

Distorted Attitudes

For Ensemble dissonart

Flute, Clarinet, Piano, Violine, Cello, Contrabass

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Legenda

Instrumentation:

- Flute, Clarinet in Bb, Piano, Violine, Cello, Contrabass
- Duration : almost 30 seconds
- Miniature for Ensemble dissonant.

About the Miniature:

The first 3 Bars are the material of the piece. There are 3 distorted moments in the piece. Each time that someone makes a distortion, the musicians should react to it. The first “distortion“ is in bar 4, in Violine and Cello. Contrabass is playing with them till end of bar 5 till he understands that oh! They made a mistake!

Violine & Cello: start to play “unsure “, rit And maybe with shaking bows. (You are getting aware that something is wrong). The reactions toward the distortion are for example bar 5 and bar 6 in Flute and Clarinet to make the violine player and Cello player aware of their “mistake”. The biggest reaction is pianist’s reaction with the quintuplet in bar 6.

In the silent bar (bar 7) everyone look at each other and try to start again. (Gesture) “This time we play right “...

Then on bar 8, Flute and Clarinet “forget” and they play the whole phrase. But at the end of the phrase they understand that they are not playing “right “. (That’s why the rit ... and also airy ... play unsure)

The silent bar (bar 9) is only for taking a break, and shows a short gesture that: oops! Sorry.

Bar 10 is the angry and huge reaction of the pianist! Until bar 12 that everybody wants to join her and play this time really “right”. So everyone plays actually right, the only one who makes a mistake is the pianist herself with the last tone!

The last moment of piece, look at the pianist with the face that says: REALLY!!!

Symbols:



The duration is almost as written.

Woodwinds:



Continuous transition from almost toneless to toneless.
(From half air to airy sound)

Strings:

①

Poco pont

②

Extreme sul pont (grundton -almost- no longer audible)



Flageolet Griff

The score is written in sounding pitch.

"Distorted Attitudes"

Arahata Abbasi

P. 126

Handwritten musical score for "Distorted Attitudes" by Arahata Abbasi. The score is written for a full orchestra and includes dynamic markings, articulation, and performance instructions.

Instrumentation: Flute (Fl), Clarinet (Cl), Piano (Pn), Violin (Vl), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb).

Time Signature: The score is divided into measures with time signatures of 4+3/8, 2/8, 4+3/8, and 3/8.

Dynamic Markings: sfz/pp, f, p, sfz, ff, mp, mf, rit.

Articulation and Performance Instructions: sfz/pp, f, p, sfz, ff, mp, mf, rit.

Rehearsal Markers: ①, ②

Handwritten musical score for a symphony orchestra, featuring staves for Flute (fl), Clarinet (cl), Piano (Pn), Violin (vl), Viola (vel), and Cello/Double Bass (C.b.). The score is written in 2/8 time, with a key signature of one sharp (F#). The tempo is marked "rit ---".

The score is divided into two measures. The first measure contains a piano introduction with a triplet of eighth notes in the C.b. staff, marked *sfz*. The second measure contains the main musical material, featuring a complex melodic line in the fl and cl staves, a piano accompaniment in the Pn staff, and a string section (vl, vel, C.b.) playing a sustained chord, marked *sfz*.

Key markings and dynamics include:

- sfz* (sforzando) and *pp* (pianissimo) in the fl and cl staves.
- rit ---* (ritardando) in the fl and cl staves.
- sfz* (sforzando) in the Pn staff.
- sfz* (sforzando) in the vl, vel, and C.b. staves.
- pp* (pianissimo) in the C.b. staff.

The score is written in a handwritten style, with some corrections and annotations visible.