

H a n n a h S e l i n

M e d i t a t i o n o n 8 2

for soprano and 4-channel electronics

FIRST
2020
EDITION

Pyxidata Publishing
Brooklyn, NY

Program Note

Meditation on 82 is part of an ongoing series of meditations on specific frequencies. This one is based on the sound of a *gong ageng*, a large, pitched Indonesian gong. E2 is the fundamental of the gong I recorded for this piece, and I've included a chart at the end of the piece showing the various partials - harmonic and inharmonic - that I found through spectral analysis. These pitches, along with rhythms created by beating in the sound of the gong, are the primary materials I used to construct the piece.

Performance Notes

The vocal part is meant to merge in and out of the sound of the gong. Microtones indicate the relationship of the gong's partials to the notes of the equally tempered system. In the early stages of learning the piece, it will be helpful to listen to and study the recorded version of the electronics, in particular to the sound of the gong, to develop an ear for its sound-world. I would also recommend practicing with the recording, especially for tuning's sake, since it provides a harmonic context for the vocal part.

Since this piece doesn't use any text, the IPA indicates vocal sounds.

Arrows indicate a gradual shift from one sound to another (usually from one vowel to another).

The falling half step from A to G# that recurs throughout the piece coincides with the striking of the gong. In the sound of the gong, these two pitches are heard in the initial decay; rather than following an exact rhythm, the vocalist can follow and what she hears in the sound of the gong.

Unpitched material is notated with x noteheads.

The exact pitches used are shown in a diagram at the end of the piece. An arrow up or down indicates that a note is just slightly sharp or flat relative to the notated pitch. A sharp with an arrow up or down functions the same way - just slightly above or below the notated pitch. True quarter tones are indicated with either a backwards flat symbol, or a sharp with a single vertical line.

Meditation on 82

for soprano and 4.1 electronics

Hannah Selin

Before bar 1: 20-30" electronics (bells)

$\bullet = c. 60-64$

pp < *f* *p* *mf*

Soprano Solo
(inhale, ff) a _____ u _____
(R.B. - reversed bells, layered) (G1) λ on d \ddot{u} n d \ddot{u} n d \ddot{u} n d \ddot{u} n \mathcal{G} on don ton ton

Gong Ageng / Bells
pp < *f*

Other Electronics
(frozen gong decay)
ppp < *pp*

8 *pp* *f* *mp* *f* *p* *mf*

Soprano Solo
(inhale, ff) a _____ u-n d \ddot{u} n d \ddot{u} n d \ddot{u} n d \ddot{u} n d \ddot{u} n d \ddot{u} n d \ddot{u} n d \ddot{u} n d \ddot{u} n d \ddot{u} n d \ddot{u} n

(R.G. - reversed gong, layered) (G2)

Gong Ageng / Bells
pp *mf*

13 *mf* < *mp* *mp* *f*

Soprano Solo
l _____ u _____ y _____ ty (percussive)

(R.G.)

Gong Ageng / Bells
pp < *mp*

Other Electronics
(frozen gong decay)
ppp *pp*