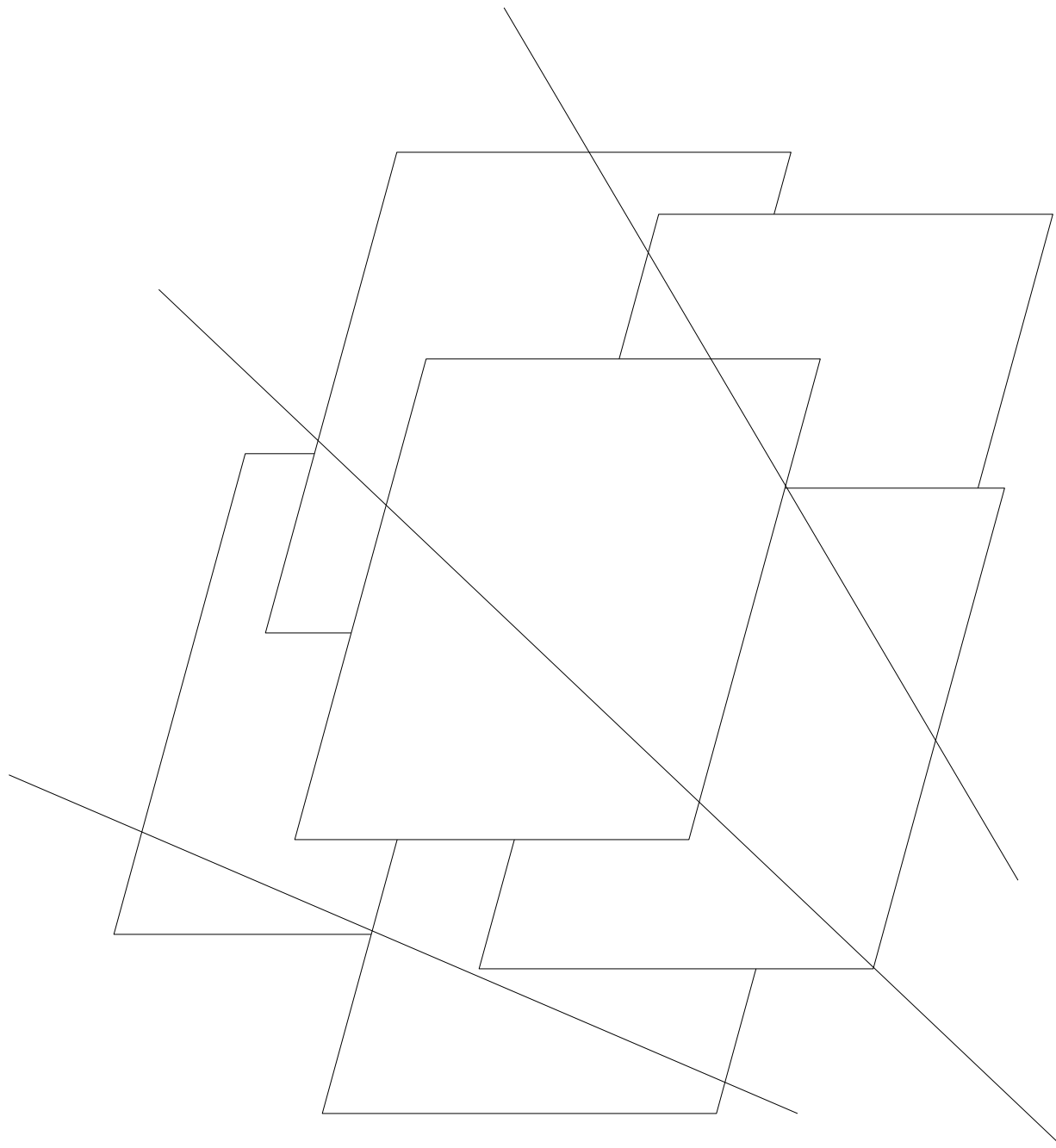


Munin

for solo glockenspiel



Program Notes:

“Hugin and Munin
fly each day
over the spacious earth.
I fear for Hugin,
that he come not back,
yet more anxious am I for
Munin.”

– from the *Grímnismál*¹

At the request of its dedicatee, Sophie Chin, this piece is titled *Munin*, the proper name of one of Odin’s two ravens. Popularly translated from the Old Norse as “memory”, the name has also been interpreted so as to encompass such varying concepts as “mind”, “thought”, “desire”, “emotion”, and “knowledge”.

Like words, gods, and works of art, memories are metaphorical: they stand-in for something else. What exactly that something else is (or was) can be difficult to pin down. Thoughts and memories are ongoing processes, and metaphor is a net in which we catch them on the wing. Yet metaphors are notoriously leaky, amorphous things, containers that seem to change shape in our hands. Fixing our memories, symbols, and concepts firmly in place (were that even available to us) would mean the end of thought, the end of language, the end of myth and art.

Munin began as an exercise in tightly constrained patterns within an already severely limited range. Overtime, further self-imposed rules arose and fell away, small changes made their presence felt globally, and aspects that were once thought integral were forgotten wholesale, leaving only vague impressions on the work you hear today. Works of art are also processes, ongoing things that form through half-remembered ideas and fleeting impulses. Releasing them into the world is only a part of that ongoing life.

1 From Benjamin Thorpe’s 1866 translation.

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• = Bow just long enough to activate resonance.

o = Bow for one comfortable bowstroke.

x = Bow while muting bar with other hand, approximating white noise or pitch approaching silence.

• = With mallet.

$\overset{n}{\smile}$ = To be held until the specified stopwatch value (n). Rearbicate bowing as needed to sustain as continuous a sound as possible.

[n] = The action or actions specified are to be repeated, in written order, the indicated number of times until the specified stopwatch value (n), and are to be spaced roughly evenly throughout the duration. Bowed actions are to be sustained throughout the duration unless accompanied by silence (indicated by a rest).

Ties indicate that a sustained note should continue uninterrupted into the next "section" after the completion of all repeated actions. The action of muting will need to be interrupted in order to strike notes with the mallet in the final section. Continue bowing as if the bar was still muted and resume muting after the interrupting action is completed.

All actions (except muted bowing, which should be made to "speak" as much as possible), are to be played as quietly as possible. Softer mallets are preferred. Pitches are notated at two octaves below sounding pitch. A pedal glockenspiel should be used if available.

for Sophie Chin.

3:00 4:30 5:30 6:30 7:50 8:10

[4] [3] [9] [7]

8:40 9:00 9:20 9:40 11:00 12:30 13:00 13:30 14:30

[7] [4]

15:50 16:50 17:20 17:50 18:20 18:40 19:00 19:30

[7] [3] [5] [9] [7] [7]

20:00 20:20 21:20 22:20 22:40 24:00

[5] [4] [10]