

Meditari

DANIEL MATTIX

for electronics and indefinite ensemble

Premiered by the Adelphi Contemporary Music Group
Daniel Mattix, conductor
at the University of Salford, New Adelphi Building,
on 20 March 2019

Duration: 10'30"

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Meditari is for a recorded track and an undefined number of instruments, playable by any ensemble. All musicians use the same sheet music with twenty cells played in sequence.

At the beginning of the piece, the track is started by the audio technician. When the track begins, every performer should start his or her individual timer, in the stopwatch function. Each measure should be played for a duration of 30 seconds, with the individual performer moving on at every :00 and :30 mark on the stopwatch.

The cells (“measures”) should be played sequentially, with the individual performer deciding what rhythm to play for each cell. Cells should be repeated for thirty seconds each, leaving this number of repetitions up to each player based on the tempo and rhythm chosen.

Every 30 seconds, the recording has a gong-like bell tone, originally created on a handpan and then modified electronically. This bell tone functions as an aural guide throughout the piece.

Meditari is designed to encourage musical meditation and contemplation, allowing the repetition of the notes to lead to a sense of peace and calm. This should foster meaningful individual expression, while still maintaining one’s place in the entire ensemble. The performer should allow for this experience to be a significant time of contemplation about the beauty of the instrument’s tone as well as the role of time passing in music and life. Performers are encouraged to listen carefully to their individual sound and make as beautiful a tone as possible.

The dynamics, rhythm and articulation may be changed based on the performer’s taste and preference.

Dynamics should increase and decrease in volume several times throughout the performance. Allow room for an instrument to play forte while others are playing softer.

The cells may be played in any octave, transposing an octave higher or lower as appropriate. If, for whatever reason, a pitch cannot be played on a specific instrument, the performer should transpose the note to an appropriate octave and alter the pattern of notes as needed. Care should be taken to preserve the overall harmony of the measure.

Any number of diverse instruments is welcome and may be amplified if needed. This includes non-pitched percussion instruments playing the given rhythms, or even a drum set improvising a suitable part based on the mood and style of the given section. Vocalists are welcome also; they may improvise any vowel and consonant sound at their discretion.

To end the performance, each player gradually fades out at the end of their 30 seconds playing Cell S. A few seconds of silence should be present at the end of the piece, allowing the sound to settle and all reverb to fade away at the conclusion.

The most important part of *Meditari* is to listen carefully to oneself and have a peaceful and meditative experience making music with your ensemble. Thank you for playing this piece!

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C Score

Track starts (30 seconds)

A 30 sec. **B** 30 sec. **C** 30 sec. **D** 30 sec.

E 30 sec. **F** 30 sec. **G** 30 sec. **H** 30 sec. **I** 30 sec.

J 30 sec. **K** 30 sec. **L** 30 sec. **M** 30 sec.

N 30 sec. **O** 30 sec. *p* *f*

P 30 sec. **Q** 30 sec. **R** 30 sec. **S** 30 sec. *f* *mp* *mf* *mp*

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B-flat Score

Track starts (30 seconds)

The score is divided into five staves, each containing three sections:

- Staff 1: Section A (30 sec), Section B (30 sec), Section C (30 sec), Section D (30 sec)
- Staff 2: Section E (30 sec), Section F (30 sec), Section G (30 sec), Section H (30 sec), Section I (30 sec)
- Staff 3: Section J (30 sec), Section K (30 sec), Section L (30 sec), Section M (30 sec)
- Staff 4: Section N (30 sec), Section O (30 sec)
- Staff 5: Section P (30 sec), Section Q (30 sec), Section R (30 sec), Section S (30 sec)

Dynamic markings and hairpins:

- Section O: *p* (piano) to *f* (forte) crescendo
- Section P: *f* (forte) to *mp* (mezzo-piano) decrescendo
- Section Q: *mf* (mezzo-forte)
- Section R: *mp* (mezzo-piano)
- Section S: *mp* (mezzo-piano) decrescendo

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C Score (Bass clef)

Track starts (30 seconds)

A 30 sec. B 30 sec. C 30 sec. D 30 sec.

E 30 sec. F 30 sec. G 30 sec. H 30 sec. I 30 sec.

J 30 sec. K 30 sec. L 30 sec. M 30 sec.

N 30 sec. O 30 sec.

P 30 sec. Q 30 sec. R 30 sec. S 30 sec.

f *mp* *mf* *mp* *f*

p *f*

Detailed description: The score is written in bass clef and consists of five systems of staves. Each system contains 30-second segments labeled A through S. The first system starts with a 'Track starts (30 seconds)' label and a half note on the second line. The second system begins with a key signature change to one flat (B-flat). The third system continues with various rhythmic patterns. The fourth system includes dynamic markings *p* and *f* with a crescendo line. The fifth system includes dynamic markings *f*, *mp*, *mf*, *mp*, and *f* with a decrescendo line.