

**Durata ca 24 min.**

**Peter Swinnen**

# **Laborintus**

**1995**

# About Laborintus

The piece was written for a choreography by Dominique Jégou with the same title. In this original choreography, there were three big parts. First, people are coming in and defining the labyrinth in space (1!Entrance: about 6 min. 30). Then they start exploring it's borders in silence (about 1 min. 30). At a certain moment they become little by little attracted by it's center (2 Attraction: about 8 min.). Once they are all together in the center, music changes suddenly (3 Leaving: about 8 min.) and they try to find their way back out of the labyrinth. Finally they leave the stage.

## Technical Note

The whole piece is concipiati in stereo. Indications for panning en volume are in the score. There are two possibilities : or they can be prerecorded on the tape, or the tape can be recorded flat and panning and volume be executed live on the mixing-console.

The sounds have to be sampled as follows:

- **Program Drops:** Consists of two layers :
  - \* Water drops on Zinc : sampled sound of water drops falling on zinc, but treated by a Vocoder that's "speaking" random syllables. The layer has to be programmed as a "Drum Kit", i.e. each note is a different "percussion instrument", of a rather indefinite pitch.
  - \* Slide Drum : the sound of a tuned slide drum. This layer has to be programmed as a normal voice of defined pitches.

At the beginning of part 1 (Entrance), and during the whole part 3 (Leaving), only layer one (Water drops on Zinc) may sound. In part 1, layer 2 (Slide Drum) fades in from bar 74 till it reaches the same level as layer 1 (Water drops on Zinc) in bar 86. The resulting effect should be a kind of morphing from undefined to defined pitch, to prepare the "singing" of Ethereal Voices in bar 86.

- **Program Ethereal Voices:** Human voices with much "air" on. A kind of "Aeolian" effect.
- **Program Mail Voice:** The sampled voice of 1 man. All 16 parts of part 2 (Attraction) have to be the same voice, so as to give the illusion of only one person singing polyphony. In the original realisation, "a" - "o" - "r" - "i" - "n" - "u" - "s" were looped, whereas "l" - "b" - "t" weren't. The panning of the parts is as follows, from left to right, equally distributed: 15 - 13 - 11 - 9 - 7 - 5 - 3 - 1 - 2 - 4 - 6 - 8 - 10 - 12 - 14 - 16, so parts 1 & 2 are in the center of the stereo-image.

Durata: ca 24 min.

# Laborintus

1 Entrance

Peter Swinnen

1995

Move panning slowly from Left to Center until bar 86

Drops  $\text{♩} = 97$   
*mp* Water drops on Zinc

4 Drops

8 Drops

12 Drops

16 Drops

20 Drops

24 Drops

28 Drops

32 Drops

36 Drops

40 Drops

44 Drops



This image shows a musical score for a piece titled "Drops" by Leoboritus. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of 12 measures, numbered 104 through 156. Each measure is preceded by the word "Drops" in a large, bold, serif font. The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, with occasional rests and accidentals. The notation is clean and professional, with a focus on the melodic line. The overall style is minimalist and modern, with a clear emphasis on the rhythmic and melodic elements of the piece.

## 2 Attraction

Male Voice

1 2 3

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465

52

1  
2  
3  
4

n a r  
a n r  
n n r  
r n n

60

♩ = 132

1  
2  
3  
4  
13  
14

n  
pp  
o s o i  
pp  
s o

69

13  
14

s o i  
o s

77

13  
14  
15

s i o  
s i  
pp  
s i

87

13  
14  
15

i s i s o  
s o s s o  
s o

97

13  
14  
15

s i i i s  
i i i i s  
i i i i

107

115

121

$\text{♩} = 148$

128

136





160

1 *l* *b* *n* *a*

2 *a*

3 *n*

4 *l* *a* *mp* *n*

5 *a* *mp*

6 *r* *a*

7 *a* *b* *l*

8 *r*

164

♩ = 164

1 *mp* *a*

2 *mp* *b* *n*

3 *mp* *n*

4

5 *mp* *l* *a*

6

7 *mp* *r*

8 *mp* *n*

13 *p* *t* *t*

14 *p* *s*

15 *p* *o*

170

13 *o* *u*

14 *u* *i* *i*

15 *a* *s*

177

13 o t o s t u

14 o s t u

15 s s p

16 u

cresc... cresc... cresc... cresc...

185

13 o t s i o s o

14 s s mp

15 i u o

16 o s

mp mp mp

192

9 o mp

10 mp

11 s mp

13 i

14 o o o

15 t i s

16 u u t u

mp cresc... cresc... cresc... cresc...

198

9 t s i t u

10 i t t i t

11 o t

12 i s i s

13 s

14 i u

15 i

16 i s

cresc... cresc... cresc... cresc... cresc...

mp

o s i o u t o

♩ = 180

*f* *f* *f* *f* *f* *f*

*mf* *mf* *mf* *mf* *mf* *mf*

u o s i u o

♩ = 180



14-voice musical score, measures 215-217. The score is written in bass clef with a key signature of one flat (B-flat). The voices are numbered 1 through 14 on the left. The notation includes various musical symbols such as notes, rests, and accidentals. Some notes are marked with letters: 's', 't', 'n', 'a', 'o', and 'r'. The score is divided into three measures by vertical bar lines. Measure 215 starts with a whole note in voice 1, followed by a half note in voice 2, and a quarter note in voice 3. Measure 216 features a half note in voice 1, a quarter note in voice 2, and a half note in voice 3. Measure 217 begins with a whole note in voice 1, followed by a half note in voice 2, and a quarter note in voice 3. The score concludes with a double bar line at the end of measure 217.

14-voice musical score, measures 218-220. The score is written in bass clef with a key signature of one flat (B-flat). The voices are numbered 1 through 14. The lyrics are: "r i t i o n e s s a b a b u r".

Measure 218: Voice 1 has a half note G2, a quarter rest, and a half note F2. Voice 2 has a whole rest. Voice 3 has a whole rest. Voice 4 has a half note G2, a quarter rest, and a half note F2. Voice 5 has a whole note G2. Voice 6 has a whole note G2. Voice 7 has a whole rest. Voice 8 has a whole note G2. Voice 9 has a whole note G2. Voice 10 has a whole note G2. Voice 11 has a quarter note G2, a quarter rest, and a quarter note F2. Voice 12 has a quarter note G2, a quarter rest, and a quarter note F2. Voice 13 has a whole rest. Voice 14 has a quarter note G2, a quarter rest, and a quarter note F2.

Measure 219: Voice 1 has a half note G2, a quarter rest, and a half note F2. Voice 2 has a half note G2, a quarter rest, and a half note F2. Voice 3 has a half note G2, a quarter rest, and a half note F2. Voice 4 has a half note G2, a quarter rest, and a half note F2. Voice 5 has a whole note G2. Voice 6 has a whole note G2. Voice 7 has a whole rest. Voice 8 has a whole note G2. Voice 9 has a whole note G2. Voice 10 has a whole note G2. Voice 11 has a quarter note G2, a quarter rest, and a quarter note F2. Voice 12 has a quarter note G2, a quarter rest, and a quarter note F2. Voice 13 has a whole rest. Voice 14 has a quarter note G2, a quarter rest, and a quarter note F2.

Measure 220: Voice 1 has a whole note G2. Voice 2 has a whole note G2. Voice 3 has a whole note G2. Voice 4 has a whole note G2. Voice 5 has a whole note G2. Voice 6 has a whole note G2. Voice 7 has a whole rest. Voice 8 has a whole note G2. Voice 9 has a whole note G2. Voice 10 has a whole note G2. Voice 11 has a quarter note G2, a quarter rest, and a quarter note F2. Voice 12 has a quarter note G2, a quarter rest, and a quarter note F2. Voice 13 has a whole rest. Voice 14 has a quarter note G2, a quarter rest, and a quarter note F2.

14-voice musical score, measures 221-223. The score is written in bass clef with a key signature of one flat (B-flat). The lyrics are: "u b a s n i l r o t b t l r".

Measure 221: The first voice (1) has a whole note 'u'. The second voice (2) has a quarter note 'b'. The third voice (3) has a quarter note 'a'. The fourth voice (4) has a quarter note 's'. The fifth voice (5) has a quarter note 'n'. The sixth voice (6) has a quarter note 'i'. The seventh voice (7) has a quarter note 'l'. The eighth voice (8) has a quarter note 'r'. The ninth voice (9) has a quarter note 'o'. The tenth voice (10) has a quarter note 't'. The eleventh voice (11) has a quarter note 'b'. The twelfth voice (12) has a quarter note 't'. The thirteenth voice (13) has a quarter note 'l'. The fourteenth voice (14) has a quarter note 'r'.

Measure 222: The first voice (1) has a whole note. The second voice (2) has a whole note. The third voice (3) has a whole note. The fourth voice (4) has a whole note. The fifth voice (5) has a whole note. The sixth voice (6) has a whole note. The seventh voice (7) has a whole note. The eighth voice (8) has a whole note. The ninth voice (9) has a whole note. The tenth voice (10) has a whole note. The eleventh voice (11) has a whole note. The twelfth voice (12) has a whole note. The thirteenth voice (13) has a whole note. The fourteenth voice (14) has a whole note.

Measure 223: The first voice (1) has a whole note. The second voice (2) has a whole note. The third voice (3) has a whole note. The fourth voice (4) has a whole note. The fifth voice (5) has a whole note. The sixth voice (6) has a whole note. The seventh voice (7) has a whole note. The eighth voice (8) has a whole note. The ninth voice (9) has a whole note. The tenth voice (10) has a whole note. The eleventh voice (11) has a whole note. The twelfth voice (12) has a whole note. The thirteenth voice (13) has a whole note. The fourteenth voice (14) has a whole note.



14-voice musical score, measures 224-226. The score is written in bass clef with a key signature of one flat (B-flat). The voices are numbered 1 through 14. The lyrics are in Latin: "s o i b l s r u i i s i o".

Measure 224: The first staff (voice 1) begins with a quarter note 's'. The second staff (voice 2) has a half note 'o'. The third staff (voice 3) has a half note 'i'. The fourth staff (voice 4) has a half note 'b'. The fifth staff (voice 5) has a half note 'l'. The sixth staff (voice 6) has a half note 's'. The seventh staff (voice 7) has a half note 'r'. The eighth staff (voice 8) has a half note 'u'. The ninth staff (voice 9) has a half note 'i'. The tenth staff (voice 10) has a half note 'i'. The eleventh staff (voice 11) has a half note 's'. The twelfth staff (voice 12) has a half note 'i'. The thirteenth staff (voice 13) has a half note 'o'. The fourteenth staff (voice 14) has a half note 'o'.

Measure 225: The first staff (voice 1) has a half note 's'. The second staff (voice 2) has a half note 'o'. The third staff (voice 3) has a half note 'i'. The fourth staff (voice 4) has a half note 'b'. The fifth staff (voice 5) has a half note 'l'. The sixth staff (voice 6) has a half note 's'. The seventh staff (voice 7) has a half note 'r'. The eighth staff (voice 8) has a half note 'u'. The ninth staff (voice 9) has a half note 'i'. The tenth staff (voice 10) has a half note 'i'. The eleventh staff (voice 11) has a half note 's'. The twelfth staff (voice 12) has a half note 'i'. The thirteenth staff (voice 13) has a half note 'o'. The fourteenth staff (voice 14) has a half note 'o'.

Measure 226: The first staff (voice 1) has a half note 's'. The second staff (voice 2) has a half note 'o'. The third staff (voice 3) has a half note 'i'. The fourth staff (voice 4) has a half note 'b'. The fifth staff (voice 5) has a half note 'l'. The sixth staff (voice 6) has a half note 's'. The seventh staff (voice 7) has a half note 'r'. The eighth staff (voice 8) has a half note 'u'. The ninth staff (voice 9) has a half note 'i'. The tenth staff (voice 10) has a half note 'i'. The eleventh staff (voice 11) has a half note 's'. The twelfth staff (voice 12) has a half note 'i'. The thirteenth staff (voice 13) has a half note 'o'. The fourteenth staff (voice 14) has a half note 'o'.

16-voice musical score, measures 227-229. The score is written in bass clef with a key signature of one flat (B-flat). The lyrics are in Latin, and the music features a crescendo in the final measure of each system.

Measures 227-229:

- Measure 227: The first voice (1) has a whole rest. The second voice (2) has a whole note G4. The third voice (3) has a whole note F4. The fourth voice (4) has a whole note E4. The fifth voice (5) has a whole note D4. The sixth voice (6) has a whole note C4. The seventh voice (7) has a whole note B3. The eighth voice (8) has a whole note A3. The ninth voice (9) has a whole note G3. The tenth voice (10) has a whole note F3. The eleventh voice (11) has a whole note E3. The twelfth voice (12) has a whole note D3. The thirteenth voice (13) has a whole note C3. The fourteenth voice (14) has a whole note B2. The fifteenth voice (15) has a whole note A2. The sixteenth voice (16) has a whole note G2.
- Measure 228: The first voice (1) has a whole note G4. The second voice (2) has a whole note F4. The third voice (3) has a whole note E4. The fourth voice (4) has a whole note D4. The fifth voice (5) has a whole note C4. The sixth voice (6) has a whole note B3. The seventh voice (7) has a whole note A3. The eighth voice (8) has a whole note G3. The ninth voice (9) has a whole note F3. The tenth voice (10) has a whole note E3. The eleventh voice (11) has a whole note D3. The twelfth voice (12) has a whole note C3. The thirteenth voice (13) has a whole note B2. The fourteenth voice (14) has a whole note A2. The fifteenth voice (15) has a whole note G2. The sixteenth voice (16) has a whole note F2.
- Measure 229: The first voice (1) has a whole note G4. The second voice (2) has a whole note F4. The third voice (3) has a whole note E4. The fourth voice (4) has a whole note D4. The fifth voice (5) has a whole note C4. The sixth voice (6) has a whole note B3. The seventh voice (7) has a whole note A3. The eighth voice (8) has a whole note G3. The ninth voice (9) has a whole note F3. The tenth voice (10) has a whole note E3. The eleventh voice (11) has a whole note D3. The twelfth voice (12) has a whole note C3. The thirteenth voice (13) has a whole note B2. The fourteenth voice (14) has a whole note A2. The fifteenth voice (15) has a whole note G2. The sixteenth voice (16) has a whole note F2.

Lyrics:

1 n  
2 i  
3 o  
4 s  
5 o  
6 i  
7 r  
8  
9  
10 n  
11 r  
12 i  
13 b  
14  
15 o  
16 u  
17 r

Measures 227-229:

- Measure 227: The first voice (1) has a whole rest. The second voice (2) has a whole note G4. The third voice (3) has a whole note F4. The fourth voice (4) has a whole note E4. The fifth voice (5) has a whole note D4. The sixth voice (6) has a whole note C4. The seventh voice (7) has a whole note B3. The eighth voice (8) has a whole note A3. The ninth voice (9) has a whole note G3. The tenth voice (10) has a whole note F3. The eleventh voice (11) has a whole note E3. The twelfth voice (12) has a whole note D3. The thirteenth voice (13) has a whole note C3. The fourteenth voice (14) has a whole note B2. The fifteenth voice (15) has a whole note A2. The sixteenth voice (16) has a whole note G2.
- Measure 228: The first voice (1) has a whole note G4. The second voice (2) has a whole note F4. The third voice (3) has a whole note E4. The fourth voice (4) has a whole note D4. The fifth voice (5) has a whole note C4. The sixth voice (6) has a whole note B3. The seventh voice (7) has a whole note A3. The eighth voice (8) has a whole note G3. The ninth voice (9) has a whole note F3. The tenth voice (10) has a whole note E3. The eleventh voice (11) has a whole note D3. The twelfth voice (12) has a whole note C3. The thirteenth voice (13) has a whole note B2. The fourteenth voice (14) has a whole note A2. The fifteenth voice (15) has a whole note G2. The sixteenth voice (16) has a whole note F2.
- Measure 229: The first voice (1) has a whole note G4. The second voice (2) has a whole note F4. The third voice (3) has a whole note E4. The fourth voice (4) has a whole note D4. The fifth voice (5) has a whole note C4. The sixth voice (6) has a whole note B3. The seventh voice (7) has a whole note A3. The eighth voice (8) has a whole note G3. The ninth voice (9) has a whole note F3. The tenth voice (10) has a whole note E3. The eleventh voice (11) has a whole note D3. The twelfth voice (12) has a whole note C3. The thirteenth voice (13) has a whole note B2. The fourteenth voice (14) has a whole note A2. The fifteenth voice (15) has a whole note G2. The sixteenth voice (16) has a whole note F2.

Lyrics:

1 n  
2 i  
3 o  
4 s  
5 o  
6 i  
7 r  
8  
9  
10 n  
11 r  
12 i  
13 b  
14  
15 o  
16 u  
17 r

16-voice musical score, measures 230-232. The score is written for 16 voices, numbered 1 to 16. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written below the notes.

Lyrics for measure 230:

1: u  
2: t  
3: o  
4: b u  
5: b t  
6: i  
7: t i  
8: b o  
9: s  
10:  
11:  
12: r  
13: s  
14: u  
15: o  
16: l n

Lyrics for measure 231:

1:  
2: s  
3:  
4: u  
5: t n  
6:  
7:  
8:  
9:  
10:  
11:  
12:  
13:  
14:  
15:  
16:

Lyrics for measure 232:

1:  
2:  
3:  
4:  
5:  
6:  
7:  
8:  
9:  
10:  
11:  
12:  
13:  
14:  
15:  
16:

16-voice musical score, measures 233-235. The score is written in bass clef with a key signature of one flat (B-flat). The lyrics are in Latin, likely a Mass text, and are distributed across 16 staves. The lyrics are:   
r o l l a o s i o n t u s b o r r s u t n a   
The score features various musical notations including whole, half, quarter, eighth, and sixteenth notes, rests, and accidentals. Some staves have additional markings like 'r', 'o', 'l', 'l', 'a', 'o', 's', 'i', 'o', 'n', 't', 'u', 's', 'b', 'o', 'r', 'r', 's', 'u', 't', 'n', 'a'.

1 s

2 r

3 t t b o

4 b i

5 l a

6 u

7 l r

8 u

9 s

10 a

11 o

12 ff

13 i

14 i o

15 a

16 i

Detailed description: This is a musical score for 16 voices, numbered 1 through 16. The score consists of three measures. The first measure (measure 236) shows various vocal entries and rests. The second measure (measure 237) continues the vocal lines with some lyrics appearing below the notes. The third measure (measure 238) features a strong dynamic marking 'ff' (fortissimo) for voice 12 and other vocal entries. The lyrics are: 's', 'r', 't t b o', 'b i', 'l a', 'u', 'l r', 'u', 's', 'a', 'o', 'ff', 'i', 'i o', 'a', 'i'.



♩ = 120

241

*ff*

1 *l a*

2 *ff* *l a*

3 *ff* *l a*

4 *ff* *l a*

5 *ff* *l a*

6 *ff* *l a*

7 *ff* *l a*

8 *ff* *l a*

9

10

13

14

15

16

243

*attacca*

1 *l a*

2 *l a*

3 *l a*

4 *l a*

5 *l a*

6 *l a*

7 *l a*

8 *l a*

*attacca*

### 3 Leaving

Fade out slowly through the end

$\text{♩} = 97$

Drops

*mp* Water drops on Zinc  
(without layer 2)

4 Drops

8 Drops

12 Drops

16 Drops

20 Drops

24 Drops

28 Drops

32 Drops

36 Drops

40 Drops

44 Drops

48 Drops



52  
ops

56  
ops

60  
ops

64  
ops

68  
ops

72  
ops

76  
ops

80  
ops

84  
ops

88  
ops

92  
ops

96  
ops

100  
ops

104  
ops

108  
ops

112 Drops  Musical staff for measure 112, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a complex melodic line with many beamed sixteenth and thirty-second notes.

116 Drops  Musical staff for measure 116, continuing the melodic line with various intervals and accidentals.

120 Drops  Musical staff for measure 120, showing a continuation of the intricate melodic pattern.

124 Drops  Musical staff for measure 124, featuring a series of beamed notes and rests.

128 Drops  Musical staff for measure 128, with a mix of eighth and sixteenth notes.

132 Drops  Musical staff for measure 132, showing a continuation of the melodic line.

136 Drops  Musical staff for measure 136, featuring a series of beamed notes and rests.

140 Drops  Musical staff for measure 140, with a mix of eighth and sixteenth notes.

144 Drops  Musical staff for measure 144, showing a continuation of the melodic line.

148 Drops  Musical staff for measure 148, featuring a series of beamed notes and rests.

152 Drops  Musical staff for measure 152, with a mix of eighth and sixteenth notes.

156 Drops  Musical staff for measure 156, showing a continuation of the melodic line.

160 Drops  Musical staff for measure 160, featuring a series of beamed notes and rests.

164 Drops  Musical staff for measure 164, with a mix of eighth and sixteenth notes.

168  
ops

172  
ops

176  
ops

180  
ops

184  
ops

188  
ops

192  
ops

196  
ops

200  
ops

204  
ops

208  
ops

212  
ops

216  
ops

220  
ops

224 Drops  Musical staff for measure 224, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a complex melodic line with many beamed sixteenth and thirty-second notes.

228 Drops  Musical staff for measure 228, continuing the melodic line with various rests and beamed notes.

232 Drops  Musical staff for measure 232, showing a continuation of the intricate melodic pattern.

236 Drops  Musical staff for measure 236, featuring a mix of eighth and sixteenth notes.

240 Drops  Musical staff for measure 240, with a melodic line that includes some longer note values.

244 Drops  Musical staff for measure 244, continuing the sequence of complex melodic figures.

248 Drops  Musical staff for measure 248, featuring a melodic line with frequent beaming.

252 Drops  Musical staff for measure 252, showing a continuation of the melodic pattern.

256 Drops  Musical staff for measure 256, featuring a melodic line with various rests and beamed notes.

260 Drops  Musical staff for measure 260, continuing the sequence of complex melodic figures.

264 Drops  Musical staff for measure 264, featuring a melodic line with frequent beaming.

268 Drops  Musical staff for measure 268, showing a continuation of the melodic pattern.

272 Drops  Musical staff for measure 272, featuring a melodic line with various rests and beamed notes.

276 Drops  Musical staff for measure 276, continuing the sequence of complex melodic figures.



