

Arne Gieshoff

verdreht

for Trombone, Melodica and Scordatura Melodica

Trombone

Melodica 1

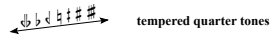
Melodica 2 (scordatura)

Performance Notes

General

The two melodica players must sit on either side of the trombonist.

Accidentals are only valid for the note they are directly assigned to (incl. tied notes) but not for the whole bar or across octaves.



Trombone

Mutes required: Harmon, Plunger and Practice

Melodicas

The pieces requires two melodicas of the type 'Hohner Student 32' (Range: F3 - C6). They should be played using a Flex Tube.

Melodica 2 has to be retuned in the following way:

Musical notation for Melodica 2 scordatura. It consists of two staves: a top staff labeled 'SOUND' and a bottom staff labeled 'KEY'. The top staff shows a sequence of notes with accidentals, and the bottom staff shows the corresponding key signatures. The notes are: C, C#, C, C#, C#, D, D#, D, D#, E, E#, E, E#, F, F#, F, F#, G, G#, G, G#, A, A#, A, A#, B, B#, B, B#. The notes are grouped into pairs of quarter notes. The top staff has a 'w/ buzz' label above the first few notes and '8th tone sharp' labels above the 10th and 14th notes. The bottom staff has a 'KEY' label above the first few notes.

This tuning can be achieved by filing the individual reeds of the instrument accordingly. However, the G3-key must be clipped resulting in a buzzing effect for this particular pitch.

The scordatura melodica may be obtained from the composer.

~~~~~ Half-depress the indicated key/pitch and minutely change finger pressure. This results in a fluctuation of pitch through unfocussed glissandi. This may be supported through a diaphragm vibrato.

~~~~~ Visual representation of beating vibrato achieved through playing pitches in close microtonal proximity (Melodica 2 only!)

Duration: 4'

First Performance

26 January 2014

Birmingham Contemporary Music Group

CBSO Centre, Birmingham

Programme Notes

verdreht was commissioned as part of the BCMG / Sound and Music Apprentice Composer Residency for performance by members of the Birmingham Contemporary Music Group.

The German term '*verdreht*' translates as *contorted, dippy, distorted, misrepresented, perverted, pixilated, preposterous, skew, twisted, wry...*

In some ways the music behaves like an unwinding, broken, mechanical toy forming bizarre shapes; - or like a contorted barrel organ (*Ver-Dreh-Orgel*).

The score bears the following quote taken from Kurt Schwitters's text *My Art and my Life* (1940-46):

'One needs a medium. The best is, one is his own medium. But don't be serious because seriousness belongs to a passed time. This medium, called you yourself will tell you to take absolutely the wrong material. That is very good, because only the wrong material used in the wrong way, will give the right picture, when you look at it from the right angle. Or the wrong angle.'

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verdreht

- Kurt Schwitters: *My Art and my Life* (1940-46)

for Trombone, Melodica and Scordatura Melodica

imbarazzante; poco meccanico ♩ = 63

harmon mute (stem in)

The musical score is written for four parts: Trombone, Melodica 1, Melodica 2 (scordatura), and KEY. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as **imbarazzante; poco meccanico** with a quarter note equal to 63 beats per minute. The Trombone part starts with a **ff** dynamic and includes a **p sub.** marking. The Melodica 1 part begins with a **p** dynamic. The Melodica 2 and KEY parts also start with a **p** dynamic. The score includes various dynamic markings such as **ff**, **p**, **f**, **pp**, **f sub.**, and **p sub.**, along with articulation marks like accents and slurs. Fingerings (3, 5) and breath marks (+) are indicated throughout. A section labeled **A** begins at measure 7, where the Trombone part has a **pp** dynamic and the Melodica parts have a **f** dynamic. The score concludes with a final **f** dynamic in the Trombone part.

B

5

11

T

M1

M2

p *ff* *f* *p* *pp* *ppp* *pp*

C

sospeso ma poco
nervoso e cantabile

15

T

M1

M2

f sub. *p* *p* *p* *pp* *ppp* *pp* *ff*

19

T

M1

M2

ppp *pp* *ff* *pp sub.*

D

23

T

mf sub. *pp* *pp* *poco*

M1

pp

M2

pp

E plunger mute

27

T

ppp

M1

p

M2

p

F
delirante cantabile

31

T

ppp *fp* *pp*

M1

p

M2

p *f sub.* *f sub.*

34

T

M1

M2

pp

p

36

T

M1

M2

G
senza sord.

pp

pp

pp

morboso cantabile

39

T

M1

M2

p mf pp ff pp f sub. pp sub.

p

f

f sub.

pp

p

f

fp

pp

p

fp

pp

43

T *f sub. pp* *ff sub. pp sub.* *f sub. pp sub.* *ff* *ppp*

M1 *f* *pp* *pp* *ff sub.*

M2 *f* *pp* *pp* *ff sub.*

47

T *pp ppp* *pp*

M1 *ppp* *pp* *ppp* *p*

M2 *ppp* *pp* *ppp* *pp* *p*

H

delirante feroce (♩ = ♩)

51

T *ff* *ff* *ff*

M1 *fff sub.* *fff sub.* *fff sub.*

M2 *fff sub.* *fff sub.* *fff sub.*

r.h. l.h. r.h. l.h. r.h. l.h.

52

T

ffp *ff* *fff*

M1

M2

53

T

fff *ff* *p* *ff*

M1

M2

I

56 (♩ = ♩)

plunger mute

T

ffp *fff* *f* *ppp*

M1

M2

ff *pp*

10 **sospeso e fragile**

60

T

M1

M2

mfpp *ppp*

pp

pp

pp

64

T

M1

M2

J

pp *mp* *ppp* *p*

mp *pp*

mp *pp*

meccanico fragile

practice mute

68

T

M1

M2

f *p* *f* *p* *pp*

p *pp*

f *pp*

f *pp*