

# reverberate

*for melodica quartet*

*Siri Livingston*  
**2025**

for the Efective Quartet

# reverberate

## first performance

by the Efective Quartet, 28th March 2025, Silk Street Hall, London, UK

## duration

circa 4 minutes

## instrumentation

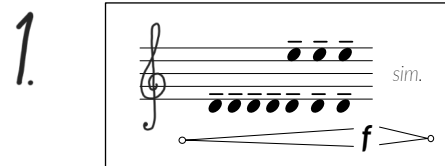
for melodica quartet (all treble, no bass)

## score

is in C

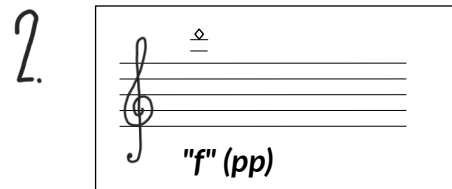
## notes for performers

This piece consists of three gestures, explained here. I suggest performers practice these gestures on their own until they are very comfortable with them. The gestures are notated in shorthand in the score so that performers can focus on listening as they play, in practice and performance.



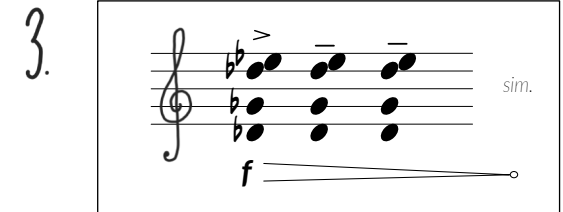
Depress a key, then tongue very small amounts of air at short regular intervals. Increase the air given until the note is audible, then add in the other note, which may take some time to voice properly until a certain point in the crescendo.

Decrescendo quickly to end the gesture (this may result in a one-note voicing again).



Play any high harmonic you choose - whatever works well on your particular instrument.

To create a harmonic, blow very hard into the mouthpiece, then depress a high key very slightly until a high-pitched whistling is heard. Depressing the key too quickly or too much will sound the fundamental.



Voice the first chord loudly, with an accent. Then, decreasing the air given, and tonguing separately, continue to reiterate the chord in free time while decreasing into near-inaudibility.

Should create a kind of mechanical, train-chugging effect.

## how to interpret the score

Label yourselves players 1-4, in order of your seating arrangement. Player one should play with a stopwatch and set the pace for the group. **Before gesture 3 each 'box' or equivalent gap is worth 20 seconds.**

**After gesture 3 starts each box is worth 10 seconds.** The time given for each box should allow for sounds to emerge properly, some time to breathe at the end, and so on. If something goes wrong and you have to breathe mid-gesture or you run out of air suddenly, just make sure to start your next gesture on time. Depending on acoustics and group dynamic the stopwatch may need to be made visible to everyone, but it's preferable to coordinate by listening. It may be helpful only to listen to the player next to you, or just the lead.

As the boxes represent visually, gestures should dovetail between players. Vertical alignments are not **exact** but give important information - you should always start your gesture when the player before you is in the second "half" of theirs. With gesture 1, wait until you have clearly heard the second pitch of the player before you to start. For gesture 2, the harmonic should (hopefully!) have voiced by the time you start. For gesture 3, their chord should be quiet but not over.

Each player should generally find their own free tempo for the gestures, but sometimes players may start at the exact same time or fall into perfect sync over the course of a gesture, which is fine.

## notes on the piece

Is this a fun graphic concept piece? Is it minimalism? Is it just about trying to write for such an unusual ensemble?

Or is this piece about cause and effect, the indelible forward motion of time, the impossibility of predicting the environmental and political consequences of global-scale events on fragile and complex ecosystems and beings, and the irony of those most responsible for disaster being those least privy to it? Haha, who knows!

S.L. March 2025

for the Effective Quartet

# reverberate

SIRI LIVINGSTON

**expansive and broad, with forward propulsion**

1'

2'

2'10"

2'30"

3'

c. 4'

Player 1

Player 2

Player 3

Player 4

repeat 3 more times\*

repeat 4 more times\*

repeat 5 more times\*

lower instrument or mouthpiece to signify that you have finished playing. bow your head and close your eyes as though listening carefully.

\*each time the gesture should become slower, quieter, as though malfunctioning or running out of power, with greater gaps between each repeat.