

The Use of Ancient Musics in the Contemporary Choral Music Context: Unusual Instruments and Vocal Techniques in the Modern Concert Setting

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The boundaries of Western classical concert music are regularly expanded through the use of non-traditional musical elements. During the last decade sound bites of unusual, and once unheard of, musics have found their way into our everyday musical landscape: radio shows, rock concerts, recordings, advertisements, and movie soundtracks. These unusual musical elements are already beginning to appear in the contemporary world of the choral music. Choral conductors, arrangers, and composers are eager to incorporate these unusual instruments and vocal techniques into their repertoires. But locating, learning, and applying the instruments, techniques, and aesthetics of these musics in live choral performance can prove to be prohibitive.

In both instrumental and choral music there has been a growing interest in using musical influences from harmonic overtone singing, the Australian didgeridu, the Native American flute, and the Japanese *shakuhachi*; none of which are a regular part of the Western music curriculum. Each of these has, however, appeared in contemporary choral literature, often with dramatic results and enthusiastic praise. In this discussion, I refer to these instrumental and vocal forms as "ancient musics;" that is, originating from indigenous cultures, often with an oral tradition of pedagogical transmission, and with a performance history prior to or outside of recorded European history.

Why include these unfamiliar instruments and techniques in our choral performances? Why are these ancient musics so compelling? First because they are unusual, sounding as if they are literally from another world or perhaps one we knew long ago but have long forgotten. The inclusion of the didgeridu or the *shakuhachi* creates a dramatic visual and aural effect. In the case of harmonic overtone singing the acoustic effect can be as mesmerizing to the listener as it is satisfying to the performer. Ancient musics also introduce a powerful educational component into the choral rehearsal and performance settings. These instruments and techniques originate in fascinating historical and cultural settings. Including even one composition featuring one of these instruments or techniques can inspire inquiries into languages, cultures, religions, and musical ideas not covered in our standard school curriculum. There is an additional, compelling argument for utilizing the instruments mentioned in this paper. While choral directors may be eager to embrace non-Western music aesthetics, teachers of voice may not be. The use of non-Western instruments opens opportunities to explore musics outside of the Western canon while retaining the statutes of proven vocal training within the rich Western tradition of vocal pedagogy.

This discussion is intended to be a choral musician's primer in the materials of ancient musics. For some, it will be their first exposure to these instruments and techniques, for others it may provide needed direction for further study and involvement in this new frontier. For this discussion, I will present a brief background of the incorporation of ancient non-Western musics in Western music literature. I will cite recorded examples of choral music featuring the use of Australian didgeridu, overtone harmonic singing, Native American flute, and Japanese *shakuhachi*. The lecture-demonstration component of this presentation also provides live demonstrations for each of these instruments and techniques. There will be discussion of the pros and cons related to using these instruments and techniques in the choral setting. Harmonic overtone singing, didgeridu, Native American flute, and the *shakuhachi* have all seen a recent rise in popularity. It is hoped that this presentation will allow singers, conductors, arrangers, and composers of choral music easier access to these unique instruments as we see the inevitable rise in the popularity of these and other ancient music techniques.

Personal Experience

My own involvement with these musics stems back to my undergraduate music studies at Santa Clara University in California. It was there that I first heard Dr. Riley Lee, the first Westerner to attain the rank of Dai Shi Han, Grand Master of the *shakuhachi*, perform a concert of traditional Japanese music for the *shakuhachi* flute. That evening I was captivated by three concepts that have continued to inspire my interest in ancient musics: 1) instrumental sound that was at once ethereal, natural, and remarkably vocal in nature, 2) musical theories unlike those in my Western training, and 3) the use of silence as an expressive device.

I retained a keen interest in ancient musics as I trained as a conductor of choral music, symphonic music, and opera. I took up didjeridu and Native (*Lakota*) flute as hobbies in the 1990s and began harmonic overtone singing after a number of inspiring concert events during my graduate years in Boulder, Colorado. I was surprised to find that a major teacher of the technique lived only blocks away from me. So, I seized the opportunity for study. Equally fortuitous was the fact that Boulder soon became the world centre for *shakuhachi* playing after the World Festival for *shakuhachi* was held there in 1998. After that time access to good instruments and master teachers became available and again I began studying in earnest.

Ancient Music and Composers of Experimental Music

Surprisingly, the use of ancient music materials in the Western music context is not terribly recent. The fathers of experimental music in the West, most notably Karlheinz Stockhausen and Henry Cowell, were drawn to the unusual and expressive aesthetics of ancient musics from outside the Western canon.¹⁰

In my history studies, Stockhausen's music was relegated to the back of the text, a small box in an appendix. I am embarrassed to say that as a graduate music student I studied none of this composer's works. I was completely surprised when I discovered *Stimmung*, the first Western composition to utilize harmonic overtone singing as its central tenant. It was composed in 1968 for the Collegium Vocale in Cologne. While at the time Stockhausen was apparently not aware of the ancient origins of harmonic overtone singing, he drew his inspiration from an experience with ancient culture:

What was important for the creation of *Stimmung* was the fact that I'd just come back from Mexico where I'd spent a month walking through the ruins, visiting Oaxaca, Merida, and Chicheniza, and becoming a Maya, a Toltec, a Zapotec, an Aztec, or a Spaniard—I became the people.... I sat for hours on the same stone, watching the proportions of certain Mayan temples with their three wings, watching how they were slightly out of phase. I relived ceremonies, which were sometimes cruel. The religious cruelty isn't in *Stimmung*, only sounds, the whole general feeling of the Mexican plains with their edifices going into the sky—the quietness on one side, and the sudden changes, on the other. (Rose & Ireland, 1986, p. 1)

Stockhausen discovered the basic techniques of overtone singing while composing in a small house during a Connecticut winter. In a letter to conductor Gregory Rose, Stockhausen wrote the following about the compositional process for *Stimmung*:

My work was only possible during the night (the bay was frozen, everything ice and snow and terribly cold). The children needed silence during the day (Simon was just born). So, I began humming, did not sing loudly anymore, began to listen to my vibrating skull, stopped writing melodies of fundamentals, settled on the low B flat, started again and wrote STIMMUNG, trying out everything myself by humming the overtone melodies. Nothing oriental, nothing philosophical: just the

2 babies, a small house, silence, loneliness, night, snow, ice (also nature was asleep): pure miracle. (Rose & Ireland, 1986, p. 1)

While the final result of *Stimmung* has been called unusual, Stockhausen's being inspired by ancient culture and the nature-imposed constraints of the compositional process are not extraordinary. In fact, the connection to ancient cultures and the natural world are recurrent themes with composers who work with these musical materials.

American composer, Henry Cowell, came about his introduction to ancient musics in another way. Prior to World War I he made the acquaintance of a Japanese gardener by the name of Tamada. Mr. Tamada played the Japanese *shakuhachi*, a simple-looking bamboo flute with four holes in front and one in back and only a chip out of the top as a mouthpiece. Tamada introduced the instrument and its music to Cowell. In 1940, only a few brief years before Mr. Tamada and all people of Japanese ancestry were shipped to internment camps in the US interior, Cowell wrote *The Universal Flute*, a solo flute piece for Tamada.

To anyone who has studied the traditional music of the *shakuhachi* it is clear from the outset of *Universal Flute* that Cowell missed essential elements of the aesthetics and performance practice of the *shakuhachi*. These include non-characteristic approaches to notes, leaving out of important silences, and a lack of attention to how each note is cut-off. There are also the obvious difficulties in translating microtonal music into an equal temperament context. Cowell neither played or studied the instrument long enough to realize these basic points and to unlock its expressive potential.

Working with the Materials

There are a myriad of issues encountered when one decides to work with ancient musics outside of the Western tradition. These techniques and instruments are ultimately more than the sounds they produce. One cannot forget that musics are always attached to peoples, their cultures, their politics, and other modes of expression. To omit this crucial bit of insight not only shows neglect for the culture of origin but may also lead to nonsensical musical results. One need only refer to 1990s pop recordings utilizing the vocal music of African pygmies in combination with synthesized sounds and modern drum tracks to witness debacles that can result (Feld, 2000). Although honouring these connections is a paramount concern in my work with these materials, there is little space to elaborate in the context of the discussion at hand. Nor is there space here to touch on all the practical issues that one may encounter. However, I have chosen to touch on two concepts essential to the successful use of these ancient musics. Both of these concepts are best articulated in the performance practice of the *shakuhachi*, but they hold true to varying degrees with the other instruments and techniques as well.

The Aesthetics of One Note: *Ichi on jo butsu*

In the literature of the *shakuhachi* known as *honkyoku*, or original pieces, there is a practice known as *ichi on jo butsu*. Within the Zen Buddhist context in which it was originally delivered, this translates roughly to "enlightenment, in one note" or "with one note you become the Buddha" (Grous, 1978, pp. 1-2). From its introduction to Japan from China in the 6th century until the 17th century, the *shakuhachi* was closely associated with esoteric Buddhism (specifically, Ch'an Buddhism in China and Zen in Japan). During that time it was used solely by monks to foster spiritual enlightenment. This meant that the musical development of this instrument was remarkably focussed and isolated throughout several hundred years. Developments in the music, in this case the *honkyoku*, or original pieces, and the instrument itself were intended to express remarkably subtle mental and physical states shaped by austere spiritual practices. *Ichi on jo butsu* can, for contemporary purposes, mean focussed attention on one note. This is the *shakuhachi*'s fundamental vehicle of expression just as placing notes in relation to one another in a melodic or harmonic relationship is fundamental to Western music. Without knowledge of the instrument's origins and culture

even a sensitive musician could easily miss this important aesthetic concept perhaps ending up with a musical result more appropriate to a clarinet or recorder.

Ma: The Nature of Silence

Ma is a Japanese term that relates to all traditional Japanese music including that of the *shakuhachi*. *Ma* refers to the nature of silence between the sounded notes. In my Western musical training silence was indeed taught as an important concept. We were taught to observe rests and, in Baroque music especially I was taught to balance silence with sounded notes by utilizing shortened articulations. In much of my Western training, however, silence was taught in terms of quantity, not quality. In *shakuhachi* music the silences are expressive devices considered even more powerful than the sounded notes themselves. In 1966, Toru Takemitsu, one of Japan's preeminent 20th-century composers, was commissioned by the New York Philharmonic Orchestra to write *November Steps* for symphony orchestra, *shakuhachi*, and *biwa* (an ancestor of the lute). His study of the traditional Japanese music led him to contemplate the concept of *ma*.

Between this complex sound so strong that it can stand alone—and that point of intense silence preceding it, called *ma*, there is a metaphysical continuity that defies analysis. It is here that sound and silence confront each other, balancing each other in a relationship beyond any objective measurement. In its complexity and its integrity this single sound can stand alone.... The unique idea of *ma*—the unsounded part of this experience—has at the same time a deep, powerful, and rich resonance that can stand up to the sound. In short, this *ma*, this powerful silence, is that which gives life to the sound and removes it from its position of primacy. So it is that sound, confronting the silence of *ma*, yields supremacy in the final expression. (Takemitsu, 1995, p. 51)

Takemitsu encounters *ma* as being antithetical to Western music processes where layers of pitches, rhythms, and musical ideas are superimposed while silence is often minimized and ignored. As a choral musician and student of ancient musics I see *ma* simply as focussed attention to quality of the breath. All of us have heard more than once, "The music must breathe." This is a Western music manifestation of *ma*. It is especially evident in certain ancient musics.

The didjeridu, of course, is played with circular breathing and so silence becomes relative, and *ma* is perhaps better thought of as ambience. The concept of *ma* can also apply also to harmonic overtone singing and to the Native American flute. With these two important aesthetic considerations in mind it is time to move on to specific discussion of each instrument and technique.

The Australian Didjeridu

This instrument is said to be the oldest of the wind instruments, by some accounts, dating back to approximately 40,000 years ago, originating in the northern regions of Australia. The didjeridu, or *yadaki*, figures prominently in the sacred history and ritual of the Aboriginal people of Australia. Like the *shakuhachi* and harmonic singing it has history as a sacred instrument. The tradition of playing the instrument has been handed down orally through the generations and only in recent years have there been anything resembling playing manuals for the instrument.

Today the didjeridu is a powerful national symbol of the country of Australia. In combination with Western music it has been used as little more than a sound-effect and yet the instrument's expressive range is remarkable given the one-note limitation. It has been used extensively in popular music in combination with standard rock and electronic instruments. The didjeridu's sound is produced by vibration of the lips much as in tuba playing. The addition of sounds from the vocal tract—singing, cries, even partially

articulated words—create numerous expressive effects and harmonic devices. Circular breathing, of course, is the technique to master for the constant sounding of the instrument.

There are pros and cons to utilizing each of these instruments in performance. With the didjeridu one pro is its increasing availability. It seems there are didjeridu players everywhere across the globe these days. Finding or making a good instrument is simple and inexpensive. Acceptable beginner and intermediate instruments can be constructed for a few dollars. In addition, the instrument is fairly easy to learn. There are a fair number of playing guides in the form of books and videos on the market today as well as a number of teachers in the secular traditional (sacred Aboriginal practices associated with the didjeridu are reserved only for initiates in the secret rites of the Australian Aboriginal people). On the downside for the composer or arranger, there is no composer's guide to the instrument and frustratingly, every player sounds a little different or has their own idiosyncratic repertoire of sounds. Furthermore, there exists at this time no standard notation for the complex expressive palette of the instrument.

Harmonic Overtone Singing

Like the didjeridu the techniques of harmonic overtone singing allows the performer to set up series of overtones, only using one's own vocal tract as the instrument. In actual fact, one works on screening out certain tones and emphasizing others to give the "more than one note at a time" effect characteristic of this singing. Overtone singing is most closely associated with the chanting practice of Tibetan Buddhist monks, who brought the practice out of Tibet after the Chinese occupation of their country in 1949-50. Singing more than one tone at a time is also associated with Tuvan culture. Tuva is a small country in the centre of the Asian continent where overtone singing, or *hoomei* (hoo-may), has been a practice of both sacred and secular worlds. After the break up of the Soviet Union overtone singing also became a matter of national identity and pride. Perhaps the most famous Tuvan overtone singing champion, Kongar-ool Ondar, says this of throat singing and his country, "Hoomei is the face of the Tuvan people. Throughout the world there are many nationalities and peoples, and each has its own distinguishing art form. In this way hoomei represents the Tuvan people (Leighton, 1996, p. 51).

For a number of years Western musicians have been experimenting with overtone singing. There are now a myriad of types and techniques. But, for our purposes, there are essentially two: The first involves singing a mid-range note and then working with the overtones above while the second technique dramatically delivers a note that sounds one octave below the fundamental as well as sounding tones above.

The techniques pioneered by Stockhausen and later by David Hykes, founder of the Harmonic Choir fall into this first category. This can be taught through the manipulation of vowel shapes and becomes more specific as the student gains fine control of the muscles of the throat and tongue. First a drone is set up as the fundamental while the singers move from vowel to vowel. Nasality is added, then a closing of the front of the mouth which serves to set bones of the skull in motion to emphasize certain tones while block out others.

The second throat singing technique is a bit trickier. Tibetan monks have practiced this technique for centuries while chanting the texts of Buddhist scriptures or sutras. Tuvan *hoomei* utilizes similar techniques. Again, this technique involves a fundamental tone that is mid-ranged; however, instead of manipulating techniques to emphasize upper tones, the singer becomes a sort of inverse didjeridu with the length of the windpipe as the instrument. The fundamental pitch is controlled by raising and lowering the larynx, while the overtones are controlled through throat-shape manipulations.

The first of these techniques was introduced to the North American choral world in a piece titled *Past Life Melodies* by Sarah Hopkins, an Australian composer. Hopkins is one of a number of Australian composers who have intuited the relationship between the instruments and techniques presented in this discussion. Ms. Hopkins has composed a number of additional pieces featuring harmonic overtone singing including, *Two Kyries from the Winds of Heaven* for treble choirs, and *Honour the Earth as Your Mother* which,

features the use of harmonic whirlies and the didjeridu, as well as harmonic overtone singing.

Positive aspects of working with harmonic overtone singing techniques include the following: the satisfaction of performers in mastering the unique sound production, the connection to the Tuvan and Tibetan cultures, it provides an excellent lesson in the physical properties of sound, and in addition there already exist some excellent choral works that include these techniques. On the downside, there is not yet an established pedagogy for teaching these techniques to students of Western singing. In fact, the lower technique could be vocally damaging if not taught carefully. There also exists no standard notation for these techniques; although, because they are pitched-based, a variety of satisfactory solutions will, no doubt, appear in the coming years. The International Association for Harmonic Singing was founded only last year for the furthering of this unique, and increasingly popular art form. Available through the association are the first books and instructional guides written for Westerners.

The Native American Flute

I include the Native American flute here because I believe it has much potential for arrangers and composers of choral literature. In fact, it has almost as much potential as partner with the human voice as the *shakuhachi* but is more widely available in North America and is much easier to learn. Like the didjeridu, the Native American flute claims an ancient history. Its uses, however, were not traditionally associated with rituals and sacred events. Rather, it is best known as a courting instrument. Also closely associated with the Native American flute is the god Kokopelli. His images appear in hundreds of ancient petroglyphs throughout the southwest United States. He is traditionally associated with fertility and the bringing of rain.

The performance practice of this instrument is almost entirely improvised leading to possibilities for aleatoric and heterophonic music. Expressive possibilities are best explored when one approaches the instrument not as a poor cousin of the European recorder, but as the source of improvised obbligatos, dancing ostinato patterns, and heart-wrenchingly long notes. The instrument is also capable of a number of bird-like calls and other effects not possible on a silver flute. Its double-chambered design and wooden construction give the Native flute a unique, rustic timbre while allowing it to produce notes of exact pitch. Like the *shakuhachi*, it is tuned to a minor pentatonic scale. It can be made from a variety of woods and is even found in PVC. Some flutes have five, while others have six holes, depending on their tribal association. The Native flute is a remarkably expressive instrument and has been used successfully in choral, orchestral, and band settings.

At this time there is a relative absence of choral music written in conjunction with this instrument despite the fact that choral catalogues now feature a variety of Native American selections. I feel this is due to an underestimation of the expressive potential of the instrument. One of the few promising pieces is *The Native American Suite* by Brent Michael Davids featuring music from the Apache and Delaware Indian traditions. It is scored for SATB, flute, and percussion. There is also *Native American Ambiences*, by Jackson Berkey for SATB choir and Native American flute. This is an area ripe for arrangers and composers.

Positive aspects of working with this instrument include access to high-quality instruments in North America, a simple learning curve, a number of excellent recordings for examples of the techniques, a steadily increasing number of excellent players. I might also add that an instrumental pedagogy utilizing the Native American flute to teach improvisation will be available in the near future. Two music students at Southern Utah University launched this project in 2002. The curriculum they developed passed the first phases of testing in the Spring of 2003. It is not difficult to foresee that the Native American flute may soon play an important part in Western music pedagogy. The downside is the obvious lack of literature to work with at this time—bad news for conductors. Some may also find the small range of the instrument limiting, though some experimenting with the instrument will quickly yield its beauty and potential.

The Japanese *Shakuhachi*

This instrument is one of the most fascinating and unique in all of music history. Its outward appearance as a simple bamboo flute belies the complexity of its construction, the sounds it is capable of producing, and its colourful history. As stated above, the *shakuhachi* was developed as an instrument in the Zen Buddhist tradition. According to traditional sources, it arrived in its Chinese form, the *hitoyogiri*, during the 6th century and was for centuries after that associated with wandering Buddhist monks who played the instruments while begging for alms. Its simple unfinished exterior conceals a complex and carefully constructed double conical bore on its interior, which, along with the unique mouthpiece allows the player to create a variety of sounds. It is most closely associated with the Fuke sect of Zen most active during the 16th and 17th centuries in Japan. Many of the Fuke-shu were former samurai forced to forgo their traditional weaponry when they found themselves on the losing side of the great shogun wars. It was these samurai monks who utilized the instrument for both mindful contemplation and redesigned it to function as an effective weapon.

Although experiments with the *shakuhachi* in modern Western music date back to the 1940s, there has, until recently, been very little in the way of choral music accompanied by this instrument. Although the *shakuhachi* has a long history of accompanying songs, and its tone colour is ideal for accompaniment of the human voice, its microtonal musical system, unusual aesthetics, and sheer technical difficulty have proven somewhat prohibitive until quite recently. Historically, in the *sokyoku*, or classical music of the 17th and 18th centuries, the *shakuhachi* accompanied singing of Japanese classical poems. This tradition of accompanying sung and spoken poetry apparently goes back much further and is reminiscent of the Greek practice whereby the elegy was accompanied by flute (Dubrasky and Yun, 2003, p.1). When played by a skilled player the vocal nature of the instrument is immediately revealed. Its signature sound is informed through an idiosyncratic use of ornaments and the concept of *ma*. In the original pieces, or *honkyoku*, the breath of the player determines rhythmic elements (tempi, note durations, rests) during performance. Some players also speak of the attempt to harmonize all sounds into one during performance. All of these concepts make up a rich palette of concepts with which the arranger or composer might work.

At this time there are a number of young composers working with *shakuhachi*. Most are involved with purely instrumental music, although a brave few are furthering the instrument's involvement in choral music. Among these are the aforementioned Australian composer, Sarah Hopkins and her fellow countryman, Russel Edwards. Edwards is best known for his choral composition *Dawn Mantras* written for treble choir, TB choir, tenor (or alto) saxophone, didjeridu, *shakuhachi*, and percussion. The three-part work was performed at dawn from the Sydney Opera House as part of the city's millennium celebration in 2000. My work with *shakuhachi* and choir includes an arrangement of *Kojo no Tsuki*, perhaps the best known folk song (*minyo*) in Japan. This arrangement is scored for SATB choir, *shakuhachi*, and ghost *koto* where the inside of the piano is played—a technique explored by early *shakuhachi* advocate Henry Cowell in his avant-garde piano music. The use of extended vocal techniques—sliding between pitches, unpitched and pitched chant, and sounds of breathing—further facilitates the connection between the microtonal instrument and the tonal palette of the choir.

The positive aspects of working with this instrument are many: the richness of the Japanese musical tradition, the concepts of sound and performance, and the instrument's colourful history, the expressive ability of the instrument, and the vocal quality of the tone and playing style. Negative aspects include a scarcity of excellent players, a very steep learning curve (the *shakuhachi* is considered one of the most difficult instruments to learn), expense of a good instrument, the lack of accessibility to traditional Japanese performance practice ideas, and the scarcity of master teachers at this time.

Conclusions

The modern choral artist is faced with an increasing variety of vocal and instrumental techniques from which to choose and with which to enhance their programs. Among the most fascinating are those that I call ancient musics. In this discussion, I have covered specific techniques and aesthetics of the Australian didjeridu, the Native American flute, harmonic overtone singing, and the Japanese *shakuhachi*. These instruments and techniques offer exciting fertile ground to choral conductors, arrangers, and composers. Many are already being utilized in modern concert literature. It is hoped that this introduction provides new information and enthusiasm to further the use of ancient musics in choral performance. They are not only distinguished by their signature sounds but by the performance practices, aesthetics, and techniques associated with their musical cultures. It is my hope that this primer helps to reduce fears and to answer questions about working with unfamiliar musical materials. It is also hoped that this presentation helps to generate an enthusiasm and support for the use of ancient musics in the contemporary choral scene as choral artists work to bring musics from many peoples and cultures to the concert stage.

Appendix

Resources for Working with Ancient Musics: Recordings, Scores, Books, and Websites

Recordings

- Chakra Chants*; Jonathan Goldman. Etherean (n.a.)
Deep in the Heart of Tuva; Ellipsis Arts 4080
Hearing Solar Winds; David Hykes and the Harmonic Choir. Ocora HM 90
Honour the Earth, Music of Sarah Hopkins. Now World Music CD 570
Kyoto Spirit; Yoshio Kurahashi, *shakuhachi*. Sparkling Beatnik 0007
Sacred Tibetan Chant: Monks of the Sherab Ling Monastery. Naxos 76044-2
Swooning (includes *Dawn Mantras* by Ross Edwards). ABC Classics ABC 472 04T2
Tuva: Voices From the Center of Asia, Miraculous Singing from Siberia Preserves an Ancient Sound World; Smithsonian/Folkways CD 40017

Choral Works featuring Ancient Music

- Berkey, Jackson. *Native American Ambiances*. (Native American flute, Mixed Chorus, Natural Environmental Sounds-prerecorded-, and percussion). SDGM 93-100
 Davids, Brent Michael. *Native American Suite*. (SATB, crystal flute, and percussion). Earthsongs S-75
 Edwards, Ross. *Dawn Mantras*. (Child soprano soloist, children's choir, TB choir, didjeridu, *shakuhachi*, saxophone (tenor or alto, or clarinet), percussion (2 players). AMC 782.554/EDW1
 Grundahl, Nancy. *As Those Before Me*. (SSA, cedar flute or alto recorder). Kjos Music 3266244
 Hopkins, Sarah. *Past Life Melodies*. (SATB divisi, overtone singing). Morton Music MM2001
 _____. *Two Kyries from the Winds of Heaven*. (Mixed Voices, overtone singing). Morton Music MM2006
 _____. *Honour the Earth as Your Mother*. (Orchestra, choir, harmonic whirries, didjeridu). Morton Music MM2011
 Yun, Gerard. *Kojo no Tsuki* (SATB extended vocal techniques, *shakuhachi*, ghost koto, percussion, Japanese text). unpublished manuscript
 _____. *Night Chants* (Children's Choir, didgeridu, percussion, text generated by choir). unpublished manuscript
 _____. *Out of the Depths, I Cry!*; (SATB, overtone singing, didjeridu, percussion, text in Latin and Hebrew). unpublished manuscript
 _____. *'Twas in the Moon*. (TTBB, Native American flute, piano, text in English and Huron). unpublished manuscript

Instruction Manuals and Books

- Abbot, C. (1980). *Blowing Zen: A musical meditation*. Santa Cruz, CA: Center for Taoist Thought.
 Crawford, T. R., & Joyce-Grendahl, K. (2001). *Flute magic: An introduction to the Native American flute*. Mel Bay
 Grous, R. (1978). *Introductory manual for Kinko honkyoku*. Willits: Chieh Publications.

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- Neuenfeldt, K. (1999). *The didgeridoo: From Anhem land to nternet*. John Libbey & Company.
- Tongeren, M. C., Van. (2002). *Overtone singing*. Available at <http://www.khooemei.com>

Related Websites

- <http://worldflutes.org>. (Site for the International Native American Flute Association, to foster the preservation, appreciation, and advancement of the Native American Flute)
- <http://www.christicoom.com>. (Native American master flute maker, Larry Spieler's site offering concert-level *Lakota* flutes in a myriad of keys)
- <http://www.khooemei.com>. (Site for the International Association for Harmonic Singing, resources on aspects of primarily Tuvan throat singing)
- <http://www.kumosu.com>. (Site for the International Shakuhachi Society, provides information on all aspects of *shakuhachi* practice)
- <http://www.shakuhachi.com>. (American *shakuhachi* maker, Monty Levinson's site, an excellent resource for *shakuhachi* in North America.)

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Endnotes

1. There were a number of experimental composers in the second half of the 20th century who were drawn to non-Western musics and incorporated them into their compositions. Stockhausen and Cowell stand out, however, because their inquiries into these musics are directly related to the subject matter of this discussion. Other composers noted for their work in ancient musics include John Cage, Toru Takemitsu, Lou Harrison, Terry Riley, Philip Glass, Howard Shore, Michael Sterns, and others.
2. Dai Shi Han (Grand Master), Riley Lee, teaches a rhythmic concept that he calls "absolute time," whereby the performer must be so sensitive to their surroundings, physical, psychological and emotional condition that they select the precise time to move from one note to the next in the context of Japanese *honkyoku*. Therefore, simply mimicking a recording or previous performance can result in the wrong rhythm for a performance.