C# - F# fluttering drones fade from silence to subtle crescendo at bass cue".
- Staff 2 (Tape):** Features a bass line with dynamics *ppp*, *pp*, *p*, and *mp*. Annotations include "[faint water and bird song]", "[subtle pulse cresc.]", and "[below natural range bass recorder bass-line]".
- Staff 3 (Tape):** Features a melodic line with dynamics *p*, *ppp*, *pp*, *p*, and *pp*. Annotations include "[distant legato octaves with added reverb, delay and resonance fx]".

Live Section:

- Staff 4 (Live):** Features a melodic line with dynamics *pp*, *p*, *p*, *mp*, *mp*, and *p*. Annotations include "with growing confidence", "lyrical", "[cues taken from taped bass line]", and "[breathy]".

Annotations and Cues:

- * CUE *
- [bass fades]
- [very quiet chanting]
- sim. ---
- [water sound drifts away]
- [phonic fades to silence]
- [sustained multiphonic decay]
- [EM]

3'13" 3'17" 3'21" 3'25" 3'29" 3'33" 3'37" 3'41"

muted high pitched cresc.

all previous sounds sustained decay

[low C sustained decay]

Thick shriek and bass tone

bass line highlights a smooth change in soundworld; screams & whistles shade into thick oscillations & violent vibrations

* CUE *

* CUE *

* CUE *

* CUE *

* CUE *

Tape

C Icy Winds: Obsidian Mountains ...

[shrieks] [wind] [breath] [thick shriek] [moan] [primal scream] [groan] ^{8va}[whistle] [scream]

mf *f* *ff*

[subtle pulse decay] [waver tone and decay] [thick bass echoes & high pitched octaves] [top line 15va]

* CUE * * CUE * * CUE *

f *f*

^{8vb} ^{8vb}

RS1 [increase reverb back to original setting]

C Icy Winds: Obsidian Mountains ...

Live

with growing aggression [try to sustain low trill] ^{8va} smooth, but aggressive

pp *mf* *ff* *fff* *ff* *mf* *ff*

O EM RF O EM RF O EM RF BT O SM O M BT

3'45" [oscillation short cresc.] 3'49" [oscillation grows in intensity] 3'53" [oscillation grows in intensity] 3'57" 4'01" 4'05" cresc.

[mocking laughter - - -] [laughter blends into oscillation] → sim. →

57

mf *mp* *ff*

[decay to silence]

[sustained high pitches join with thick oscillation]

(8)

ppp *mp*

echoes and octaves sustain and delay

* CUE *

[muffled grunting] [low groans] [grunt and groan] [sustained groan] [breathy pitched groans]

ppp *p* *mf* *mf* *mp* *mf* *p* *mf* *f*

8va

[RS2] [reduce reverb]

[increasing speed and dynamic all with same breath and trill key]

N SM O M N EM

[try to sustain high trill] [unison trill] [breathy] legato reflective vib.

mf *f* *fff* *mf* *mp* *mf*

4'37" 4'41" 4'45" 4'49" 4'53" 4'57" 5'01" 5'05" 5'09"

[all previous sounds sustained decay] [repeating counterpoint keyclick rhythms with varying timbre] subtle pulsations dim. ----- [keyclicks fade to silence]

70

* CUE *
[scream]

pp mp p ppp

* CUE *
[grunting bass and delay]

* CUE *

f f

(8)-----

[mini cresc.]

a niente

RS3 [reduce reverb for a near 'dry' percussive effect if player utilises keyclicks]
[a stereo multi-tap delay also works well at this point; timings set in relation to tempo]

RF **BT** **O** **SM** **O** **M** **BT**

[optional live key-click rhythm; can also improvise rhythmic responses to tape rhythms]

(8)-----

Mictlan: - - . . . - . . . - . . . dim. -----

mf f p mp

a niente

subtle oscillation

D ... an act of defiance: a meeting of the spirits ...

79

Tape

mf ff fff p

D ... an act of defiance: a meeting of the spirits ...

Live

87

Tape

[treated bass recorder multiphonics]

pp f

* CUE *

f ff p f mf

RS1 [increase reverb back to original settings]

O M O M

legato [tone trill]

mp f p

Live

6'33" 6'37" 6'41" 6'45" 6'49" 6'53" 6'57" 7'01" 7'05" 7'09" 7'13"

E ... a concrete interlude ...

[high pitched chatter] sim. ---

99

[treated bass recorder multiphonics] 15^{ma} 8^{va}

ppp \triangleleft *p* \triangleright *ppp* \triangleleft *p* \triangleright *p* \triangleleft *mp* \triangleright *ppp* \triangleleft *p* \triangleright *pppp* \triangleleft *p* \triangleright *mp*

[high pitched drone returns]

[from silence]

[subtle pulse decay]

[sustained multiphonic decay]

[distant wind]

falsetto ghost melody with reverb, coloured with legato octaves from previous thematic material

*** CUE ***

[treated bass recorder multiphonics]

ppp \triangleleft *mf* \triangleright *ppp*

8^{va} 8^{vb}

[treated bass recorder multiphonics]

p \triangleleft *mf* \triangleright

8^{vb}

[sustained phonic fades]

E ... a concrete interlude ...

RS2 [reduce reverb]

Live

F ... a parting of the spirits ...

[subtle pulse cresc.]

[soft cutting timbre]

110 [just audible]

[reverse sound] **PPPP** < **PPP**

[highest audible range fluttering drones]

15^{ma}

[fade to silence]

pppp **ppp** **pp**

[quiet chanting] **ppp** **ppp** **p**

8^{vb} 8^{vb} 8^{vb} 8^{vb}

* CUE *

[soft bass tone]

pp **p** **pp** **pppp**

[below natural range bass recorder in unison with live part]

8^{vb} **pp** **p** **mp** **p**

F ... a parting of the spirits ...

calm and self assured

[cues taken from tape phrases]

vib. [gentle overblow]

vib. [gentle overblow]

pp **p** **mp** **mf** **mp** **p**

7:57" 8:01" 8:05" 8:09" 8:13" 8:17" 8:21"

G Flags and arrows ...

sim. --- [unison bass tone fades in] * CUE * [related tone] [with unison bass tone] * CUE *

120 3
* CUE *
[subtle pulse decay]
[high pitched volume envelope]
pp
p
[related tone] [with unison bass tone]
pp
p
* CUE *
[quiet chanting]
[slow subtle pulse cresc.]
sim. ---
ppp
8^{va}

Tape

[in exact unison with live part]

3 3 3
ppp
pp
3 3 3 3 3
ppp

[optional use of live subtle delay effects; multi-tap stereo delay suggestions offered in details of the score]

[synchronisation between tape and live rhythm throughout this section though consonant nature causes no problems if rhythm fluctuates]

G Flags and arrows ...

Use right hand as a funnel over the mouthpiece - vocalise into the hand creating mostly breath with a gentle presence of the given fundamental

[breathy articulation reminiscent of Shakuhachi techniques]

3 3 3
ppp
pit-a-kapit-a-kapit-a-ka ta oo
3 3 3 3 3
pp
pit-a-ka pit-a-kapit-a-ka-ta.oo

Live

The above phrasing is all voiced from the fundamental of F. Through a combination of embouchure and articulation the harmonic series of the fundamental can be explored. I have given a practical example, but many variations can be utilised and the presence of an A natural and high Eb [also available from the F fundamental] may be considered.

8'25"

8'29"

8'33"

8'37"

8'41"

8'45"

high pitched chattering begins slow tape cresc.

sim. - - -

[with unison bass tone]

[unison conga sound fades in]

[with unison bass tone]

127

[slow subtle pulse cresc.]

[subtle pulse decay]

[shudder]

* CUE *

* CUE *

[conga type sound]

[beast like grunting sounds]

[deep groan]

[bass tone]

[animal type cries]

[quiet grunts]

p

mf

f

mf

mp

[bass decay]

repeating animal cry delay decay

Tape

[attacks grow sharper]

p

mp

pp

p

Increase amount of reverb in subtle increments [per phrase] throughout this section until bar 159 [Trills] where it should reach the original settings

* CUE *

[wait for bass tone]

[attacks grow sharper]

Live

p

mp

pit-a-ka pit-a-ka pit-a-ka-ta__oo-

pit-a-ka pit-a-ka pit - a-ka-ta,oo-too pak-a-tak-a-til-a-ta-too

8'49" 8'53" 8'57" 9'01" 9'05"

animal groans join chattering cresc. →

* CUE *

[with unison conga sound]

sim. ---

[with unison conga sound]

133 *mp* * CUE * *mp* *ppp* [quiet chant] *pp* [beast like groan] *p* *mf* [beast like groaning] *f* [strong bass groan] *mf* [animal groans] [animal cries] *8va*

[shudder] * CUE *

PP bamboo wind

Tape

bass decay →

dim. -----

mf *mp* *8vb*

dim. -----

Live

R M R M BT RT

legato

mf pit-a-ka pit-a-ka pit - a-ka-ta_oo-too pak-a-tak-a-til-a-ta-too pa-tak-a-til-a-ta-too pa-tak-a-til-a-ta-toopa-tak-a-til-a-ta-too

f *ff*

[breathy slurred multiphonics]

9'09" **PPP** high pitched drone cresc. → 9'13" **cresc.** → 9'17" **cresc.** → 9'21" high pitched drone decay → 9'25" **dim.**

[with unison bass tone] [shudder] [subtle pulse decay] [shudder] [with unison bass tone] [with unison conga sound]

138 *mp* *ff* *mf* *mf* *ff* *p* *mf*

*** CUE *** [grunts] [pitched groan] [breathy moans] pitch bend [thick groan] [muted] [Call of the Owl Man]

Tape *** CUE *** [approx.] [strong reverb decay]

repeating animal cry delay decay

Live *f* *mf* *f* *fff*

pit-a-ka pit-a-ka pit-a-ka-ta-oo-pak-a-tak-a - til-a-ta-too pa-tak-a-til-a-ta-too pa-tak-a-til-a-ta-too pa-tak-a - til-a-ta-too pa-tak-a-til-a-ta-too

O M O R F E M

violent [microtonal trill] [screaming slurred multiphonics]

9'45" 9'49" 9'53" 9'57" 10'01" 10'05" 10'09"

[with unison bass tone] **high pitched drone cresc.** -----

cresc.

* CUE *

* CUE *

icy winds and bamboo breath sounds

[with unison conga sound] [percussive cresc.] [soft cutting timbre] [with unison conga sound] [with unison bass tone]

147

[shudder] *f*

[groaning bass] * CUE *

[bass decay]

[throbbing oscillation] *mf* *f* *mf*

[shudder] [subtle pulse cresc.] * CUE *

[low pitch bass recorder]

(8)----- *f* *ff* *pp* *mp* *ppp*

* CUE * [approx.]

* CUE * [approx.]

bass decay and waver tone ----->

[lots of breath and delay sounds] *mf* *f* *ff* *mf* *ff* *ppp*

[quiet scream and trill]

Tape

M R M BT RT O M O RF

Live

[breathy slurred multiphonics] *ff*

violent *mf* *fff*

[screaming slurred multiphonics]

10'13"

10'17"

10'21"

10'25"

percussive rhythm repeats but fades into distance with high pitched chattering - previous sounds shade into aggressive vibrations and oscillations

154

subtle C# drone fades in

[subtle pulse cresc.]

C# drone cresc. and dim.

PPP C# drone 2 octaves higher

bamboo blow dart

[subtle pulse decay]

[low pitch bass recorder with thick, repeating delay producing passing consonant harmony & arpeggios]

* CUE *

low pitch bass recorder repeating motif and delay continues - new layers are introduced at higher octaves whilst smoothly fading into silence

* CUE *

dim. [fade into silence]

f

pppp

dim. [fade into silence]

f

pppp

EM

dim. [fade into silence]

f

pppp

pit-a-ka pit-a-ka pit-a-ka-ta oo-too pak-a-tak-a-til-a-ta-too pa-tak-a-tay-a-ta-too pa-tak-a-tay-a-ta-too pa-tak-a-tay-a-ta-too pa-tak-a-til-a-ta-too pa-tak-a-til-a-ta-too pa-tak-a-til-a-ta-too

10'29" violent vibrations and oscillations 10'33" H Wild beasts devour pierced human hearts ... 10'37" 10'41" *cresc.* 10'45" 10'49"

158

mp

*** CUE *** [low pitch bass recorder]

f [mocking laughter]

(8).....

[recorded trills slurred first notes are always a quarter tone flatter than written: Used perfect fifths for simplicity]
 [All recorded trills have sustained delay & decay]

*** CUE ***

violent trills *tr* *sim. ---* *tr* *tr* *tr* *tr*

f *ff* *fff*

8th...

tr *with first G - Ab violent trill*

RS1 [reverb should now have reached original settings; increase slightly for following trills to the point of near feedback at bar 171 where it is reduced again]
 [If technician has used live delay, then it should be allowed to decay and stop at this point]

H Wild beasts devour pierced human hearts ...

O **EM VE O VE EM** **O VE RF** **O** **SM** **RF**

violent trills *tr* *tr* *tr* *tr* *tr*

f *f* *ff* *f* *ff* *f*

[try to sustain lower trill]

[sustain high trill]

[lower line voiced clearly]

10'53" 10'57" 11'01" 11'05" 11'09" 11'13" 11'17" 11'21"

high pitched drone
[laughter drifts into animal attack] → [animal attack]

* CUE * cresc. all previous sounds sustained decay - bass drum type sounds drift back into the texture

164
Tape

[trills long decay] (tr) [high pitched cresc.] [change pitch and timbre] * CUE * [moan]

pp f p mf ppp ff

trills continue long decay

* CUE * [multiphonics reminiscent of guitar feedback] * CUE * * CUE * sim. ---

pp p ff mp mf

RS4 [reverb reaches peak] [lower immediately]

RT EM M O O SM O SM RF EF O VE EFO VEM EFO VE EFO VE RF

Live

mp mf ff f ff mp mf f mf mp

[fluttering microtonal trills]
[approximately 2 events separated by staccato multiphonic]

Detailed description of the musical score: The score is divided into two main sections: 'Tape' and 'Live'. The 'Tape' section consists of two staves. The top staff features a series of rhythmic patterns with 'x' marks, likely representing a drum or percussive element. The bottom staff contains melodic lines with trills and long decay notes. The 'Live' section also has two staves. The top staff shows melodic lines with various dynamics and performance markings. The bottom staff features a series of rhythmic patterns with 'x' marks, similar to the 'Tape' section. The score includes numerous annotations such as 'high pitched drone', '[laughter drifts into animal attack]', '[animal attack]', '[trills long decay]', '[high pitched cresc.]', '[change pitch and timbre]', '[moan]', '[multiphonics reminiscent of guitar feedback]', and '[fluttering microtonal trills]'. Dynamics range from 'ppp' to 'ff'. Performance markings include 'cresc.', 'dim.', and 'sim. ---'. Cue points are marked with '* CUE *'. A specific instruction 'RS4 [reverb reaches peak] [lower immediately]' is present. The score is time-coded from 10'53" to 11'21".

11'25"

11'29"

11'33"

11'37"

11'41"

11'45"

I Collected in the wake of adversity ...

muted cresc.

* CUE * [muted animal attack]

[bass drum sounds]

172

Tape

[deep groans and pitch bend] gliss. gliss. gliss. gliss. gliss.

f *p* *f* *mp*

pp [reduce reverb back to original settings] RS1 RS2 [reduce reverb]

rolling percussive sound

PP bamboo blow dart

* CUE *

I Collected in the wake of adversity ...

Live

lyrical legato

mp *mf* *f* *mf*

[breathy]

3 3 6 tr 3 3 3 6 tr

11'49"

11'53"

11'57"

12'01"

12'05"

12'09"

12'13"

* CUE * [sweeping laughter]

[all previous sounds decay]

[bass drum type sounds]

178

Tape

f *mp* *pp*

[subtle pulse decay] [subtle pulse cresc.]

PPP bamboo blow dart [decay and waver tone]

* CUE * sim. ---

quiet high C scream and trill

[tone trill]

tr 3 3 3 6 tr

p *mf* *f* *mp* *p* *mf*

Live

12'17" 12'21" 12'25" 12'29" 12'33" 12'37" 12'41" 12'45"

[all sounds decay]

J Narrow passages: Hard rocks ...

[drones begin long climactic cresc.]

185

mp *pp* *pppp* *pp*

[subtle pulse decay]

[repeating counterpoint keyclick rhythms with varying timbre]

[highest voice fades in]

dim. -----

ppp *p* *pppp*

P bamboo blow dart

[highest percussive voice fades in]

[faint chanting]

p *mp* *mf* *ppp*

8th

[increase reverb slightly for each of the following phonics to the point of near feedback at bar 210 where it is reduced again]

J Narrow passages: Hard rocks ...

mp *p* *mp* *f*

vib.

[bass fades]

legato with increasing aggression

[smooth gradual overblow]

O **BT** **O** **M**

12'49" 12'53" 12'57" 13'01" 13'05" 13'09" 13'13" 13'17" 13'21" *cresc.*

[add deep violent oscillations]



193

Tape

ppp *fff*

[faint waver tone] [drone continues to fluctuate in pitch]

pp *fff*

Live

R RT R RT O M N O M R M RT R RT RF N O M RT

mp *f* *ff* *mf* *f* *ff* *f* *mf* *ff*

cresc.

[climactic primal scream] [primal scream ghostly echo] [decay and pitch bend]

* CUE * [quiet high C scream and trill] * CUE *

1st prominent bass drum sound

mp

RF [overblow the harmonic series of F] [lots of breath and vibrating fundamental]

[a primal scream] legato

[subtle pulse cresc.] [subtle pulse decay]

[bass tone] * CUE * ppp

mf

g^{sub}

[reduce reverb back to original settings] RS1

mp fff mp ff

14'09" 14'13" 14'17" 14'21" 14'25" 14'29" 14'33" 14'37"

K Reflection: A past life ...

* CUE * [bass drum type sounds] high pitched cresc. * CUE * [bouncing sound] mp bamboo blow dart

pp p mf

[slight change in timbre] [breathy drone] f

pppp mf

K Reflection: A past life ...

lyrical legato

[breathy]

mp mf f mf p

3 3 6 tr 3 3 3 3 6 tr 3

L Darkness and rest: A soul sleeps ...

241 [taped audio ends]

RS1 [increase amount of reverb back to original settings]

[It is easiest to read from the lower clef, where cross-noteheads denote 'silent' fundamentals and use aural skills/performance techniques to realise both staves; notes given are approx.]

L Darkness and rest: A soul sleeps ...

RT M SO O M O O EM RF

249

RS2
[reduce reverb]

O EM M SO O EM RF O EM M

Mictlan

For amplified bass recorder and tape

Ian Percy

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(Score revised 2009)

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