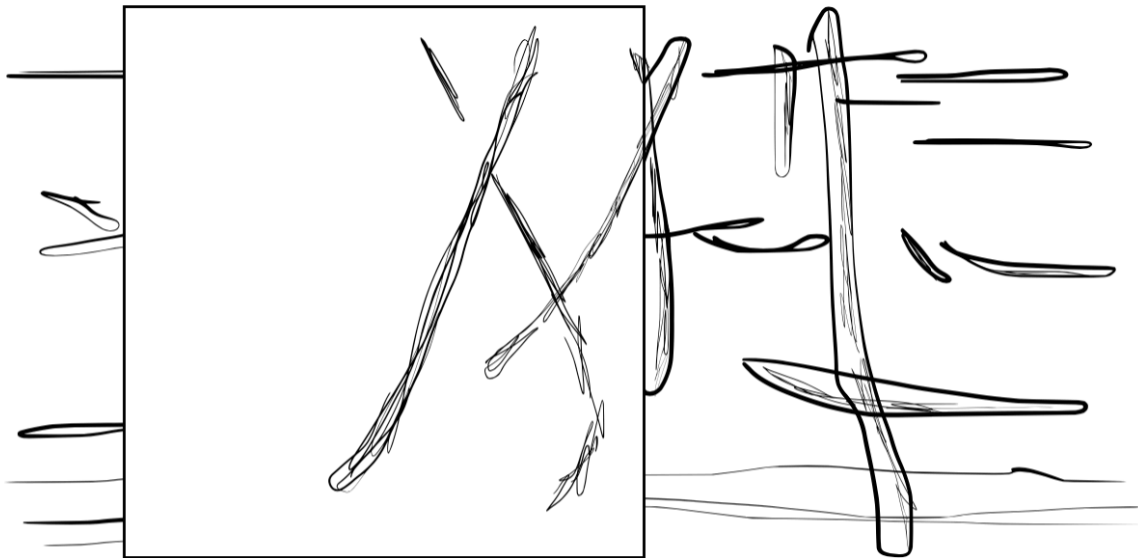


**YuJung Jeon**

# Hidden Back Bay

for

Piano and Electronics



2021-2022

## Program Notes:

Every sound originates from the vibrations of matter, and our ears perceive these sounds as they travel through various mediums. Vibrations are experienced differently depending on whether they are periodic or non-periodic. The world is filled with countless periodic and non-periodic signals, transmitted as sound through air, water, or other mediums. The precision with which we recognize a specific pitch comes from the consistent vibration of the material producing the sound.

Humans naturally find periodic signals comforting. Water and air, as mediums that carry these signals, play a crucial role in shaping our auditory experiences. Reflecting on the sounds carried by these elements—surrounding my body and the environment I often take for granted—I find myself drawn to the city of Boston, a place where I have lived, studied, and explored.

This piece, *Hidden Back Bay*, is inspired by Back Bay, a Boston neighborhood bordering the Charles River. Historically, this area was submerged under water around 2,000 years ago. My curiosity was piqued by the discovery of a fishweir, an ancient fishing structure believed to have been created by Native Americans, found deep underground during subway construction in 1913. This fishweir, a testament to the layered histories hidden beneath Back Bay, became the foundation of my composition. Its structure is reimagined in this work through musical notation, graphics, and sonic elements, evoking the vibrant memories and histories once submerged.

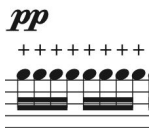
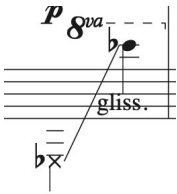
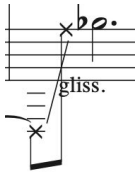
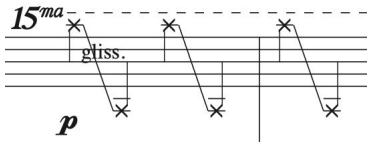
The piece begins with glissandos on the strings of a grand piano, symbolizing the intricate, interwoven nature of the fishweir as it appears entangled in the waters of the Charles River. This motif descends and ascends, representing the dynamic flow of the river and its connection to time. The composition unfolds across three to four distinct channels, blending acoustic and electronic elements.

The electronic parts were crafted using field recordings I gathered while traveling through various reservations in Massachusetts, combined with improvisations on the piano. Together, these elements create a soundscape that vibrates with the echoes of history, inviting listeners to reflect on the interplay between nature, memory, and human presence.

More resources: <https://www.fishweir.org/copy-of-history>

## Performance notes

Time indicators(Ti.)



**H** Grand



\*Where the new elec. sound joined in

\*Apply firm pressure on the string with palm or foils(indicated on the score), taking care to cover all strings for that pitch.

\*Play the piano strings with a PEAK.  
No exact notes are given.

\*With flat of palm on the string.

\*In the octaves given in the score, glissando between the possible range that you can play without skipping.

\*Glissando between the possible range that you can play without skipping, and then back to keyboard to play indicated notes.

\*Firm pressure with flat of palm on the string and press B on the keys as indicated.

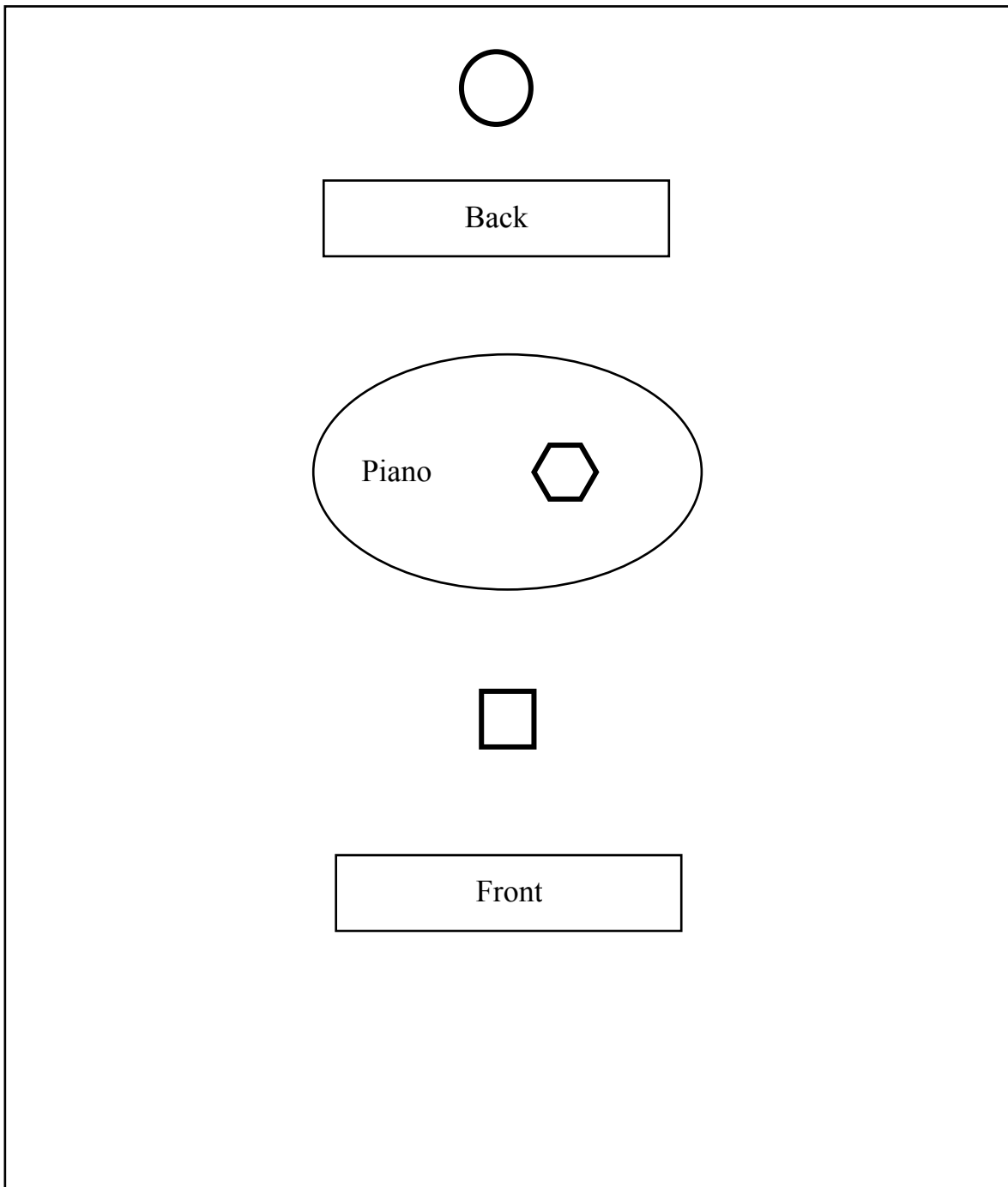
\*Put the foil on the piano strings in advance while the Electronics solo is played, and play on the keyboard by the end of the Electronics solo.

\*Firm pressure with flat of palm on the string, press B carefully.

## Staging:

This score divides the electronics to two sides of the stage and one inside the piano

- Regular Speaker
- or behind the back stage
- ⬡ or inside the piano



# Hidden Back bay

YuJung Jeon

**A** One's pulse beats ♩ = 52

17''(sec.) \*Play with a peak \*glissando between the possible range that you can play without skipping.

Ti. *p* *sfp*

Piano

Water is dripping and splashing

Electronics

**B**

32'' 48''

Pno. *pp* *mf* *sfp*

\*Gliss between the possible range

Breath in and out, then echo of the wind

Elx.

7 Another water drone beating in

9 fade out

11 *subito p* *f* *sub. p*

Pno.

13 *8va*

Elx.

11 13

**C** 1'56''

17 19 21 23

Pno. *f* *p* *8va* *sf* *sf* *sf* *ff*

*gliss.*

15 Water drones beating

Elx.

17 19 21 23

Pno.

25 27 **2'35''** 29 *pp* gliss. 31 rit.

Elx.

25 27 Slide to the fragment of twitching sound 29 31

**D** A tempo (=52)

Pno.

35 **3'00''** **E** **3'08''** 37 *f rubato* *pp* *f* *ff*

Elx.

33 35 37

Pno.

38 39 **3'36''** *sub. p* *pp* *f* \*Apply firm pressure on the string with palm accel. to (=62-70)

Elx.

38 39 41

Solo Pno.

42 rit. a tempo(=52) **F** Spirito 45 47 *ff* *sfp* *ff*

Pno.

48 49 51 *pp* *p*

53 55 57 59

Pno. *f* *ff* *subito p*

**G** 4'48'' - 5'37'' Piano improvisations of image of the fishweir in to Electronics

Be ready for the piano solo →

solo Elx.

**H** Grand \*Put the foil on the piano strings

Be ready to firm press the string

Pno. *p* *f* *ff* *subito p*

61 63 6'13''

Elx.

64 \*Firm pressure with flat of palm on the string

x2

65

x3

x4

Pno. *p* *pp* *ppp* *pppp*

Elx. x1