



REYNALDO YOUNG

Participants of a music-making ritual can reconnect, both individually and interpersonally, with the continuous flux of time-space. But by doing so resonating from within the self, the process finely tunes each musician's inner formants, what some would call each one's original song, in sympathy with the occasion and place wherein the articulation of sound is happening. Provided that such sounds are effectively harmonized and tuned to each and everyone's aural here and now, music-making then effectively becomes a communal ritual leading to a process of existential empowerment: *"I own this, my original voice, which is here and now orchestrated with everyone else's and vibrating in sympathy with the flux of time-space. I am thus recovering the modulation of my existence in this particular place and in this particular occasion"*. Such empowering experience of the inter-spiritual self undoubtedly carries various socio-economic and political implications which, albeit emanating from the *"spiritual"*, do not merely transcend it: the ritual itself, its noise and its reverberation, becomes a transducer of cultural mutation and evolution.



REYNALDO YOUNG

COMPOSER, ARRANGER, GUITARIST, AND TEACHER