


# Nine Tas

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# Notes

Nine Tas is for four voices in any combination.  
All parts may be sung by any voice or vocal range.  
Parts are notated in treble clef for convenience only.  
Parts may be transposed in octaves to suit any vocal register.  
When transposing, performers should attempt to preserve voicings as notated.


Notes inside a choice box




are to be performed in any order  
and repeated or ignored at will



0-4 = rest, performer chooses duration of rest from range specified



= choose any pitch, duration = approx. 1 breath



= choose any pitch, staccato

## Pronunciation:

Aniccata - Ah-nee-CHAH-tah, impermanence  
Dukkata - Duke-HAH-tah, unsatisfactoriness  
Anattata - Ah-nah-TAH-tah, not-selfhood  
Dhammatthitata - Dah-mah-tee-TAH-tah, naturalness  
Dhammaniyamata - Dah-mah-nee-yah-MAH-tah, lawfulness  
Idappaccayata - Ee-dah-pah-chah-YAH-tah, conditionality, interdependence  
Sunnata - Sue-NAH-tah, voidness  
Tathata - Tah-TAH-tah, thusness  
Atammayata - Ah-tah-mah-YAH-tah, unconcoctability

# 1 - Aniccata

any pitch higher than the last pitch sung by part 4  
(1st time: any pitch)

The musical score consists of four staves, numbered 1 to 4. Each staff begins with a treble clef and a repeat sign at the end. The notes are represented by vertical bars: white for *mf* and black for *f*. A dot above a note indicates a higher pitch.

- Staff 1:** A single white bar labeled 'A' with *mf* below it.
- Staff 2:** A box contains two notes: a white bar labeled 'ni' with *mf* below it, and a black bar labeled 'ni' with a dot above it and *f* below it. Labels 'lower than 1' and 'higher than 1' are above the box.
- Staff 3:** A single white bar labeled 'ca' with *mf* below it. The label 'higher than 2' is to its right.
- Staff 4:** A box contains two notes: a white bar labeled 'ta' with *mf* below it, and a black bar labeled 'ta' with a dot above it and *f* below it. Labels 'lower than 3' and 'higher than 3' are above the box.

Each staff ends with a repeat sign and '9x' to its right.

Sing consecutively in free time.

Sustain all syllables until the next stacatto syllable or your next entrance, whichever comes first.

## 2 - Dukkata

1 *f* one or more grace notes precede long tone *i.e.* *together*  
 Du \_\_\_\_\_ kkha ta

2 *f* accented grace note precedes long tone *i.e.* *together*  
 Du \_\_\_\_\_ kkha ta

3 *f* long tones with glissandi *i.e.* *together*  
 Du \_\_\_\_\_ kkha ta

4 *f* glottal stops in irregular rhythms *i.e.* *together*  
 Du \_\_\_\_\_ kkha ta

Sing "Du" as long as possible choosing which gestures (if any) to perform.  
 As breath begins to run out, maintain volume at the expense of tone quality.  
 When it is no longer possible to produce a sound by exhaling, pronounce "kkhata" while inhaling.

# 3 - Anattata

♩ = 120

nasal, vary the volume and timbre like a buzzing insect, quick breaths as needed

1 *p* n ————— continue... ||

2 1, 3 choose one repeat... ||  
*mp* A A - na

3 improvise slowly unfolding melody using pitches below and the word "anattata"  
 rhythm is free continue... ||  
*mf*

4 4, 7, 9 choose one repeat... ||  
*mp* A-na A-na A-na ta ta ta

○ = length of a breath  
 Duration of movement is free.

# 4 - Dhammathitata

♩ = 80 - as fast as possible

crisply, at times aggressively

Voice

The musical notation is on a single staff. It begins with a double bar line, a 4/4 time signature, and a repeat sign. The first measure contains six 'x' marks, with a slur over the last two and a '6' above the slur. Below the staff are the syllables 'Dham-ma - thi - ta - ta'. This is followed by a double bar line, a fermata, and a slash with a dot and '8x' above it. After another double bar line, there is a fermata, a repeat sign, a single 'x' mark, and a final double bar line. Above the second measure is '9x together' and below it is '(exhale)'. The dynamic markings *mf-ff* are placed below the first measure.

Dham-ma - thi - ta - ta

*mf-ff*

8x

9x together

(exhale)

Spoken or sung on any pitch.  
On repeat you may choose another pitch.

Tempo is elastic for each performer, but group should proceed at same overall pace and perform the final exhalation together.

Imagine a footrace with runners pulling ahead and falling behind, then everyone crosses the finish line together.

# 5 - Dhammaniyamata

$\text{♩} = 88-94$

1 Dham - ma - ni - ya - ma - ta Dham - ma - ni - ya - ma - ta repeat...  
*mp*

2 Dham - ma - ni - ya - ma - ta repeat...  
*mp*

3 Dham - ma - ni - ya - ma - ta Dham - ma - ni - ya - ma - ta repeat...  
*mp*

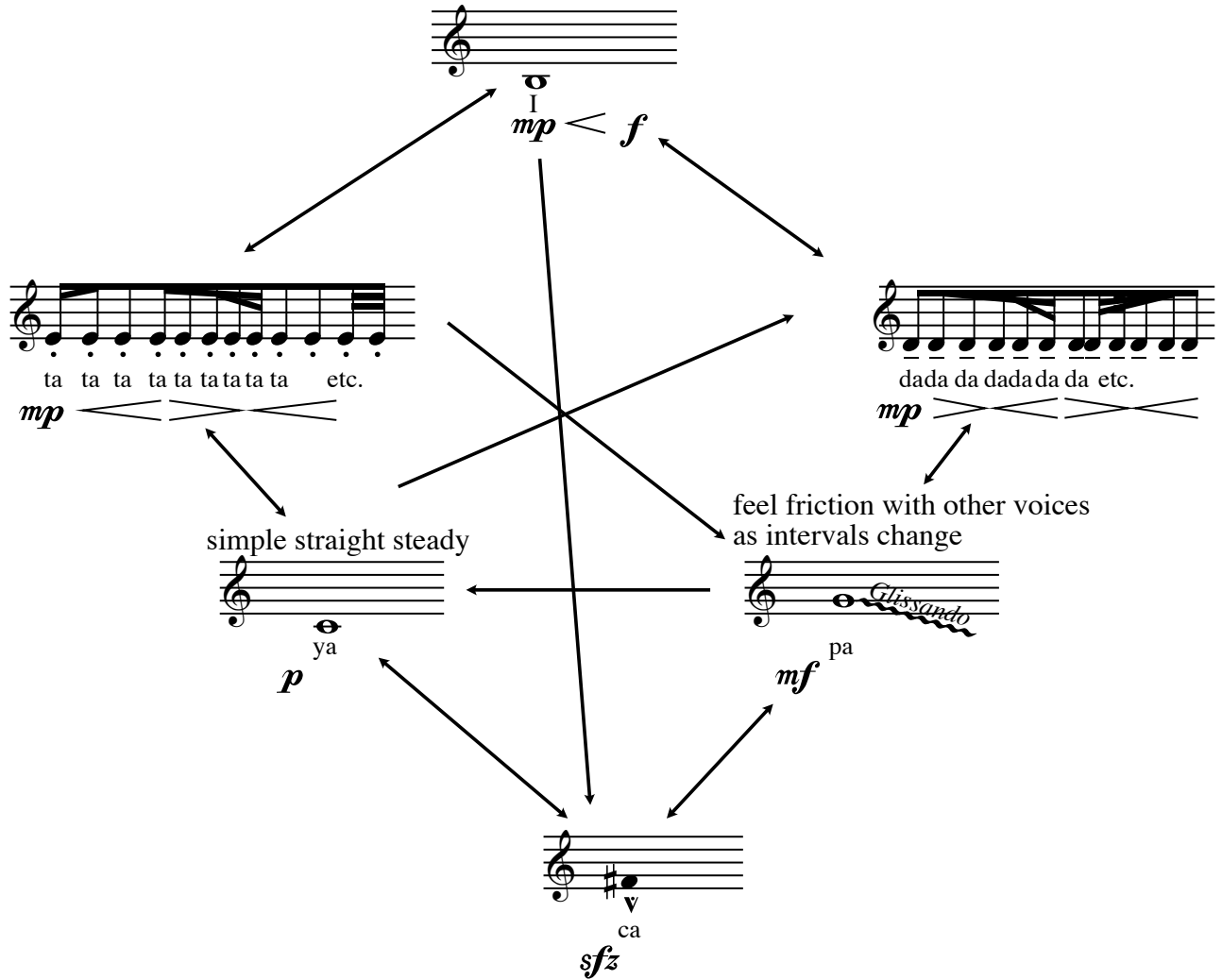
4 Dham - ma - ni - ya - ma - ta repeat...  
*mp*

$\text{♩} = 1 \text{ or } 2 \text{ beats}$

$\text{♩} = 2 \text{ or } 3 \text{ beats}$

Voice 3 begins. Other voices enter when ready. Each voice ends at any rest when ready.

# 6 - Idappaccayata



Sing consecutively in reverse order.

Voice 4 begins with "I".

Voice 3 then follows an arrow from "I" to choose "da", "ca" or "ta"

Voice 2 follows an arrow from Voice 3 choice to determine next gesture

Voice 1 follows an arrow from Voice 2 choice to determine next gesture

Voice 4 follows an arrow from Voice 1 choice to determine next gesture

⋮

Until someone sings "ta" and signals the end of the movement.

Each gesture lasts no longer than one breath.

Gestures may overlap.

Duration is free.



# 7 - Sunnata

o = length of one breath

1 *pp* <sup>n</sup>

2 *p* <sup>soo</sup>

3 *p* <sup>a</sup>

4 *mp* <sup>ta</sup>

repeat 9x

Voice 1:  
 choose any high pitch  
 vary the pitch and volume slightly like a buzzing insect  
 continue throughout movement  
 quick breaths when necessary

Voice 2:  
 gradually draw out 's' and shorten 'oo' until the ninth time it becomes only 's'

Voice 3:  
 gradually add more 'a' sounds until the ninth time it becomes a continuous glottal fry

# 8 - Tathata

The musical score consists of four staves, numbered 1 to 4. Each staff begins with a treble clef and a dynamic marking of *p* (piano). The notation is as follows:

- Staff 1:** Starts with a square box containing a vertical line, labeled "Ta". This is followed by a rest (indicated by a vertical line with a flag) labeled "3x". Then another square box with a vertical line, labeled "Ta". This is followed by another rest labeled "3x", then a square box with a vertical line and a horizontal bar above it, labeled "Ta". This is followed by a final rest labeled "3x".
- Staff 2:** Starts with a square box containing a vertical line, labeled "Ta". This is followed by a rest labeled "3x". Then a square box with a vertical line and a horizontal bar above it, labeled "Ta". This is followed by another rest labeled "3x", then a square box with a vertical line, labeled "Ta". This is followed by a final rest labeled "3x".
- Staff 3:** Starts with a square box with a horizontal bar above it, labeled "Ta". This is followed by a rest labeled "3x". Then a square box with a vertical line, labeled "Ta". This is followed by another rest labeled "3x", then a square box with a vertical line, labeled "Ta". This is followed by a final rest labeled "3x".
- Staff 4:** Starts with a square box containing a vertical line, labeled "Ta". This is followed by a rest labeled "3x". Then a square box with a vertical line, labeled "Ta". This is followed by another rest labeled "3x", then a square box with a vertical line, labeled "Ta". This is followed by a final rest labeled "3x".

Each Ta is the length of one breath (exhale).  
Each rest is the length of one breath (inhale).

# 9 - Atammayata

o = length of one breath

begin during voice 4 note  
so parts overlap

1  
ta ta ta  
*mp*  
(Atammaya) ?x  
Gradually softer until only a whisper ...then silence

2  
(Atammaya) ta ta  
*mp* ?x  
Gradually softer until only a whisper ...then silence

3  
(Atammaya) ta (Atammaya) ta ta  
*mp* Ix ?x  
Gradually softer until only a whisper ...then silence

4  
ta (Atammaya) - ta ta (Atammaya)  
*mp* Ix ?x  
Gradually softer until only a whisper ...then silence

(Atammaya) = whisper while inhaling  
No stage whispers, please.

Duration is free.