

# ***SWASH***

for 2 tap dancers and 2 singers (high voice)

by Lois V Vierk and Anita Feldman  
with choreographic contributions by Rhonda Price

*Swash* was made with a New State Council on the Arts Composer Commission and a New York State Council on the Arts Company Grant. Special thanks to the Foundation for Contemporary Arts for additional support.

General Performing Instructions, and  
Information for the Sound Engineer

*Swash* is for two tap dancers on a high quality tap dance floor and two singers -- sopranos or mezzo sopranos, or one of each. Voice 1 is positioned stage right, Voice 2 is stage left, with the tap dancers performing in the space between them.

A high quality stereo sound system is required. Singers must be miked and amplified and panned left and right to match positions on stage. Tap dancers produce sounds with their feet and with their hands/bodies. Costumes are made from a vinyl fabric and dancers wear velcro pads as "instruments" on their hands. Brushing a hand with velcro "instrument" across the costume makes a clearly audible sound. There are also claps and body slaps. The entire performance space must be miked and amplified so that both foot and hand sounds will be heard clearly by the audience.

Singers' dynamics should match tap dynamics, and the general sound level should not fall below *mf*. The ending of the piece is the loudest part. Sound engineer should mix sound levels during the performance.

*Swash* can also be performed with 2 tap dancers plus a recording of the vocal parts. The recording begins with two notes in the first measure in the Voice 1 part. In live performance, Voice 1 rests in the first measure.

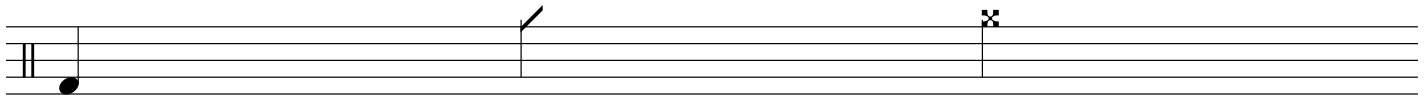
A recording of the vocal parts and a recording of the Zulu language demo are available from the composer.

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# Tap Dance

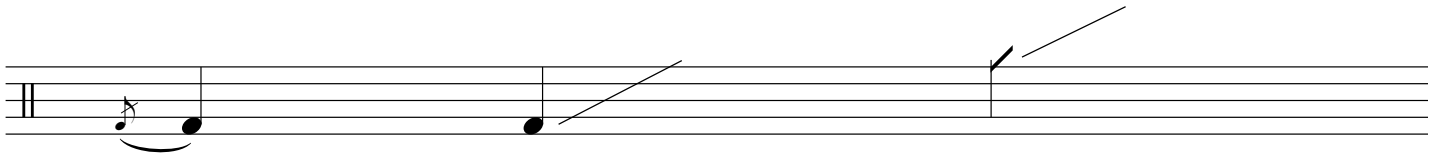
*Swash* tap dancers produce sounds with their feet and with their hands/bodies. Costumes are made from a vinyl fabric and dancers wear velcro pads as "instruments" on their hands. Brushing a hand with velcro across the costume makes a clearly audible sound. There are also claps and body slaps. Refer to the video for specifics. The entire performance space must be miked so that both foot and hand sounds will be heard clearly by the audience.



Foot sound,  
tap shoe on  
the floor.

Hand sound.  
Refer to the video  
for specifics.

Clap hands



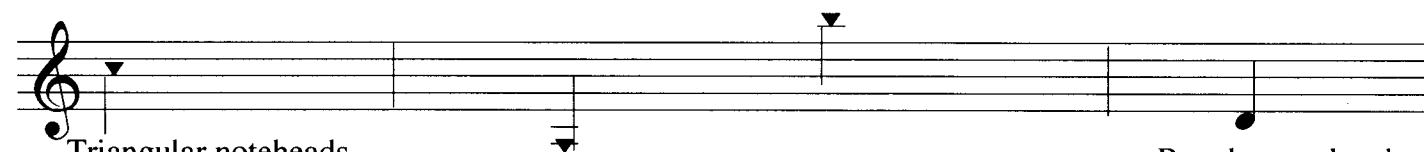
Roll, made with feet,  
begins before the beat  
and ends on the beat.

Scrape tap shoe  
on floor. Refer to  
video for more  
scrapes than may  
be notated in score.

Brush costume  
to make as loud  
a sound as possible.  
Refer to video for more  
brushing sounds than  
may be notated in score.

# Voices

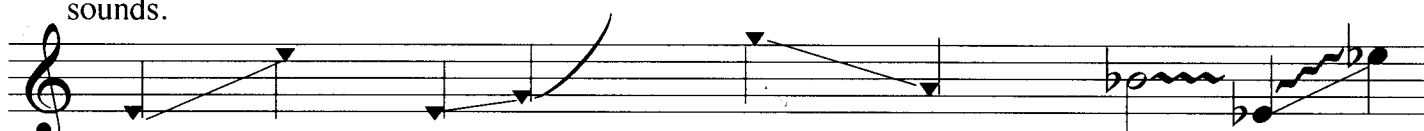
*Swash* vocal parts are for two singers -- sopranos or mezzo sopranos, or one of each. One singer is positioned stage right, the other stage left, with the tap dancers performing in the space between them. Singers must be miked and amplified through a high-quality stereo sound system. Singers' dynamics should match tap dynamics and should not fall below *mf*. Ending of piece is loudest part. Singing style should be accented to go along with tap sounds.



Triangular noteheads indicate no specific pitch. Note values of a quarter note or shorter, with no gliss, should be treated as spoken percussive sounds.

A treble clef is used, but this means: Lowest pitch to Highest pitch, in singer's comfortable range.

Regular noteheads indicate regular sung pitches with no vibrato. The first one is in measure 305.

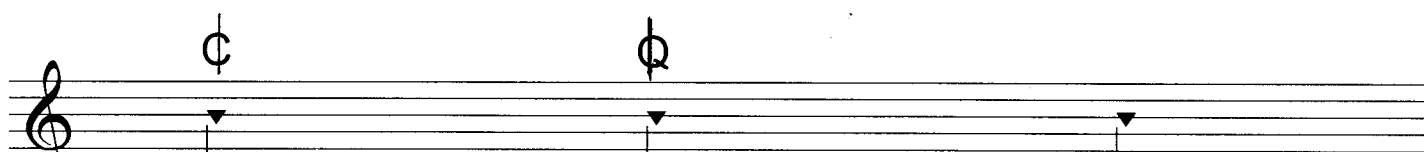


Smooth glissando. Use entire note value.

Gliss begins slow and accelerates. No articulation on the 2nd quarter note.

a ———> i  
Arrow from one vowel to the next means gradually, smoothly change from first to second. Use entire note value. (Could be with or without a gliss.)


Sung with extra-wide vibrato.



Zulu language "C-click". Refer to demo recording by Adelaide Ngoneni Cele. Click your tongue off the back of your upper teeth.

Zulu language "Q-click". Refer to demo recording. Put your tongue on the edge of your hard palate, and pull it back sharply.

Ca  
All vowels in this piece pronounced as in Italian. Zulu clicks are used alone or in a syllable with a vowel. Refer to demo recording.



whispered

whispered inhaled

spoken inhaled

i i i i

In passages like these, allow the pitch to rise naturally on the spoken inhale. Refer to audio recording. Relax vocal chords, do not strain.

***SWASH* (1994)**  
by Lois V Vierk and Anita Feldman  
with choreographic contributions by Rhonda Price

*Swash* is one of six music/tap dance works co-created by tap dance choreographer Anita Feldman and composer Lois V Vierk during the 1980s and 90s. From the very beginning, choreographer and composer worked together on all major aspects of each piece. They have always felt that in their work, music and dance are one. It's impossible to say where one leaves off and the other begins. The piece was named for the movement of water splashing up from an ocean wave onto the sand of the beach. This concept of "swash" inspired a wide variety of visual and sound ideas in the creation of the work.

Besides the above, some of the movement/sound materials are influenced by Hambone, an African-American music and dance form that uses the whole body as a percussion instrument to be slapped, brushed, etc. with one's hands. Hambone was originally developed by enslaved Africans in the US, Guyana and the Caribbean. In the US, use of percussion instruments by slaves was banned in most places, starting in the mid 18th century. This was done out of fear that people would be able to transmit messages via drum patterns that would incite revolution against the system of slavery. Hence the body itself became the source of percussive sounds.

In *Swash* the slapping, clapping and sliding of the hands not only contributes to sound rhythms, but also propels the body's movements. As the piece progresses, the action of one foot hitting the other both contributes to the rhythms and propels the foot movements of the tap dancing in a similar way. The costumes in *Swash* were designed by Denise Mitchell. They were sewn from a vinyl type fabric, which permits hand slaps and brushes to be clearly audible. Dancers also wear hand "instruments" made of velcro to further augment the sound.

Some of the vocal sounds in *Swash* derive from the South African Zulu language, which is rich in musical slides and in a variety of tongue clicks. Adelaide Ngoneni Cele was the language consultant. The two singers in the piece, one on either side of the stage, are amplified, so that their percussive sounds blend with the dancers' taps and body slaps, and their sustained sounds and long glissandos can be heard flowing over the taps, enveloping the stage. The American folk form Eephing, a folk form that developed in the Appalachians during the 19th century, is also an influence in this piece. Eephing, incorporating both exhaled and inhaled sung syllables, was used to holler to farm animals. The last part of *Swash* brings out four women's names, American and Zulu: Anita (for Anita Feldman), Nokuthula (for Ms. Cele's mother), Nora (for the composer's mother) and Ngoneni (for Ngoneni Cele).

*Swash* was premiered at Woodpeckers Tap Dance Studio in New York City in 1994. Subsequent performances include Dance Theater Workshop (NYC), SUNY Albany, SUNY Buffalo and Columbia Festival of the Arts (MD). The tap parts have been performed by Anita Feldman, Rhonda Price and Sheri Laroche. Vocal parts have been performed by Dora Ohrenstein, Susan Botti and Lisa Bielawa.

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## Zulu language clicks - demo tape by Adelaide Ngoneni Cele

### C-click

ǀ

ǀi

ǀa

ǀe

ǀu

ǀo

### Q-click

ǂ

ǂa

ǂi

ǂe

ǂu

ǂo

# SWASH

Lois V Vierk and Anita Feldman

for 2 tap dancers and 2 high voices

$\text{♩} = 120$

**TAP 1** 1 *foot sounds* *grace notes are rolls before the beat*

**TAP 2** *Tap 1, beat 1: Rise onto tip toes*

**VOICE 1** *performance tape - has Voice 1 notes in m. 1, not for live performance*  
*Stage Right*  
*i la*  
*p < mf*

**VOICE 2** *Stage Left*  
*f*  
*\**  
*i la*  
*f*  
*ta*

**TAP 1** 5

**TAP 2** *scrape*

**VOICE 1**  
*da da*  
*da da*  
*la*

**VOICE 2**  
*ta ta*  
*ta ta*  
*i*  
*la*

TAP 1

8

TAP 2

VOICE 1

VOICE 2

TAP 1

11

TAP 2

VOICE 1

VOICE 2

i

la

ta

ta

ta

i

la

da

da

ta

ta

ta

ta

ta

ta → u

(breath accent)

ta

→ u

da

da

lu



TAP 1  
14

TAP 2

VOICE 1

VOICE 2

TAP 1  
17

TAP 2

VOICE 1

VOICE 2

TAP 1  
28

Musical notation for TAP 1 and TAP 2, measures 28-30. TAP 1 is on a single staff with a treble clef and a 4/4 time signature. TAP 2 is on a single staff with a treble clef and a 4/4 time signature. Both staves show a sequence of eighth and quarter notes.

VOICE 1

Musical notation for VOICE 1, measures 28-30. The staff shows a sequence of notes with lyrics: i, la, la, ta. There are slurs and an arrow indicating a melodic line.

VOICE 2

Musical notation for VOICE 2, measures 28-30. The staff shows a sequence of notes with lyrics: i, la, la, i, la. There are slurs and an arrow indicating a melodic line.

TAP 1  
23

Musical notation for TAP 1 and TAP 2, measures 23-25. TAP 1 is on a single staff with a treble clef and a 4/4 time signature. TAP 2 is on a single staff with a treble clef and a 4/4 time signature. Both staves show a sequence of eighth and quarter notes.

VOICE 1

Musical notation for VOICE 1, measures 23-25. The staff shows a sequence of notes with lyrics: ta, ta, ta, ta, ta, ta, ta, u. There are slurs and an arrow indicating a melodic line.

VOICE 2

Musical notation for VOICE 2, measures 23-25. The staff shows a sequence of notes with lyrics: da, da, da, da. There are slurs and an arrow indicating a melodic line.

TAP 1  
26

TAP 2

VOICE 1

ta → u

lu

ta

VOICE 2

lu

ta

ta

A

TAP 1  
29

TAP 2

VOICE 1

i

u

a i

VOICE 2

i

a i

**TAP 1**  
32

**TAP 2**

**VOICE 1**

a → i → e → i      la-u      da      da

**VOICE 2**

i → e → i      ya-i      ta      ta

**TAP 1**  
35

**TAP 2**

**VOICE 1**

da      da      ta-i

**VOICE 2**

ta      ta-i      u

**TAP 1**  
38

**TAP 2**

**VOICE 1**

→ a-i i → e → i ya-i ta

**VOICE 2**

a i a → i → e → i la-u

**TAP 1**  
41

**TAP 2**

**VOICE 1**

ta ta ta ta ta → u ta → u

**VOICE 2**

da da da lu

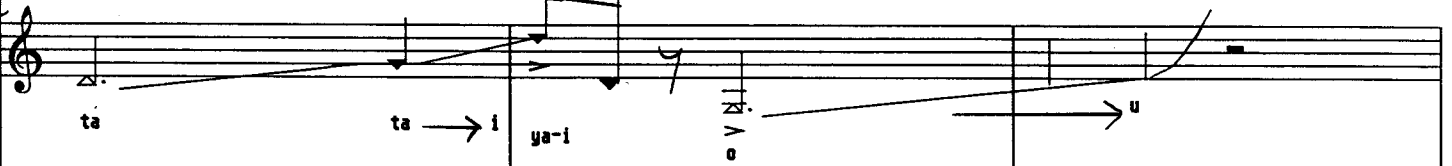
\* Glottal release on each 8th note "da" syllable

TAP 1  
44

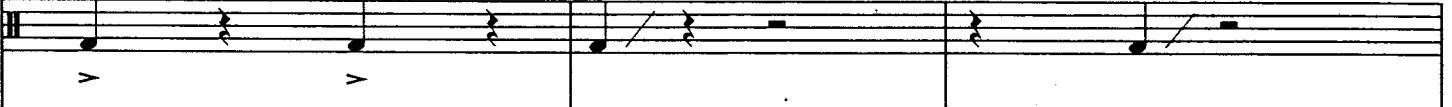
TAP 2



VOICE 1



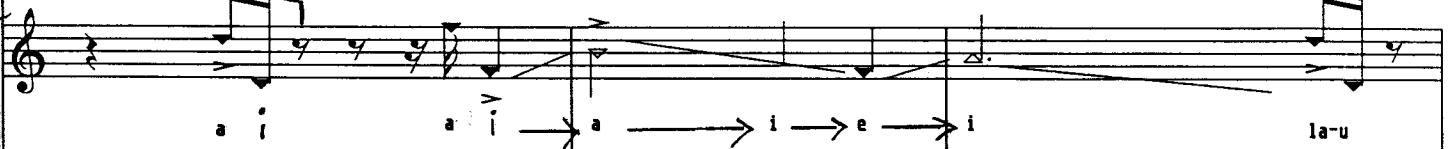
VOICE 2

TAP 1  
47

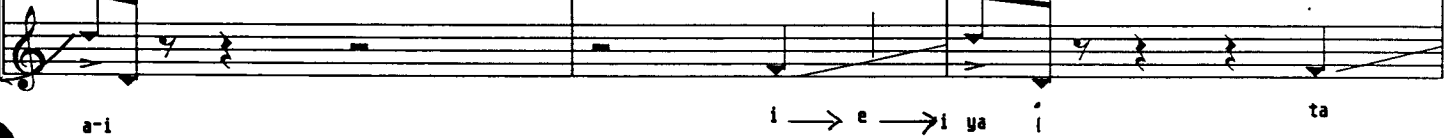
TAP 2



VOICE 1



VOICE 2



TAP 1  
50

TAP 2

VOICE 1

da da

lu

lu

VOICE 2

ta ta

ta

ta

u

ta

u

(B)

hand/  
body soundTAP 1  
53

TAP 2

VOICE 1

whisper  
(inhale)

(exhale)

hu

sh

sh

sh

i → e → a

a → i

VOICE 2

whisper  
(inhale)

ta

ta

i

hu

hu

o → a

o

hu

TAP 1  
57

Musical notation for TAP 1 and TAP 2, measures 57-59. TAP 1 is on a single staff, and TAP 2 is on a double staff. Both are in 3/4 time. TAP 1 has notes in measures 57 and 59. TAP 2 has notes in measures 57 and 58.

VOICE 1

ya-i

a → i

ya-i

i

e

a

la-u

VOICE 2

sh

i a → i

ya-i

i → e → a

TAP 1  
68

Musical notation for TAP 1 and TAP 2, measures 68-70. TAP 1 is on a single staff, and TAP 2 is on a double staff. Both are in 3/4 time. TAP 1 has notes in measures 68 and 70. TAP 2 has notes in measures 68 and 69.

VOICE 1

da

da

da

da

hu

hu

VOICE 2

la-u

hu

sh

sh



**TAP 1**  
63

**TAP 2**

**VOICE 1**

**VOICE 2**

o

hu sh i a → i

sh i → e → a a → i ya-i a → i

a

**TAP 1**  
66

**TAP 2**

**VOICE 1**

**VOICE 2**

ya-i i i → e → a la-u ta u

ya-i i → e → a la-u ta u

AP 1 69

TAP 1

TAP 2

VOICE 1

VOICE 2

ta u

ta u ta i hu hu

lu sh sh

TAP 1 72

TAP 2

VOICE 1

VOICE 2

o a

hu sh i a i

sh i e a a i ya-i a i

AP 1 75

TAP 2

VOICE 1

ya-i i i → e → a la-u ta → u

VOICE 2

ya-i i ————— e → a la-u ta → u

©

TAP 1 78

TAP 2

VOICE 1

ta → u ta → u hu i sh i →

VOICE 2

ta → u hu sh sh hu

**TAP 1**  
81

**TAP 2**

**VOICE 1**

**VOICE 2**

sh u o u o u

**TAP 1**  
85

**TAP 2**

**VOICE 1**

**VOICE 2**

u i-a a i ngi e a la

i-a ngi e a la

\*Pronounce "n" on the grace note.

TAP 1  
89

TAP 2

VOICE 1

VOICE 2

da

hu

i

sh

sh

TAP 1  
92

TAP 2

VOICE 1

VOICE 2

sh

i

a

o

da

hu

sh

u

o

u

TAP 1

95

TAP 2

VOICE 1

VOICE 2

TAP 1

99

TAP 2

VOICE 1

VOICE 2

181

\*Pronounce "n" on the grace note.

D

TAP 1  
182

TAP 2

VOICE 1

da

ta

u

hu

hu

VOICE 2

ta

u

e

TAP 1  
185

TAP 2

VOICE 1

sh

hu

hu

sh

a

i

a

o

VOICE 2

u

u

u

**TAP 1**  
189

**TAP 2**

**VOICE 1**

→ u → o → i nga → i → e → i      ngi → e → a

**VOICE 2**

→ u      o → e → i      i → e → a la

**TAP 1**  
113

**TAP 2**

**VOICE 1**

la      hu hu      sh      hu hu

**VOICE 2**

shi → u      shi → u



TAP 1  
117

TAP 2

VOICE 1

VOICE 2

TAP 1  
121

TAP 2

VOICE 1

VOICE 2

ngi

ngi

e

a

la

e

a

la

E

**TAP 1**  
124

**TAP 2**

**VOICE 1**

hu hu shi-u sh

**VOICE 2**

u sh

**TAP 1**  
127

**TAP 2**

**VOICE 1**

shi-u i → e a → i → e

**VOICE 2**

i → e a → i → a → i ngi

TAP 1  
130

TAP 2

VOICE 1

VOICE 2

ngi

e

a

ca

ha

ha

ha

TAP 1  
133

TAP 2

VOICE 1

VOICE 2

hu

hu

shi-u

sh

u

sh

TAP 1  
136

TAP 2

VOICE 1

shi u

i → e

a → i → e

VOICE 2

i → e

a → i → a → i ngi

TAP 1  
139

TAP 2

VOICE 1

ngi → e → a

a

VOICE 2

ha

TAP 1 142

TAP 2

VOICE 1

VOICE 2

ha

ha

(F)

TAP 1 145

TAP 2

VOICE 1

VOICE 2

hu hu shi-u shu-i

**TAP 1**  
148

**TAP 2**

**VOICE 1**  
i → o  
ngi → e → i  
ngi

**VOICE 2**  
shi-u  
ngi → e → i

**TAP 1**  
151

**TAP 2**

**VOICE 1**  
ha  
ha

**VOICE 2**  
a  
ha

**TAP 1**  
154

**TAP 2**

**VOICE 1**

**VOICE 2**

u → i

hu hu shi-u shu-i

**TAP 1**  
157

**TAP 2**

**VOICE 1**

**VOICE 2**

i → o

ngi → e → i

ngi

shi-u

ngi → e → i

⑥

**TAP 1**  
168

**TAP 2**

**VOICE 1**

ha hu hu

**VOICE 2**

a ha ha

**TAP 1**  
164

**TAP 2**

**VOICE 1**

shi-u shu-i

**VOICE 2**

u → i shi-u



**TAP 1**  
167

**TAP 2**

**VOICE 1**  
i → o  
shi-u ha a

**VOICE 2**  
shu-i  
ngi  
ha

**TAP 1**  
170

**TAP 2**

**VOICE 1**  
hu hu shi-u shu-i

**VOICE 2**  
ha  
u → i

TAP 1 174  
 TAP 2  
 VOICE 1  
 VOICE 2

i → o  
 shi-u ha  
 shi-u shu-i  
 ngi

TAP 1 177  
 TAP 2  
 VOICE 1  
 VOICE 2

H  
 a a  
 ha hu hu

**TAP 1**  
188

**TAP 2**

**VOICE 1**

shi-u

ngi

**VOICE 2**

shi-u

shu-i

**TAP 1**  
183

**TAP 2**

**VOICE 1**

ha

ha

**VOICE 2**

ha

**TAP 1**  
186

**TAP 2**

**VOICE 1**

**VOICE 2**

hu hu shi-u shu-i

**TAP 1**  
189

**TAP 2**

**VOICE 1**

**VOICE 2**

ngi ha ha

Rit - -

A tempo

♩ = 98

TAP 1  
192

TAP 2

VOICE 1

VOICE 2

ha

\* Click only. No voiced sound.

I

**TAP 1**  
195

**TAP 2**

**Voice 1**

**Voice 2**

hi → u

ha

hi → u

**TAP 1**  
198

**TAP 2**

**Voice 1**

**Voice 2**

hi → u

**TAP 1**  
281

**TAP 2**

**Voice 1**

**Voice 2**

hi → u

hi → u

**TAP 1**  
284

**TAP 2**

**Voice 1**

**Voice 2**

unison

hi → u

hi → u

hi

hi hi

hi

hi hi

**TAP 1**  
287

**TAP 2**

**Voice 1**

**Voice 2**

hi → u

hi → u

**TAP 1**  
218

**TAP 2**

**Voice 1**

**Voice 2**

hi → u

hi → u

hi → u



**TAP 1**  
213

**TAP 2**

**Voice 1**

**Voice 2**

hi hi hi hi

hi hi hi hi

**TAP 1**  
216

**TAP 2**

**Voice 1**

**Voice 2**

hi hi hi

hi

u

TAP 1  
 219

TAP 2

Voice 1

Voice 2

hi → u

hi

hi → u

TAP 1  
 222

TAP 2

Voice 1

Voice 2

unison

\*

u

hi → u hi

hi hi hi

hi hi hi

TAP 1  
225

TAP 2

Voice 1

Voice 2

hi → u

hi → u

TAP 1  
228

TAP 2

Voice 1

Voice 2

hi → u

hi → u

uni

\*  
TAP 1  
231

unison

TAP 2

Voice 1

Voice 2

hi

hi

hi

hi hi

hi

(J)

TAP 1  
234

uni

TAP 2

Voice 1

Voice 2

hi

hi hi

kwa

hi

hi hi

hi

u

TAP 1  
237

TAP 2

Voice 1

Voice 2

kwa kwi → u

kwi kwa

TAP 1  
248

uni \*

TAP 2

Voice 1

Voice 2

(spoken) kwi (gliss up)

(whispered) kwa

AP 1 243

unison \*

TAP 2 new-look up

Voice 1 (spoken) (whispered)

kwi → u hi → u

Voice 2

hiu hi hi hi

TAP 1 246

uni \*

unison

TAP 2

Voice 1

hi hi hi → u shi hi

Voice 2

hi hi hi shi hi

TAP 1 249

TAP 2

Voice 1

Voice 2

kwa shi hi shi hi hi shu → i ti

kwa shi hi shi hi hi shi shu i ti

(clap)

(clap)

TAP 1 252

TAP 2 big

Voice 1

Voice 2

shu → i shu → i (spoken) (whispered) hi → u

shu → i (gliss down) (spoken) (whispered) hi → u

(gliss down)

(gliss down)

(luni)

\*

\*

TAP 1 255  
 TAP 2  
 Voice 1  
 hi → u  
 hi hi hi → u  
 Voice 2  
 kwi-ta-kwi  
 kwi-ta-kwi

TAP 1 258  
 unison  
 TAP 2  
 new  
 Voice 1  
 (spoken) (whispered)  
 i hi → u  
 (gliss)  
 Voice 2  
 kwi-ta-kwi-ta  
 hi hi  
 hi hi  
 (gliss)



unison

TAP 1 261

TAP 2

Voice 1

hi → u

Voice 2

hi

u

kwi-ta-kwi

ta-kwi

unison

TAP 1 264

TAP 2

2 hands

Voice 1

spoken

whispered

i

hi

hi

hi

u

hi

Voice 2

spoken

i

kwi-ta-kwi

kwi-ta-kwi-ta

hi

TAP 1  
267

TAP 2

Voice 1

kwit<sub>a</sub> kwita kwi hi → u hi → u

Voice 2

hu hi → u kwi kwi-ta-kwi tu kwi-ta kwi-ta

TAP 1  
270

TAP 2

Voice 1

hi → u tu → i shu → i ta-kwi-ta tu → i shu → i ta-kwi-ta-kwi-ta

Voice 2

tu kwi-ta kwi-ta kwi-ta tu → i tu → i tu → i tu →

big

spoken

spoken

(K)

Section 93-113

TAP 1 273

TAP 2

\*(most 8ths unison movement from here on)

Voice 1 whisper

ta-kwi tu → i ta-ka a a a ta-ka ti →

Voice 2

spoken

→ i kwi-ta-kwi-ta ta-ka-ta-ka-ta-ka a a a a ta-ka

TAP 1 276

TAP 2

Voice 1

→ u ta-ka hi → u kwita kwita hi

Voice 2

ti → u ta-ka da hi

whisper

TAP 1  
279

TAP 2

Voice 1

hi·u → i

ta-ka hi → u hi

hi·u → i

Voice 2

ta-ka

da

hi → u

ta-ka

TAP 1  
282

TAP 2

Voice 1

ta-ka hi → u hi

hi-u i

ta-ka-da

Voice 2

da

hi → u

ta

ta-ka da

ta-ka-ta mi

TAP 1

285

TAP 2

Voice 1

Voice 2

kwita kwita kwita kwita hi

taKa taKa da

hi

ta Ka

TAP 1

287

TAP 2

Voice 1

Voice 2

hi-u → i

ka-ta

ka-ta

ka-ta

ka-ta

ka-ta ka ti

ta-ka

hi-u

hi-u

i

hi-u

kwi-ta-kwi

TAP 1  
298

TAP 2

big

Voice 1  
ka-ta ka ti ta-ka ta-ka ta-ka ta ta ka ki ki

Voice 2  
ta ta ka ka ti ta ti ki ta ka-ki

TAP 1  
292

TAP 2

Voice 1  
ta ta ka ta ka ta ka ta ka ta ka ta ka ta ka ta ka

Voice 2  
ta ta ka taka taka ta ka

②

## Section 113-133

AP 1  
294

TAP 2

Voice 1

Sung at pitch. spoken

taka ti → u

down \* ta ka

Voice 2

ta-ka ti → u

TAP 1  
297

TAP 2

Voice 1

ta ki ta ti → u

taka

Voice 2

ta ki ta

a

\* For each "domm" sung syllable, make vowel short, then hum the pitch.

**TAP 1**  
388

**TAP 2**

**Voice 1**  
don kwi kwi ta-ka don

**Voice 2**  
ta ki ta ta ki ta don ta-ka

**TAP 1**  
383

**TAP 2**

**Voice 1**  
ta-ka don ta-ka don sung donn

**Voice 2**  
don don don



AP 1 386

TAP 2

Voice 1

don don taka taka don don taka taka

Voice 2

takita takita takita kwi

TAP 1 389

TAP 2

Voice 1

ta taka taka taka sung down down ta spoken

Voice 2

taka taka taka taka sung down down ta ka ta ka

taka taka

TAP 1  
312

TAP 2

Voice 1

ta

ta

taka

taka

taka

taka

dom

sung

down

down

Voice 2

taka

taka

taka

taka

taka

taka

taka

kataka dom

sung

down

down

(M)

Section 133-152

TAP 1  
314

TAP 2

Voice 1  
spoken

a

a

a

a

taki dina

taka

taki

dima

Voice 2  
spoken

a

a

a

ta-ka

dom

kwi kwi

TAP 1  
317

TAP 2

Voice 1

Voice 2

ta-ka

ta ki ta ta ki ta ta ki ta ta ka ta

sung

dom

TAP 1  
320

TAP 2

Voice 1

Voice 2

ki di ma

spoken

ta-ka

ta ki ta ta ki ta

dom dom dom

kwi kwi

hi

u

TAP 1  
323

TAP 2

Voice 1

hi —————&gt; u

Ta Ki ta Ta Ki di ma Ta Ka Ta Ka Ta

Voice 2

don don don don

sung

down

kwi kwi

TAP 1  
326

TAP 2

Voice 1

sung

ka Ta ki ta

Voice 2

hi —————&gt; u kwi

hi —————&gt; u kwi kwi

sung

down

down

big

TAP 1

329

TAP 2

big

Voice 1

spoken

do

ah

do

ah

do

ah

ta

ta

Voice 2

spoken

down

down

down

ka ta ka

ta

ta

(N)

TAP 1

332

TAP 2

Voice 1

sung

spoken

\*

Qa

Qa

down

down

Qa

Qa

Qa

kwi

ta ka

Voice 2

sung

spoken

Qa

Qa

down

down

Qa

Qa

Qa

ta ka

AP 1  
335

TAP 2

Voice 1

ta kwi kwi kwi kwi ta hi u ta ki ta

Voice 2

ta ki ta ta ta-ki-ta taki dina ta don don sung down

TAP 1  
338

TAP 2

Voice 1

don don ta ki ta don don ta ki ta don don

Voice 2

ta-ki-ta ta-ki-ta ta ki ta ta ki ta sung down

kick front

341.

TAP 1

TAP 2

Voice 1

sung

dom

taka

Voice 2

ta ki ta ta ki di ma

dom dom

ta ki ta ta ki ta

344.

big

TAP 1

TAP 2

Voice 1

sung

dom

dom

ah

dom

dom

dom

do

ah

do

ah

dom

dom

Voice 2

sung

do

ah

do

ah

do

ah

do

i

da

u

348.

TAP 1

TAP 2

Voice 1

down down down do ah do ah do → i do → i do → i

Voice 2

do ah do ah do ah do ah do → i da

351.

TAP 1

TAP 2

Voice 1

spoken

da → u

ta-ka ta-ka

ta-ka ta-ki-ta

Voice 2

u lu → i da

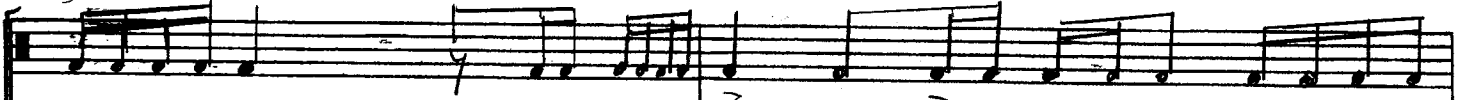
spoken

ta ki di ma don don



354.

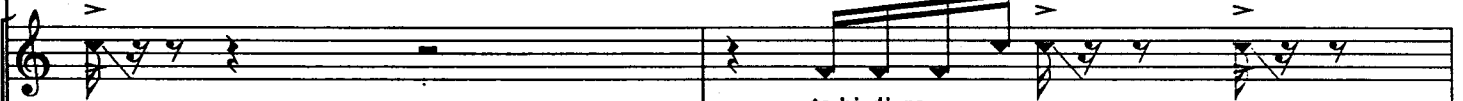
TAP 1



TAP 2



Voice 1



dom

ta-ki-di-na

dom

dom

Voice 2



ta-ka

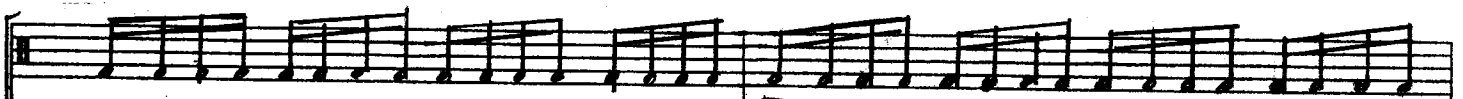
ta-ka

ta-ka

ta-ki-ta

356.

TAP 1



TAP 2



Voice 1 sung



down

down

down

spoken

ta-ka

ta-ki-ta

Voice 2



Ta ki di ma Ta ki ta ta ka Ta ki di ma Ta ka Ta ka Ta ka Ta ka Ta ka Ta ka Ta ki ta

358.

Handwritten musical score for measures 358-361. The score includes two tap parts (TAP 1 and TAP 2) and two voice parts (Voice 1 and Voice 2).

**TAP 1** and **TAP 2** are written on two staves, showing rhythmic patterns with eighth and sixteenth notes.

**Voice 1** and **Voice 2** are written on two staves. The lyrics for Voice 1 are: "down down down down down do → i da do → i da do → i da on a → o da". The lyrics for Voice 2 are: "don down down down down down down down do → i da a → o da on".

There are handwritten annotations: a star (\*) above the final notes of Voice 1 and Voice 2, and a wavy line indicating vibrato for the final notes of both voices.

362.

Handwritten musical score for measures 362-365. The score includes two tap parts (TAP 1 and TAP 2) and two voice parts (Voice 1 and Voice 2).

**TAP 1** and **TAP 2** are written on two staves, showing rhythmic patterns with eighth and sixteenth notes.

**Voice 1** and **Voice 2** are written on two staves. The lyrics for Voice 1 are: "on on on on on on on on a → o da". The lyrics for Voice 2 are: "on on on on on on on a → o da on a → o da".

There are handwritten annotations: a star (\*) above the final notes of Voice 1 and Voice 2, and a wavy line indicating vibrato for the final notes of both voices.

\*extremely wide vibrato

365.

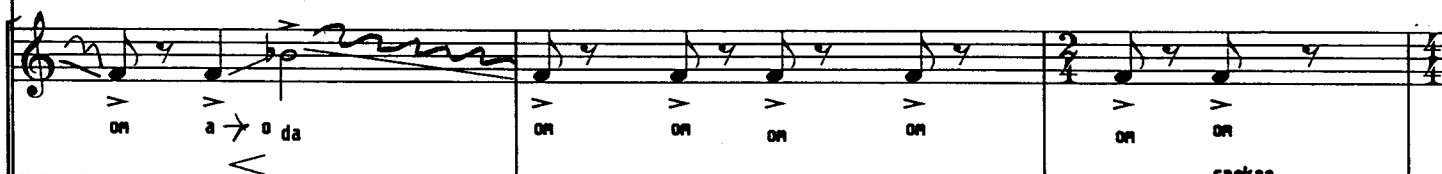
TAP 1



TAP 2



Voice 1



Voice 2

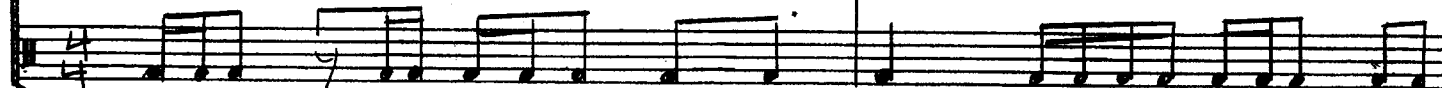


368. (P)

TAP 1



TAP 2



Voice 1



Voice 2



370.

TAP 1

TAP 2

Voice 1

sung

ta-ki-di-na

don

don

down

down

down

Voice 2 <sup>sung</sup>

on

on

ta-ka

ta-ki-ta

taki-dina

taki-ta

taka

taki-dina

taka

ta-

372.

TAP 1

TAP 2

Voice 1

sung

down

down

ta-ka

ta-ki-ta

don

don

down

Voice 2

Sung

ka

taka

taka

taka

taka

taka

taka

taki-ta

don

don

down

down

375. (Q)

TAP 1

TAP 2

Voice 1

Voice 2

379.

TAP 1

TAP 2

Voice 1

Voice 2

down down down down

do-i do-i do-i do-i

do-i di-a do-i di

ya di ya di

do-i do-i do-i do-i

do-i di-a do-i di

ya di ya di

383.

(R)

TAP 1

TAP 2

Voice 1

Voice 2

R

ya

di

ya

di

ya

ya

ya

di

ya

di

ya

di

di

ya

mf

ff

mf

ff

f

fff

TAP 1

385

TAP 2

Voice 1

Voice 2

ya

ya

ya

ya

387.

65

TAP 1

Accel - - -

TAP 2

Voice 1

ya

ya

ya

ya

ya a a a

Voice 2

ya

ya

ya

ya

ya a a a

S

390.

♩ = 108

Tap 1

Musical score for measures 390-392. The score is written for four staves: Tap 1, Tap 2, Voice 1, and Voice 2. The time signature is 3/4. The key signature has one flat (B-flat). The tempo is marked as ♩ = 108. The lyrics for Voice 1 and Voice 2 are 'a a a a a a'.

Tap 1

TAP 2

Voice 1 sung

VOICE 2 sung

a a a a a a

a a a a

a a a

a a

393.

Musical score for measures 393-394. The score is written for four staves: Tap 1, Tap 2, Voice 1, and Voice 2. The time signature is 3/4. The key signature has one flat (B-flat). The lyrics for Voice 1 and Voice 2 are 'a a a a'.

TAP 2

Voice 1

VOICE 2

a a a a



394.

Tap 1

TAP 2

Voice 1 sung

VOICE 2 sung

a a a a a a

397

TAP 1

TAP 2

Voice 1

VOICE 2

a a a a a a

400

400

TAP 1 482

TAP 2

VOICE 1

nasal

regular

i → u

a a a a a a

VOICE 2

nasal

regular

i → u

a a a a

403

403

TAP 1 485

TAP 2

VOICE 1

nasal

regular

i → u

a a a a a a

VOICE 2

nasal

regular

i → u

a a a a

406

①

406

TAP 1

TAP 2

Voice 1

nasal

regular

VOICE 2

nasal

regular

408

408

TAP 1

TAP 2

Voice 1

nasal

VOICE 2

spoken \*

\*(Unspecified pitches.) Allow pitch to rise naturally on the inhale.

410

70

Musical score for page 410, measure 70. The score includes staves for TAP 1, TAP 2, Voice 1, and VOICE 2.

**TAP 1** and **TAP 2** are marked with a tempo of 402. Both staves show a sequence of eighth and sixteenth notes.

**Voice 1** is marked "regular" and shows a sequence of eighth notes with the vowel "i" written below.

**VOICE 2** is marked "sung" and shows a sequence of eighth notes with the vowel "i" written below. The word "spoken" is written above the staff in the second measure.

412

U

Musical score for page 412, measure 70. The score includes staves for TAP 1, TAP 2, Voice 1, and VOICE 2.

**TAP 1** and **TAP 2** are marked with a tempo of 402. Both staves show a sequence of eighth and sixteenth notes.

**Voice 1** is marked "nasal" and shows a sequence of eighth notes with the vowel "i" written below. A slur with an arrow points to the vowel "u" in the second measure. The word "regular" is written above the staff in the second measure.

**VOICE 2** is marked "sung" and shows a sequence of eighth notes with the vowel "i" written below.

414

414

TAP 1

TAP 2

VOICE 1

spoken

sung - nasal

VOICE 2

spoken

416

416

TAP 1

TAP 2

VOICE 1

regular

spoken

VOICE 2

sung

418

(V)

**TAP 1**

**TAP 2**

**Voice 1**  
sung - nasal  
i → u  
regular  
i ya i ya

**VOICE 2**  
spoken  
u i i u  
sung  
ya ya

420

**TAP 1**

**TAP 2**

**Voice 1**  
spoken  
a a i i

**VOICE 2**  
a a i i

422

Musical score for measures 422-424. The score is written for four staves: TAP 1, TAP 2, Voice 1, and Voice 2. The time signature changes from 2/4 to 3/4 and back to 2/4.

**TAP 1** and **TAP 2** are marked at the beginning of the first staff. The notation consists of eighth and sixteenth notes.

**Voice 1** is marked "spoken" and "sung". The lyrics are "i ya i ya".

**VOICE 2** is marked "sung". The lyrics are "ni ta ya ya".

424

Musical score for measures 424-426. The score is written for four staves: TAP 1, TAP 2, Voice 1, and Voice 2. The time signature changes from 2/4 to 3/4 and back to 2/4.

**TAP 1** and **TAP 2** are marked at the beginning of the first staff. The notation consists of eighth and sixteenth notes.

**Voice 1** is marked "spoken". The lyrics are "a a i i".

**VOICE 2** is marked "spoken". The lyrics are "a a i i".

426.

426.

TAP 1

84-TAP

TAP 2

Voice 1

sung

a a a a

VOICE 2

ni ta

a a

428.

428.

TAP 1

TAP 2

Voice 1

spoken

u u u a u a

VOICE 2

spoken

u u u a u u u a



430

75

**TAP 1**

**TAP 2**

**Voice 1**

**VOICE 2**

No- gu- tu- la

sung

a a a a

sung

a a

432

**TAP 1**

**TAP 2**

**Voice 1**

**VOICE 2**

spoken

u u u a u a

u u u a u u u a

434

76



TM 1

TM 2

Voice 1

sung\*

spoken

No- gu- tu- la

\*scoop into notes as marked sung

VOICE 2

No- gu- tu- la

a a a a o o

a a

436

TAP 1

TAP 2

Voice 1

o a

o a o a

VOICE 2

spoken

a a a a

438

Musical score for measures 438-440. The score includes staves for TAP 1, TAP 2, Voice 1, and VOICE 2.

**TAP 1** and **TAP 2** are percussion staves showing rhythmic patterns with 'x' marks for taps.

**Voice 1** and **VOICE 2** are vocal staves. The lyrics for Voice 1 are: "o a ra ra Nor- a". The lyrics for Voice 2 are: "o a o Nor Nor Nor- a".

440

Musical score for measures 440-442. The score includes staves for TAP 1, TAP 2, Voice 1, and VOICE 2.

**TAP 1** and **TAP 2** are percussion staves showing rhythmic patterns with 'x' marks for taps.

**Voice 1** and **VOICE 2** are vocal staves. The lyrics for Voice 1 are: "sung a a a a o o spoken o a". The lyrics for Voice 2 are: "sung a a spoken a a a a".

442

Musical score for 442, featuring TAP 1, TAP 2, Voice 1, and VOICE 2.

**TAP 1** and **TAP 2** are marked at the beginning of the first staff.

**Voice 1** lyrics: o a o a o a ra ra Nor- a

**VOICE 2** lyrics: o a o Nor Nor Nor- a

445

(Y)

Musical score for 445, featuring TAP 1, TAP 2, Voice 1, and VOICE 2.

**TAP 1** and **TAP 2** are marked at the beginning of the first staff.

**Voice 1** lyrics: sung spoken

**VOICE 2** lyrics: sung spoken

447

**TAP 1**

**TAP 2**

**Voice 1**

**VOICE 2**

o i i o i i go- ne- ni go- ne- ni

o o i o o i Ng ne- ni Ng ne- ni

\* No grace note. "Ng" is right on the beat.

450

**TAP 1**

**TAP 2**

**Voice 1**

**VOICE 2**

sung i i i i spoken i i i i

sung i o o o o i spoken

\* No grace note. "Ng" is right on the beat.

452

Musical score for measures 452-454. The score includes staves for TAP 1, TAP 2, Voice 1, and VOICE 2. The time signature changes from 2/4 to 3/4 at the end of measure 453.

**TAP 1** and **TAP 2** are marked with 'X' symbols above the notes.

**Voice 1** lyrics: o i i o i i go- ne- ni go-

**VOICE 2** lyrics: o o i o o i Ng ne- ni Ng ne- ni

455

Musical score for measures 455-456. The score includes staves for TAP 1, TAP 2, Voice, and VOICE. A circled 'Z' is above the first measure of TAP 1. The time signature changes from 2/4 to 4/4 at the end of measure 455.

**TAP 1** and **TAP 2** are marked with 'X' symbols above the notes.

**Voice** lyrics: i i i i spoken u u u a

**VOICE** lyrics: sung i i spoken u u u a

457.

457.

TAP 1

TAP 2

Voice

sung

spoken

VOICE

sung

2 spoken

i i i i u u u a

459.

459.

TAP 1

TAP 2

Voice

sung

spoken

sung

spoken

sung

spoken

VOICE 2

sung

spoken

sung

spoken

sung

spoken

i i i i i i u a i i i i i i u a i i i i i i u a

462.

Musical score for four staves:

- TAP 1**: Treble clef, 4/4 time. Features a sequence of eighth notes with upward stems, followed by a measure with a quarter note and a quarter rest.
- TAP 2**: Treble clef, 4/4 time. Features a sequence of eighth notes with upward stems, followed by a measure with a quarter note and a quarter rest.
- Voice 1**: Treble clef, 4/4 time. Features a sequence of eighth notes with downward stems, followed by a measure with a quarter note and a quarter rest.
- VOICE 2**: Treble clef, 4/4 time. Features a sequence of eighth notes with downward stems, followed by a measure with a quarter note and a quarter rest.

Below the staves, there are two long horizontal lines with a wedge-shaped dynamic marking (crescendo) and the notation *fff* (fortissimo) at the end of each line.