Ha-Shem
(The Name)

Individual, unequal tempo in each part (depending on lung capacity)

First vocal layer
(Unison or octave with the fundamental, given by the idiophone)

Second vocal layer
(Unison or octave with the fundamental, given by the idiophone)

Third vocal layer
(Fifth or 12th, from the fundamental, given by the idiophone)

Fourth vocal layer
(Third or 10th from the fundamental, given by the idiophone)

Idiophone
(Gives the fundamental for the rest of the intervals of the piece)

Music by Johann Hasler
(b. 25-07-72, 14:53 EST, 06°N15' / 75°W35)

The exercise can be performed by any number of singers, from a single one to a full chorus. The fewer the singers, the less "vocal layers" involved. It can be performed by the idiophone and any number of the written "vocal layers"

All singers should constantly produce harmonics at every attack. Ideally a "harmonic sweep" covering several harmonics should be tried at each attack.

Vowels should be pronounced as in Italian. Differentiate between Y (semi-consonant) and I (vowel).

It is not necessary that singers performing the same layer are synchronized. Neither should synchronization be expected between different layers.
Always in individual, unequal tempo (depending on lung capacity)

1. \(\text{Y to-a-to \ Y to-a-to \ Y to-a-to \ Y to-a-to \ Y to-a-to} \)
   \(\text{Y to-a-to \ Y to-a-to \ Y to-a-to \ Y to-a-to \ Y to-a-to} \)
   \(\text{Y to-a-to \ Y to-a-to \ Y to-a-to \ Y to-a-to \ Y to-a-to} \)

2. \(\text{To \ yi \ A to-yu \ Y to-a-to \ Y to-a-to} \)
   \(\text{A to-yi \ A to-yu \ Y to-a-to \ Y to-a-to} \)
   \(\text{A e \ yi \ A e-yu \ Y e-a-to \ Y e-a-to} \)
   \(\text{A e \ yu \ A e-yu \ Y e-a-to \ Y e-a-to} \)
   \(\text{To \ yu \ A to-yu \ Y to-a-to \ Y to-a-to} \)

3. \(\text{To \ yu \ A to-yu \ Y to-a-to \ Y to-a-to} \)
   \(\text{A to-yi \ A to-yu \ Y to-a-to \ Y to-a-to} \)
   \(\text{A e \ yu \ A e-yu \ Y e-a-to \ Y e-a-to} \)
   \(\text{A e \ yu \ A e-yu \ Y e-a-to \ Y e-a-to} \)
   \(\text{To \ yu \ A to-yu \ Y to-a-to \ Y to-a-to} \)

4. \(\text{To \ yu \ A to-yu \ Y to-a-to \ Y to-a-to} \)
   \(\text{A to-yi \ A to-yu \ Y to-a-to \ Y to-a-to} \)
   \(\text{A e \ yu \ A e-yu \ Y e-a-to \ Y e-a-to} \)
   \(\text{A e \ yu \ A e-yu \ Y e-a-to \ Y e-a-to} \)
   \(\text{To \ yu \ A to-yu \ Y to-a-to \ Y to-a-to} \)

(New attack only after layer 1 ends the fifth text of the first set)

Idioph.

\(\text{mp} \)
\(\text{pp} \)
\(\text{let ring} \)

5x
(New attack only after layer I ends the fifth text of the second set)
legatissimo sempre

1.

2.

3.

4.

(New attack only after layer 1 ends the fifth text)

Idioph.

\( \text{mp} \)

\( \text{pp} \)

let ring

5x
(As soon as layer 1 ends with its text it will remain in silence until all the other layers finish their parts)
(Each singer will naturally finish their text at different times. This is perfectly acceptable.

What is not acceptable is that any part of the text is repeated or missed out).