

# Kithara Kagura

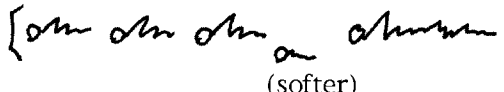


1997



for people carrying instruments


*Yuji Takachadri*


Section Conductor


1  Hn. Trbn. start.  
at the stage entrance

2  } repeat  
(softer) ad lib. Trp. cross the stage from left to right.   
walking toward the center   
Second time from right to left.  
Hn. Trbn. continue.


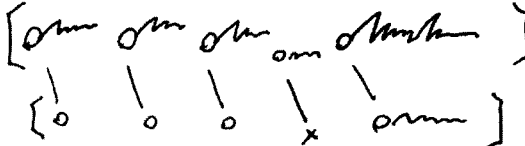
3  Hn. Trbn. stop, come down stairs.  
Strings: mode A.  
Conductor dances in circle  with the cymbals in hands  
without playing.

4  Steps in circle  
playing: { x x o ) ) ) ) x x ' } (break) WW. join.  
stop at the center Str. continue mode A.

5 and  Trp. enter, walk around playing.  
(watch Trp.) WW. stop gradually.  
Str. continue.

6  Trp. exit.  
(wait and listen to Str,) Str. change to mode B.

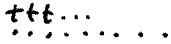
Enter Perc.


7 Conductor  with Perc.  } repeat  
ad lib.


↓ Hn. Trbn. Start playing behind the audience,  
walk through the stage and off to the back stage.  
Str. continue playing, walk up the stage and walk around.  
↓ WW. start playing, walk up the stage and walk around.

Kithara Kagura  
Materials 1 (to be memorized)

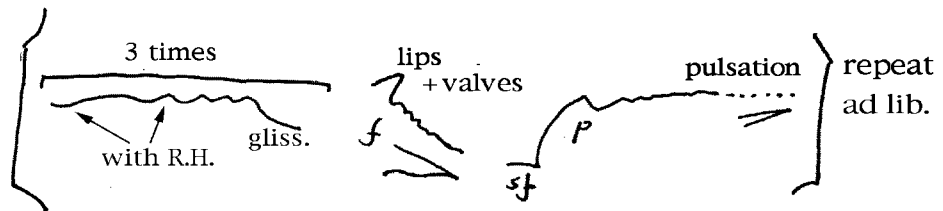
Trp. (on stage) any order, repeat ad lib.

element 1  . . . . .  
soft tonguing, one breath as long as possible  
while walking straight

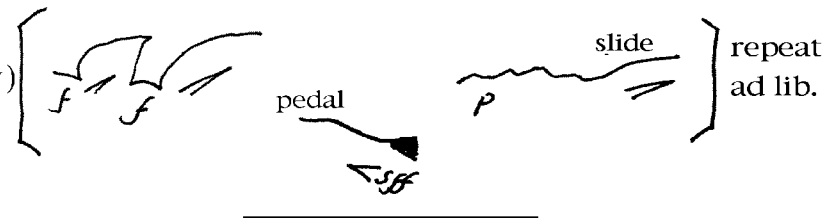
elem.2   
no tonguing  
move the bell up-, down-, left- or rightward

elem.3   
no tonguing  
lips only  
move the bell

Hn. (on balcony)

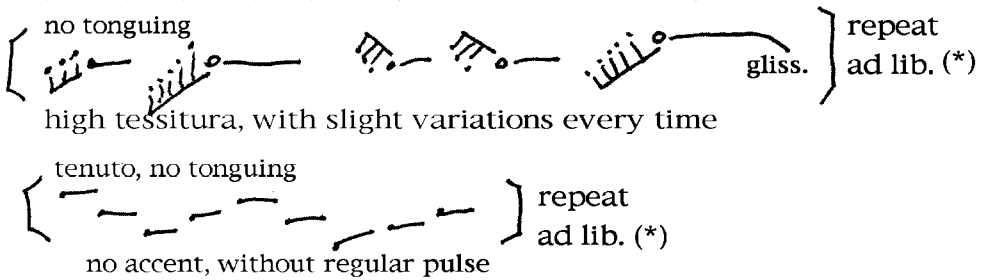


Trbn. (on balcony)



Woodwinds (Picc., Fl., Ob., Cl., Bsn.) (in the audience)

(\*) alternate



(\*) after each phrase, count 3 slowly and silently before playing again.

Kithara Kagura  
materials 2 (to be memorized)

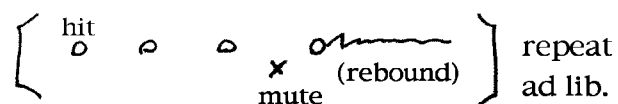
Strings (in the audience) (loosen the hair of the bow)

- mode A: pizz. or very short arco.  
select one pitch, preferably distinct from others,  
play loud and count 5 slowly and silently  
before playing it again.
- mode B: arco one full bow or tremolo of the same duration.  
otherwise the same as in mode A.

Conductor (on stage) with Tibetan Cymbals (Bug-chel)



1 Percussionist with Tambourine (preferably Daf or Doira)  
hit with wooden stick



each stroke immediately after the conductor's cymbal stroke