Beatcore:
Dance-scene
for
Dziga Vertov

Quartet for
Oboe,
Clarinet in B-flat,
Bassoon,
and Piano

(revised 2012)

Kevin H Gray

FOREWORD

Beatcore: Dance-scene for Dziga Vertov **was composed in 2007, revised in 2012, and inspired first and foremost by Russian director Dziga Vertov's 1929 experimental film,** ***The Man with a Camera*****. The trend in music of that era to emulate industrial sounds was also an influence. A more tangential inspiration was the drone-core movement in rock music, as represented by bands such as Hash Jar Tempo and Bardo Pond. I was taken with the idea of attempting to newly interpret certain aspects of the drone-core style and aesthetic in a chamber music setting. The resultant music is, as one might expect, more nearly centered around a key than is usually the case in my compositions.**

This work is less concerned with dynamic contrast than it is with contrasting articulations, the precise delineation of its driving rhythms, and the vivid depiction of its aggressive swagger and attitude. The scarcity of dynamics markings is meant to encourage not only the careful exploration of fine dynamic gradations within a narrower-than-normal range, but also to challenge the ensemble to invest their creative energies into the realms of articulation, and projection of attitude, in such a way that the greater variance of volume usually present in chamber works is not missed. In short, if the members of the ensemble think of themselves as a rock band, they should be quite close indeed to the intended spirit of the work.

Excessive vibrato from the wind players, more than sparse use of pedal by the pianist, and detectable rubato in general should be viewed as anathema to the present style and therefore stringently avoided. Wind players are further invited to consider that the loudest moment in any given note should generally be at the beginning of the note, (even in the absence of an accent) and the tendency of many players to swell, unbidden, towards the center of longer notes is best viewed as unwelcome in this context.

Articulations for all four instruments are notated uniformly, with the three symbols in question carrying the same meaning for all four players.

First, and most simply, accents should not be subtle; and must be easily perceived to stand out from their surroundings by even a casual listener.

Next, the solitary staccato dot is intended to represent the shortest possible duration, irrespective of all and sundry considerations which, in the minds of many players of all instruments, often justify the lengthening of notes that bear a staccato dot. I find that when I coach players in performances of my music, the first comment I am likely to make is to request shorter staccatos. Within the locus of my composition, the use of staccato is usually meant to evoke an abruptness bordering on violence, regardless of the volume level, and so I urge players to stretch themselves somewhat in this regard.

This brings us to the third and final articulation mark, which is

the dash sometimes referred to as the *tenuto* mark. This symbol's interpretation depends on context. If used in tandem with the staccato dot, it should function to mitigate the severity of the staccato effect, thereby subtly lengthening the duration of the affected note, producing what might be referred to as a slightly "fat" staccato. Whenever the dot and dash are present beneath the same note, the dash's only purpose is the mitigation of the staccato dot, and no additional meaning should be inferred.

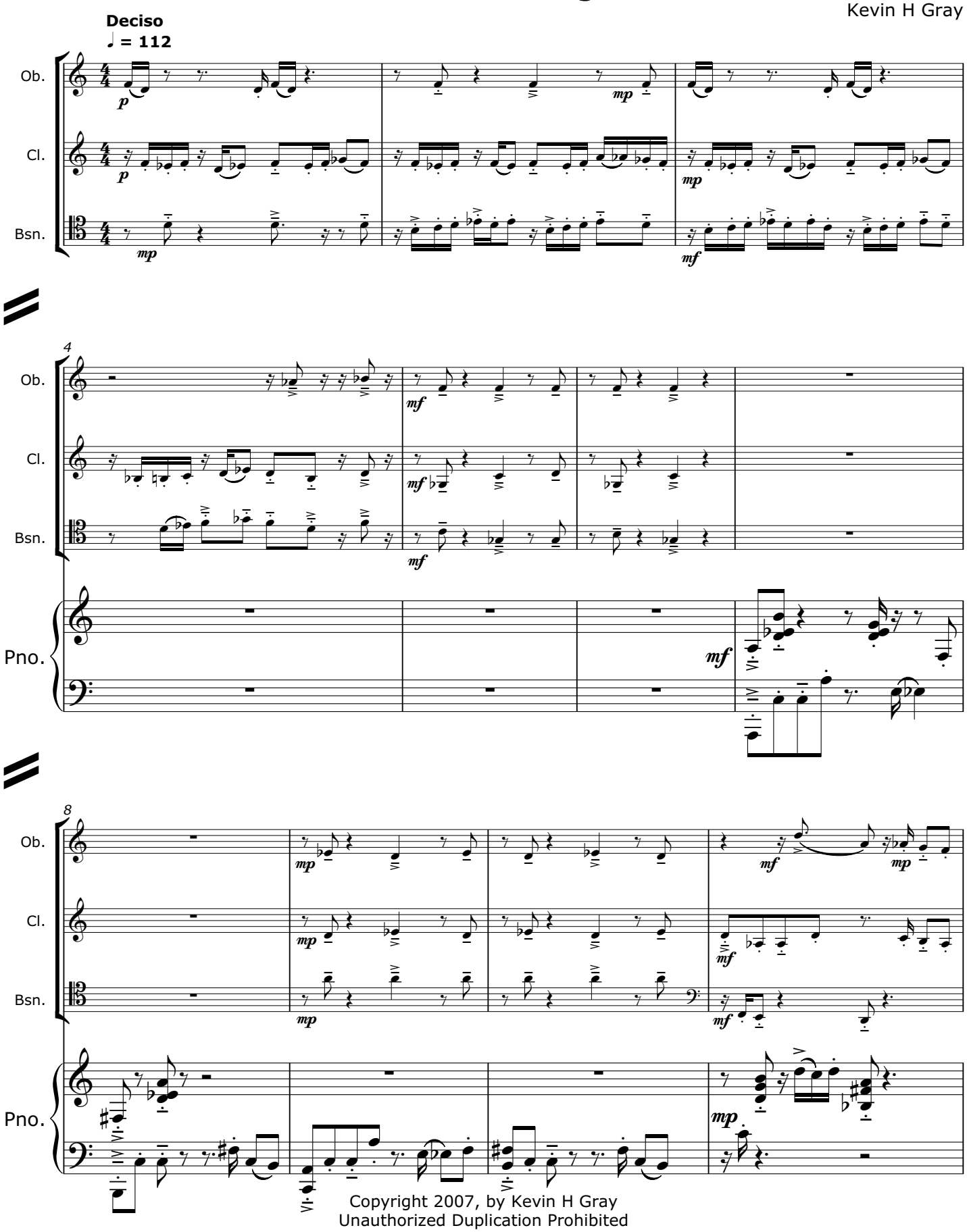
In those instances where the dash appears without the dot, its use denotes, for the note in question, an additional heft, weight, or darkening of the tone, perhaps similar to the manner in which most players might respond to the Italian term "*pesante*."

Please exaggerate contrasting articulations, and let the aggression in this writing be palpable to the audience.

Kevin H Gray
May, 2012

Beatcore:
Dance-scene for Dziga Vertov

Kevin H Gray



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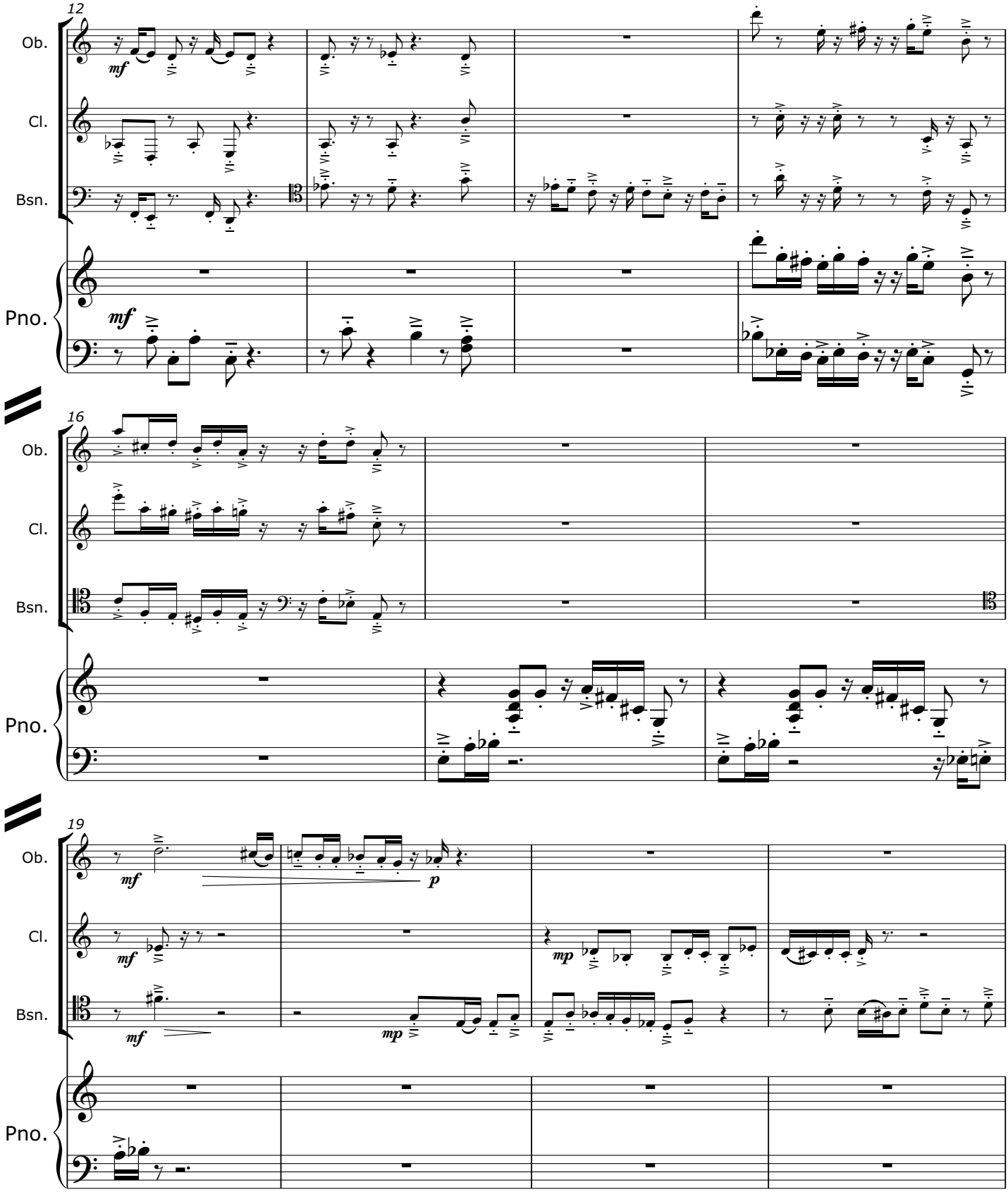

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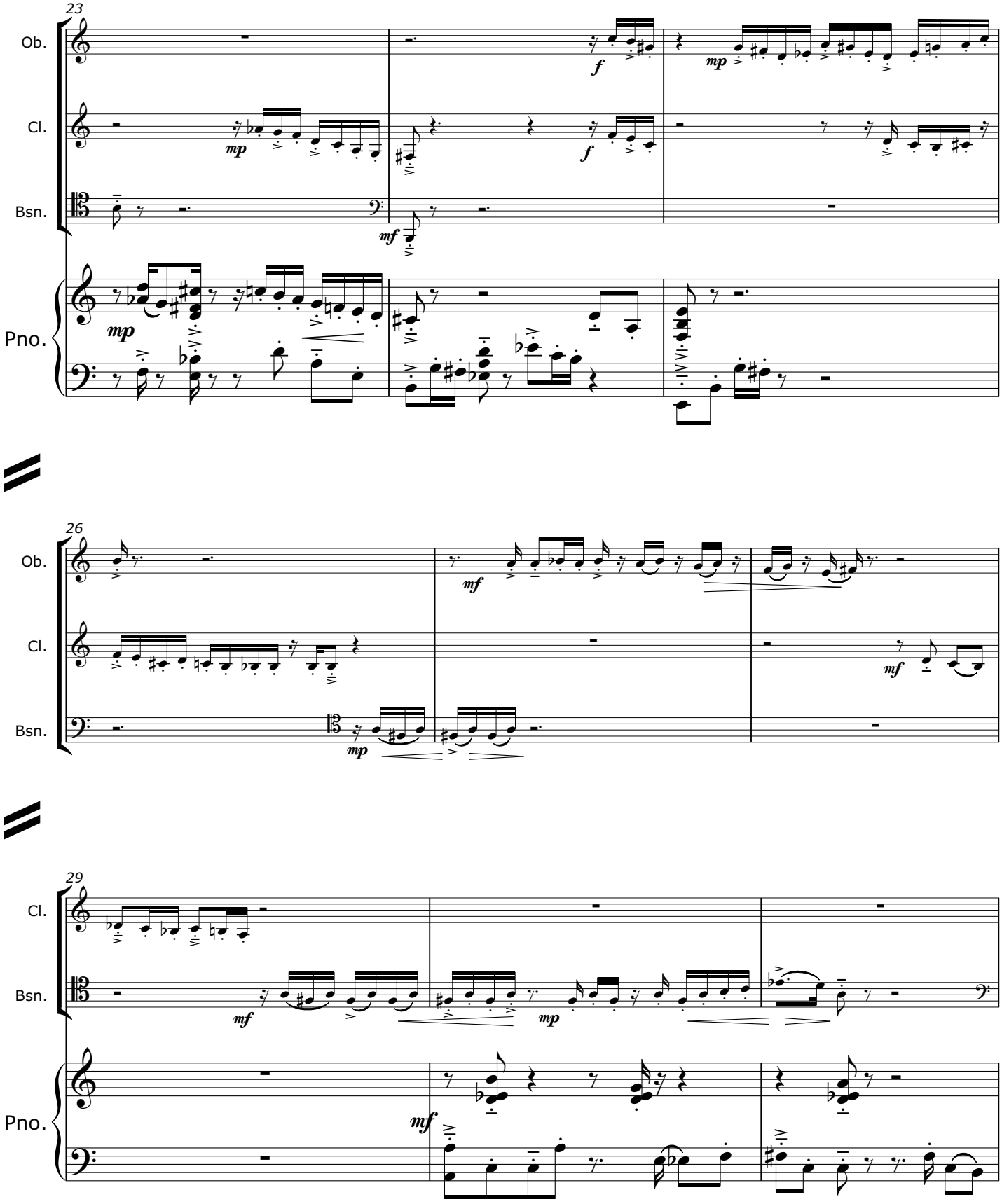

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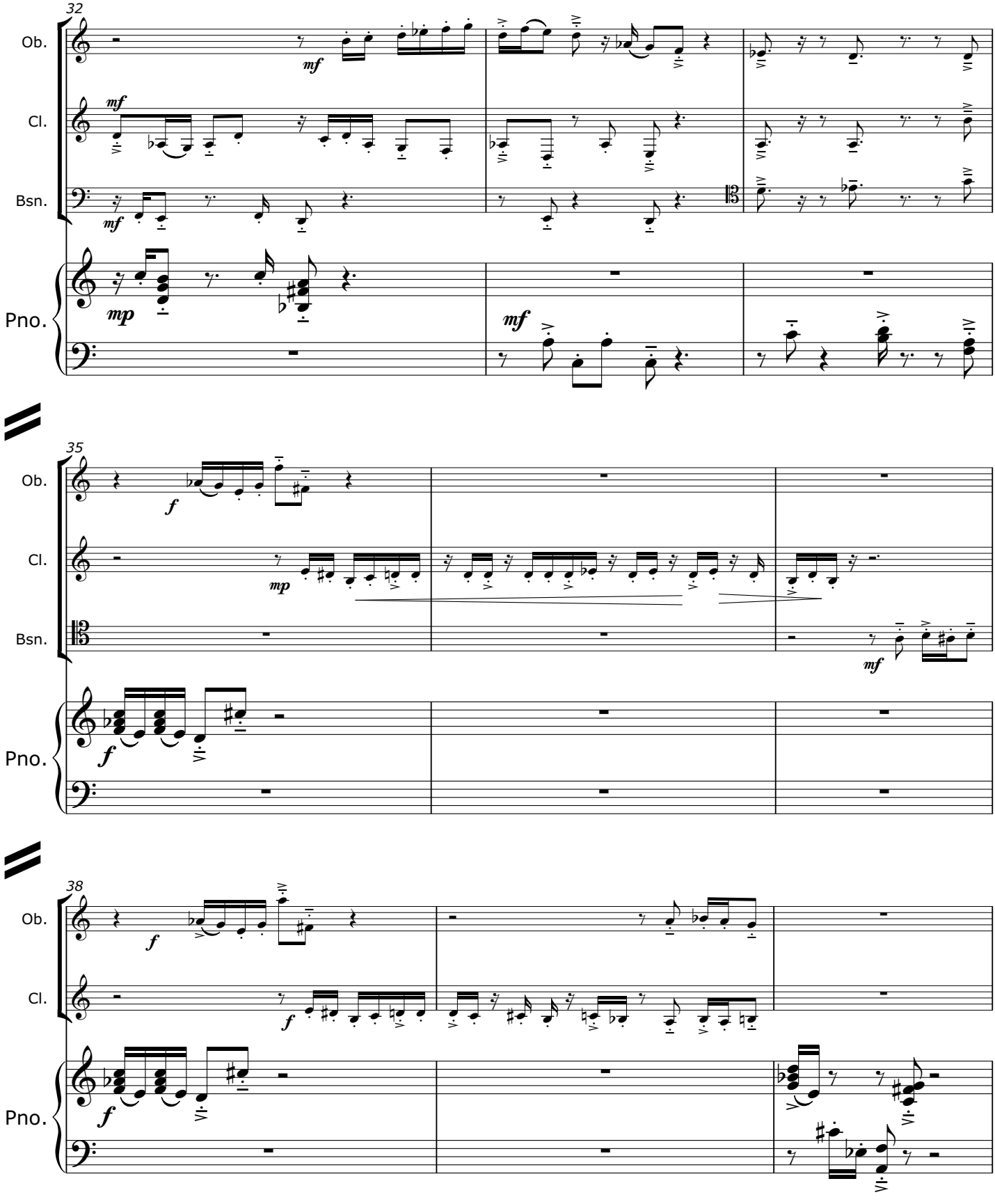

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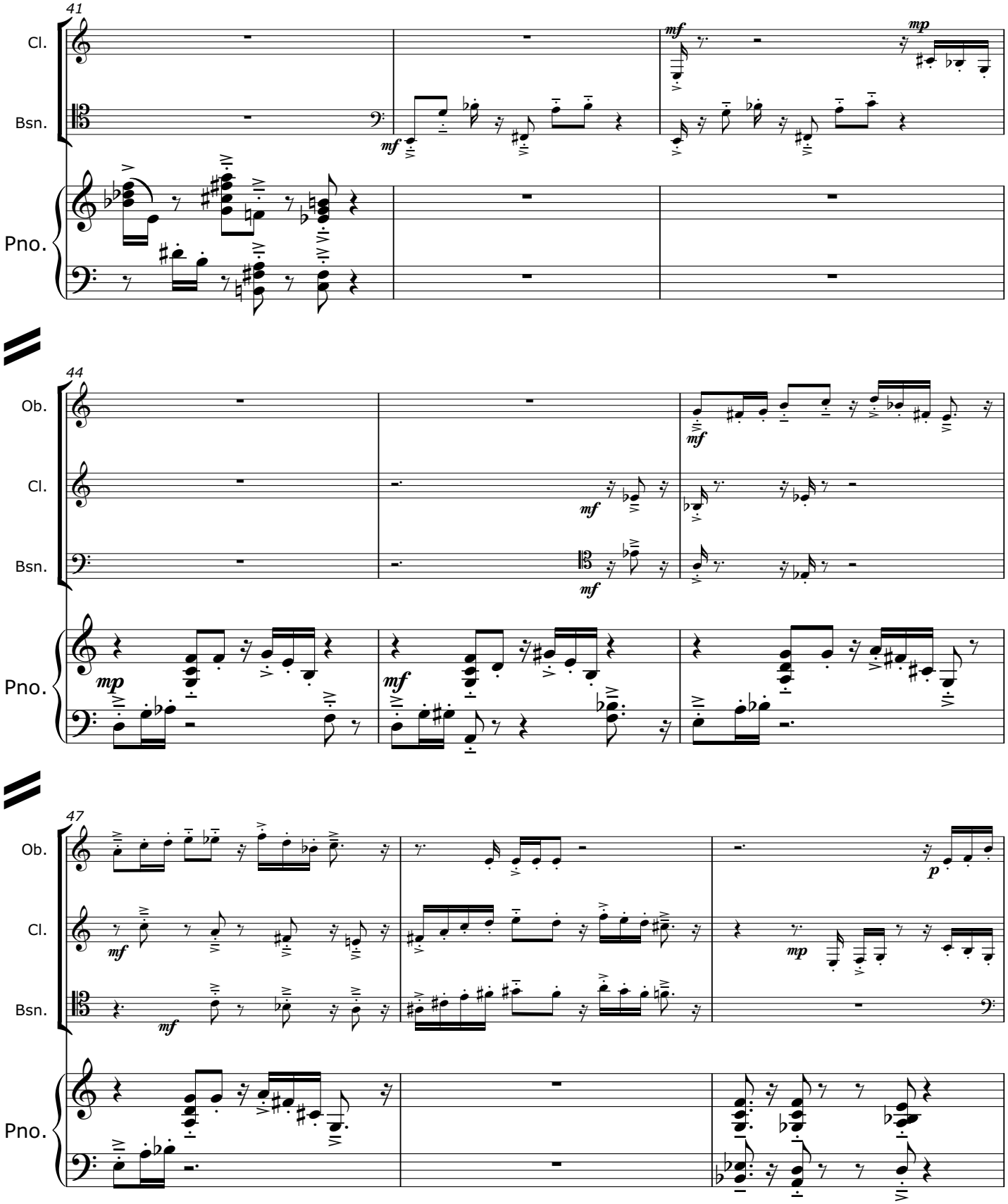

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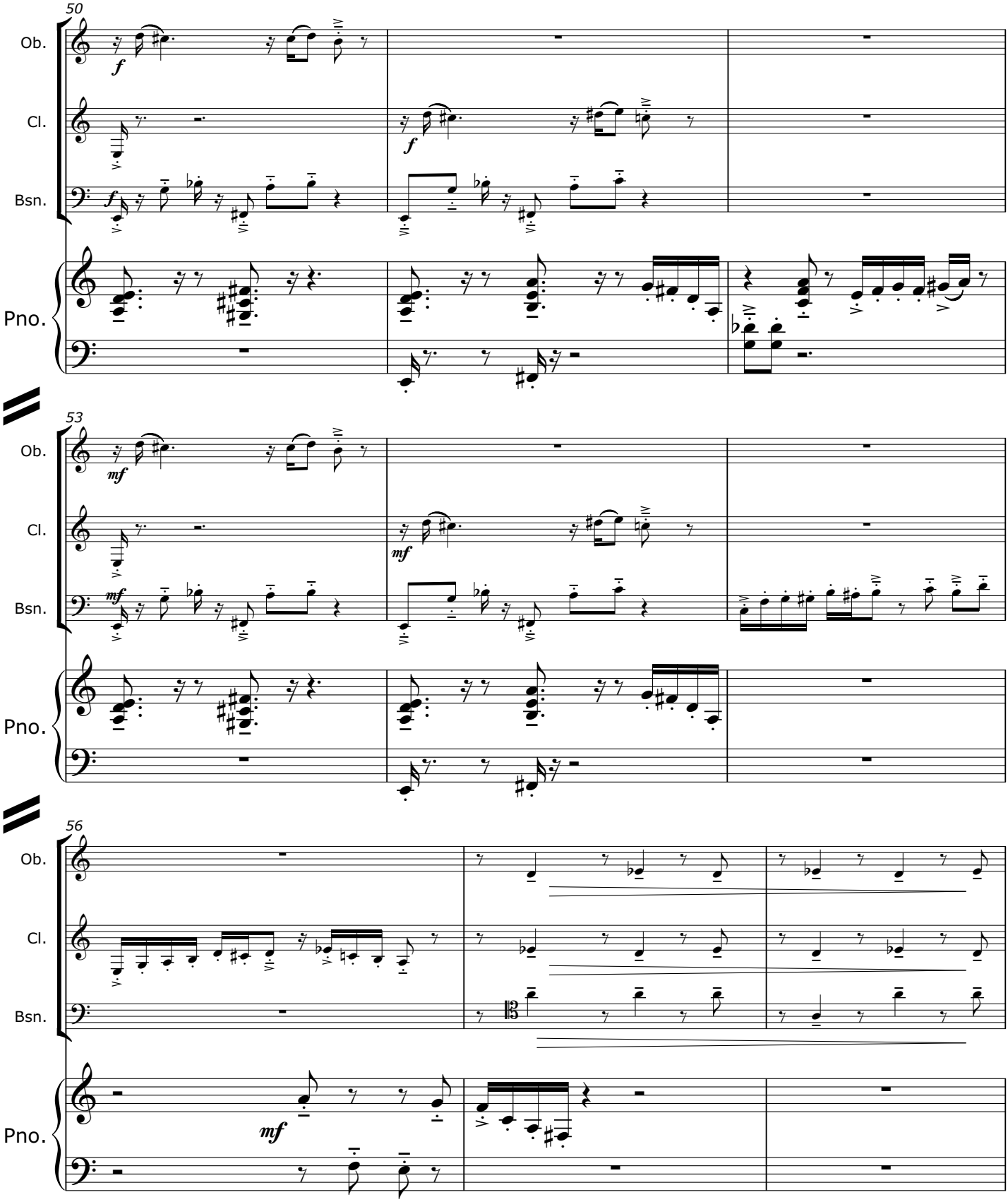

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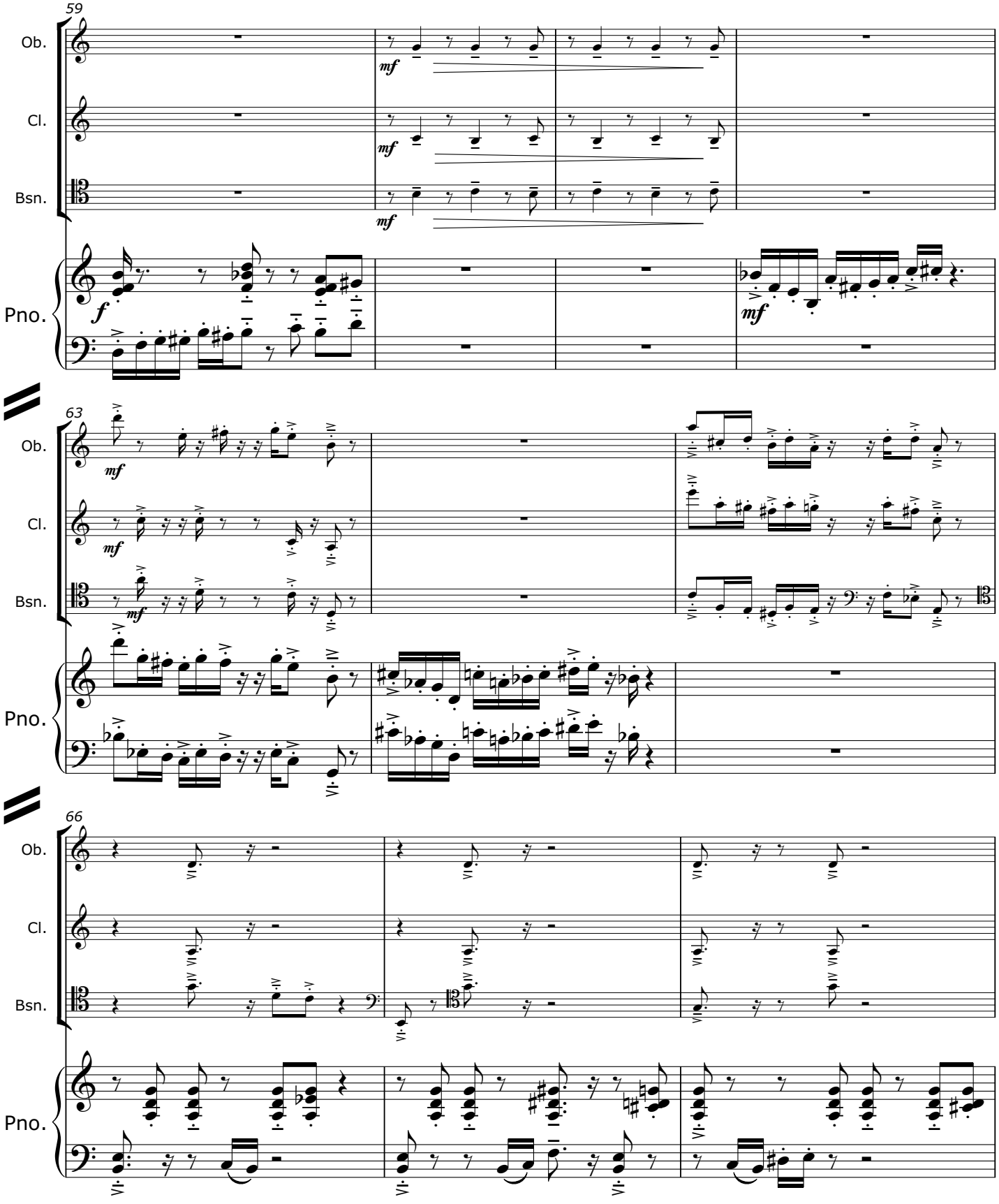

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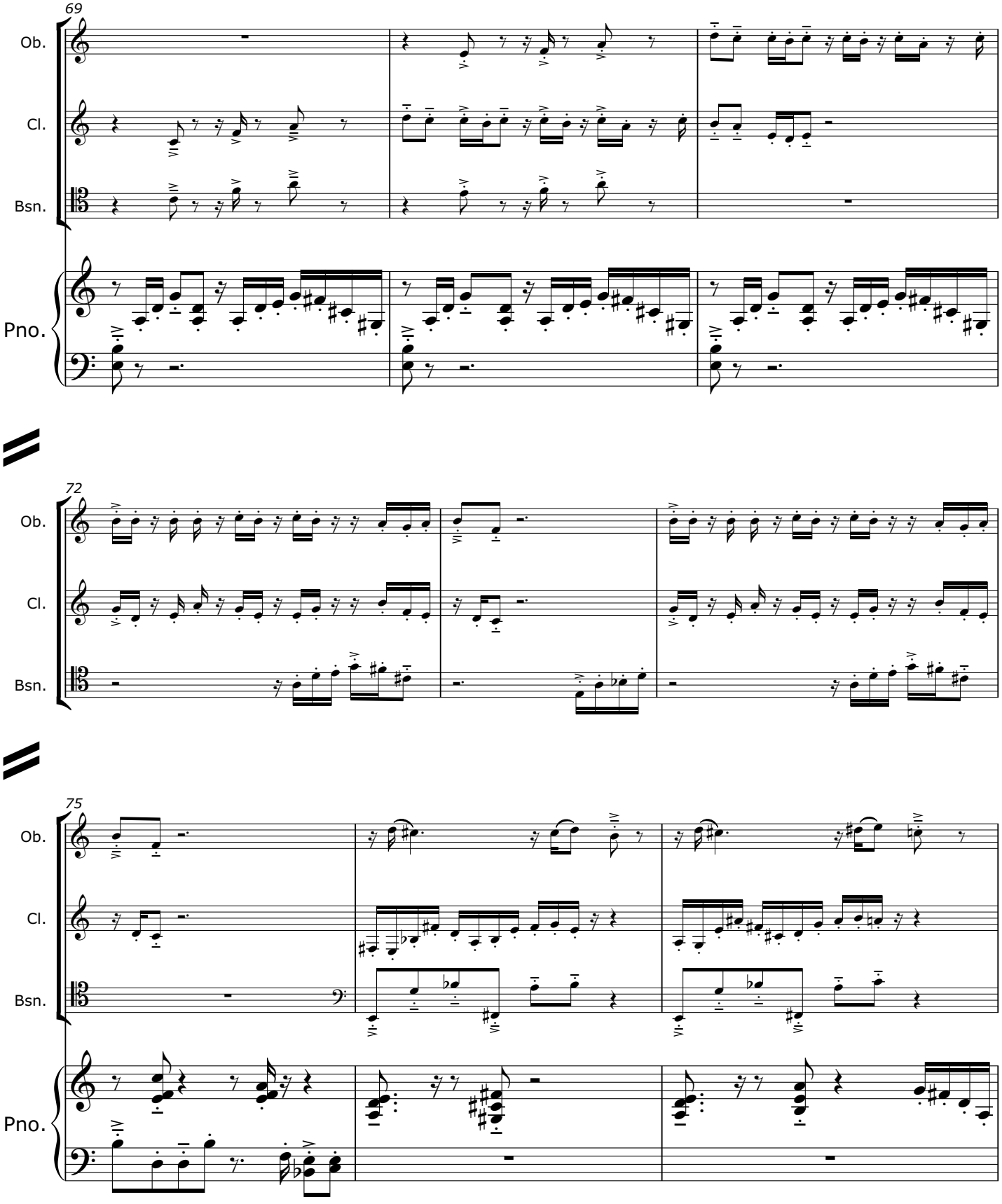

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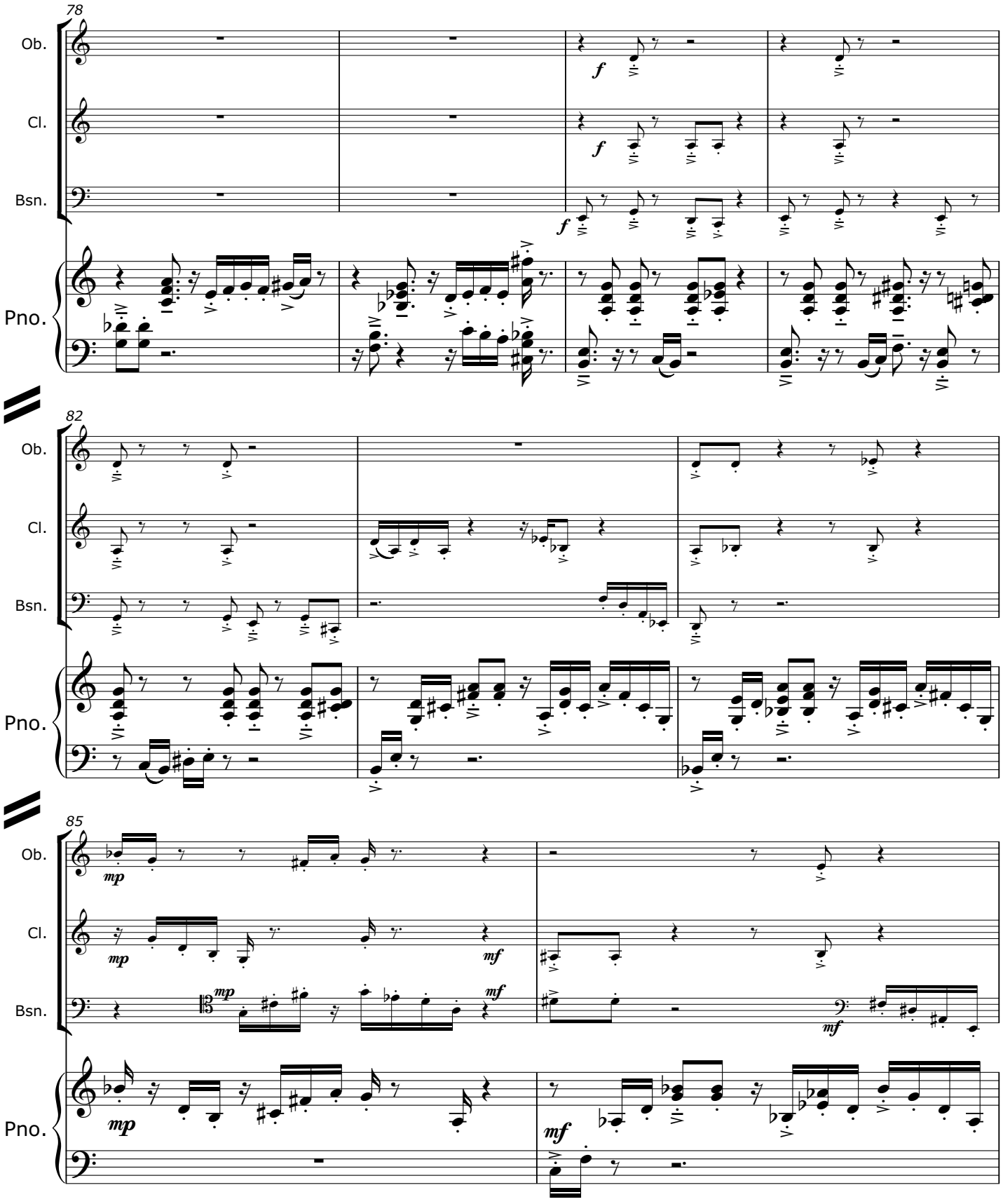

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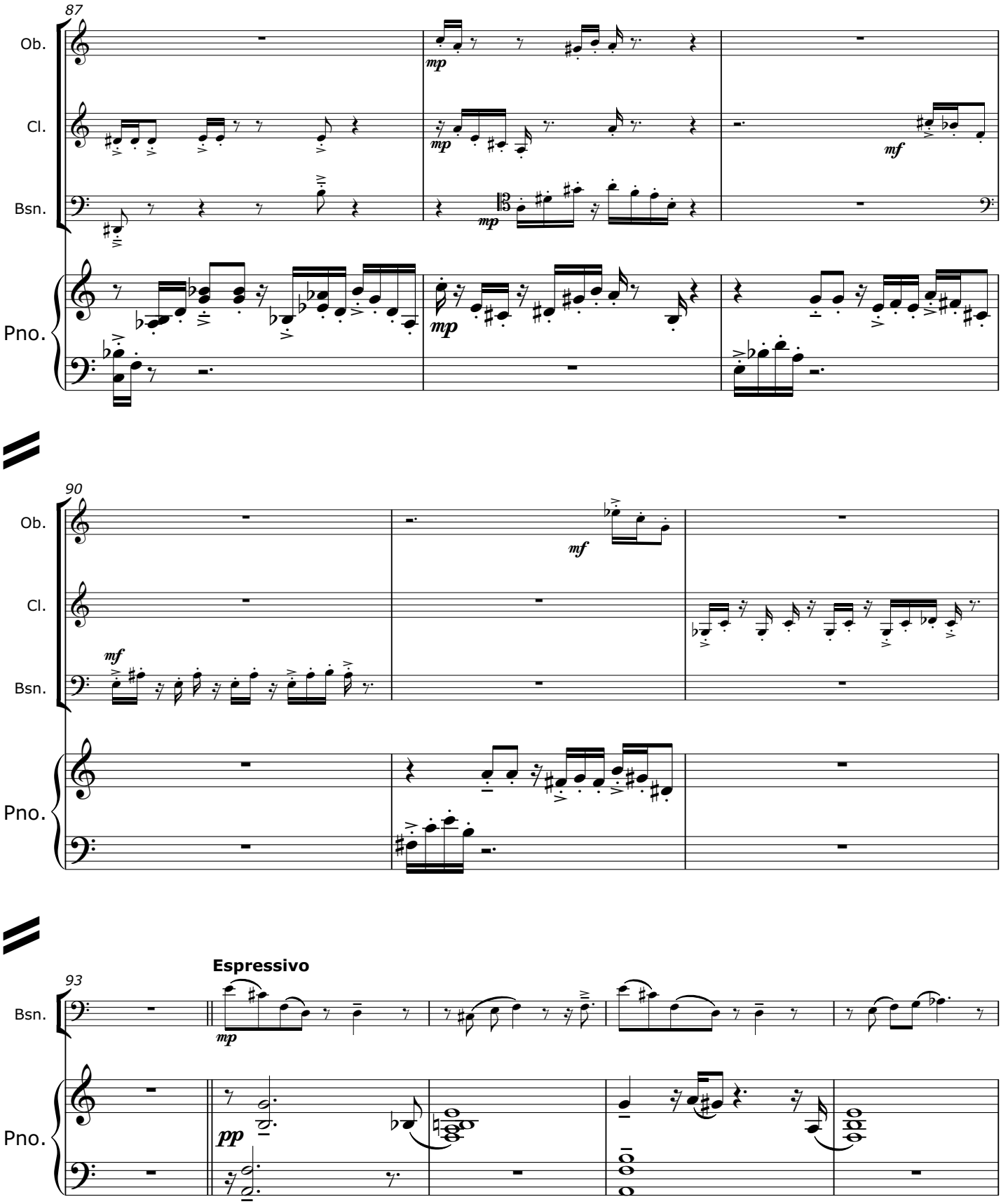

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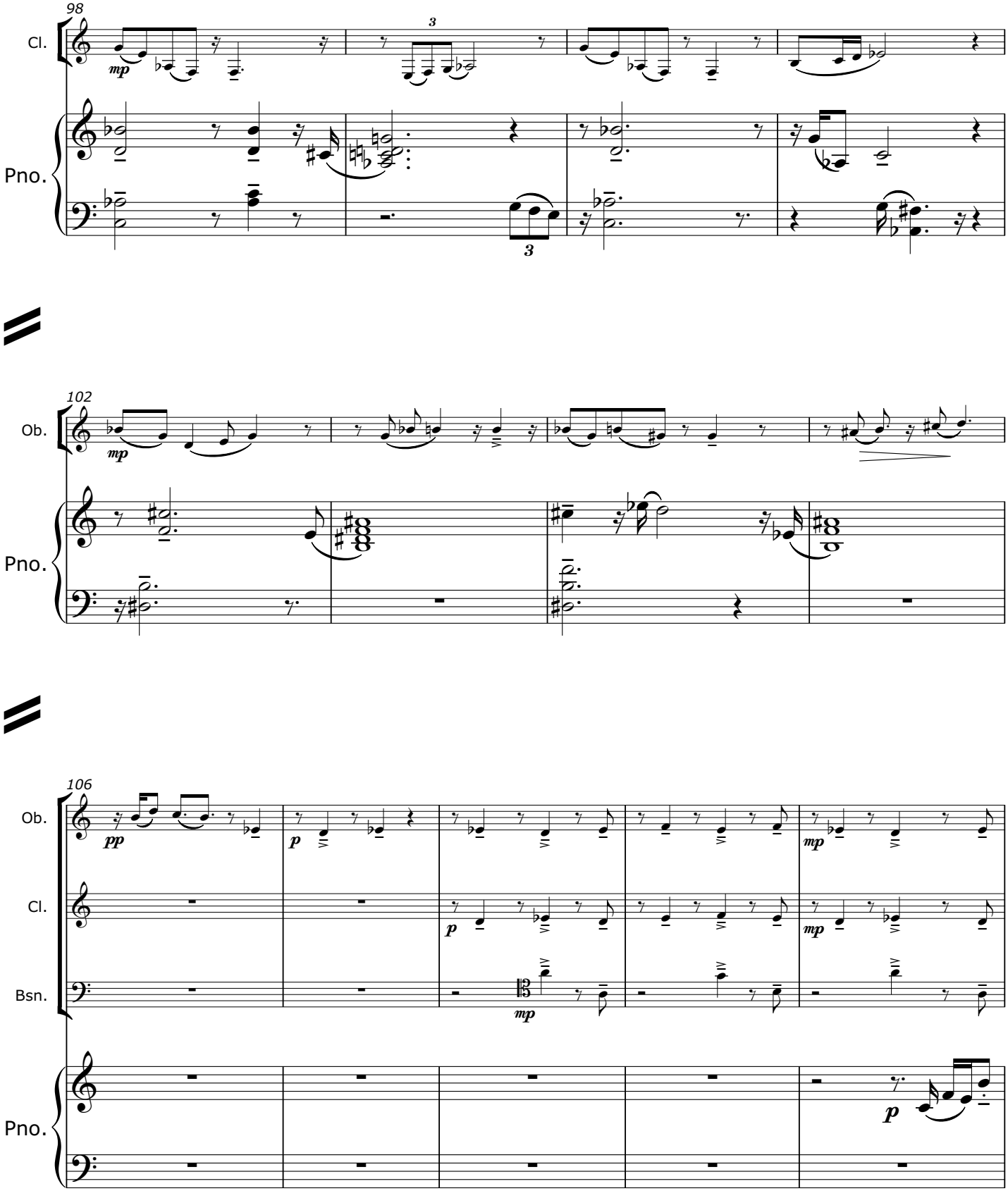

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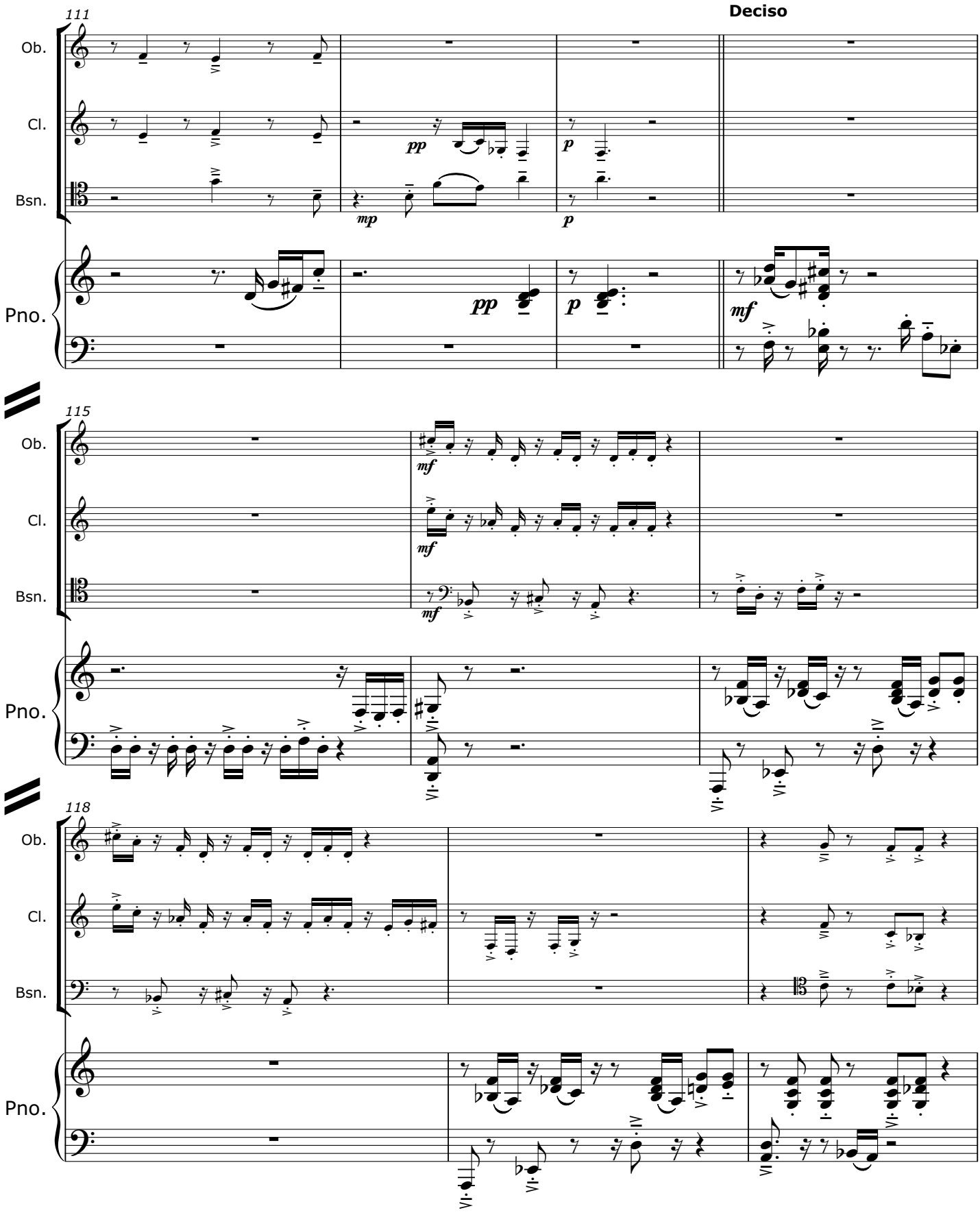

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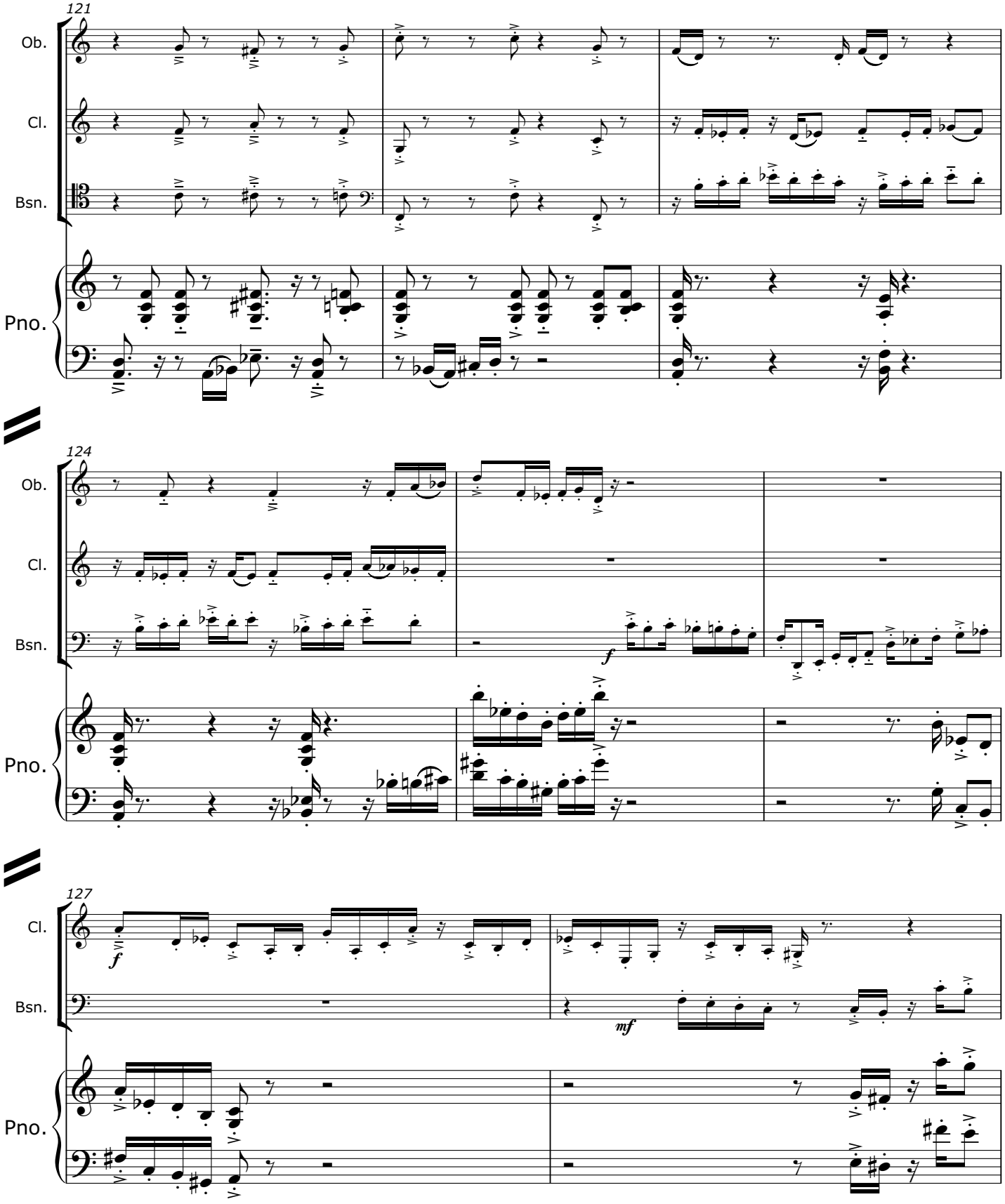

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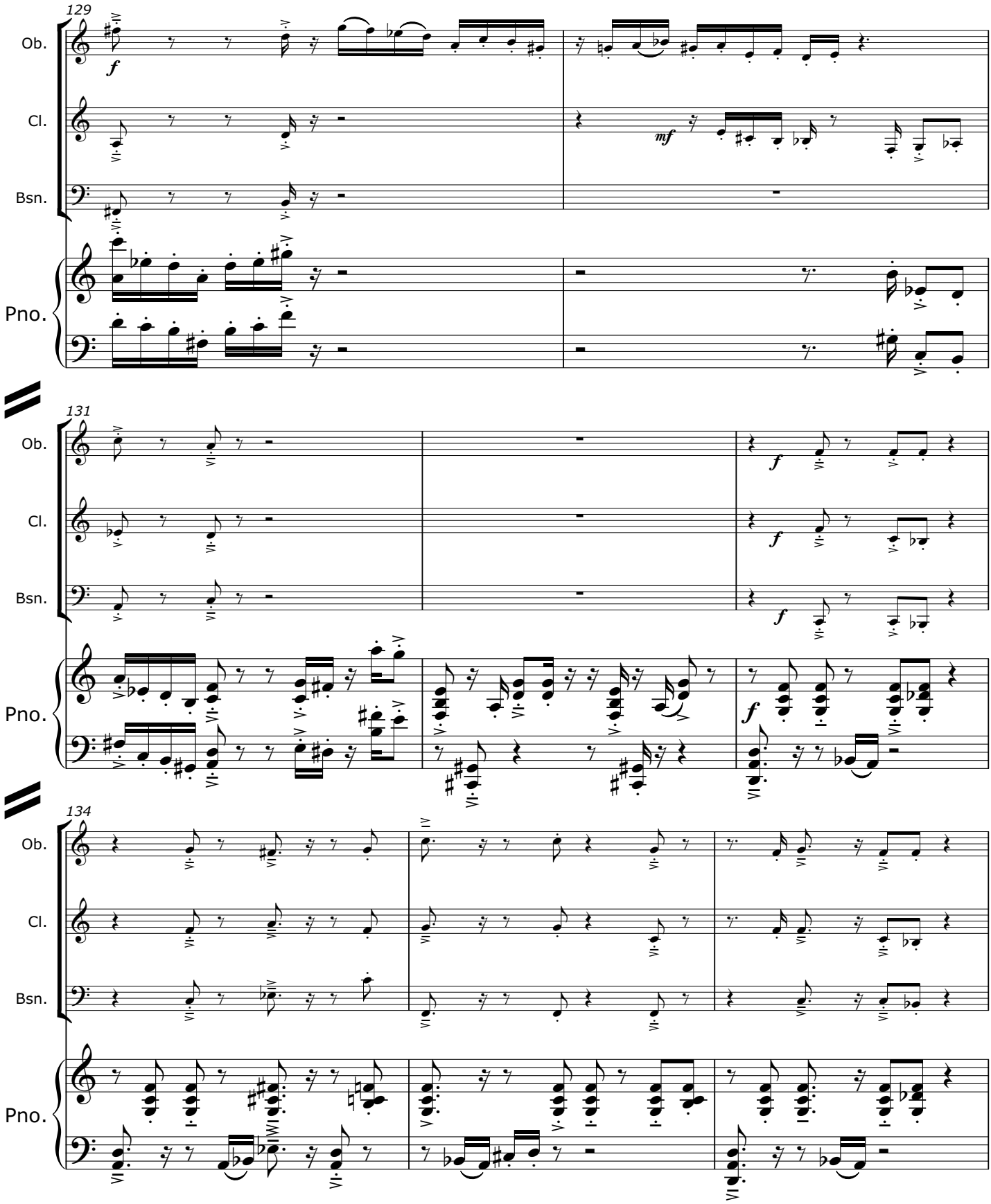

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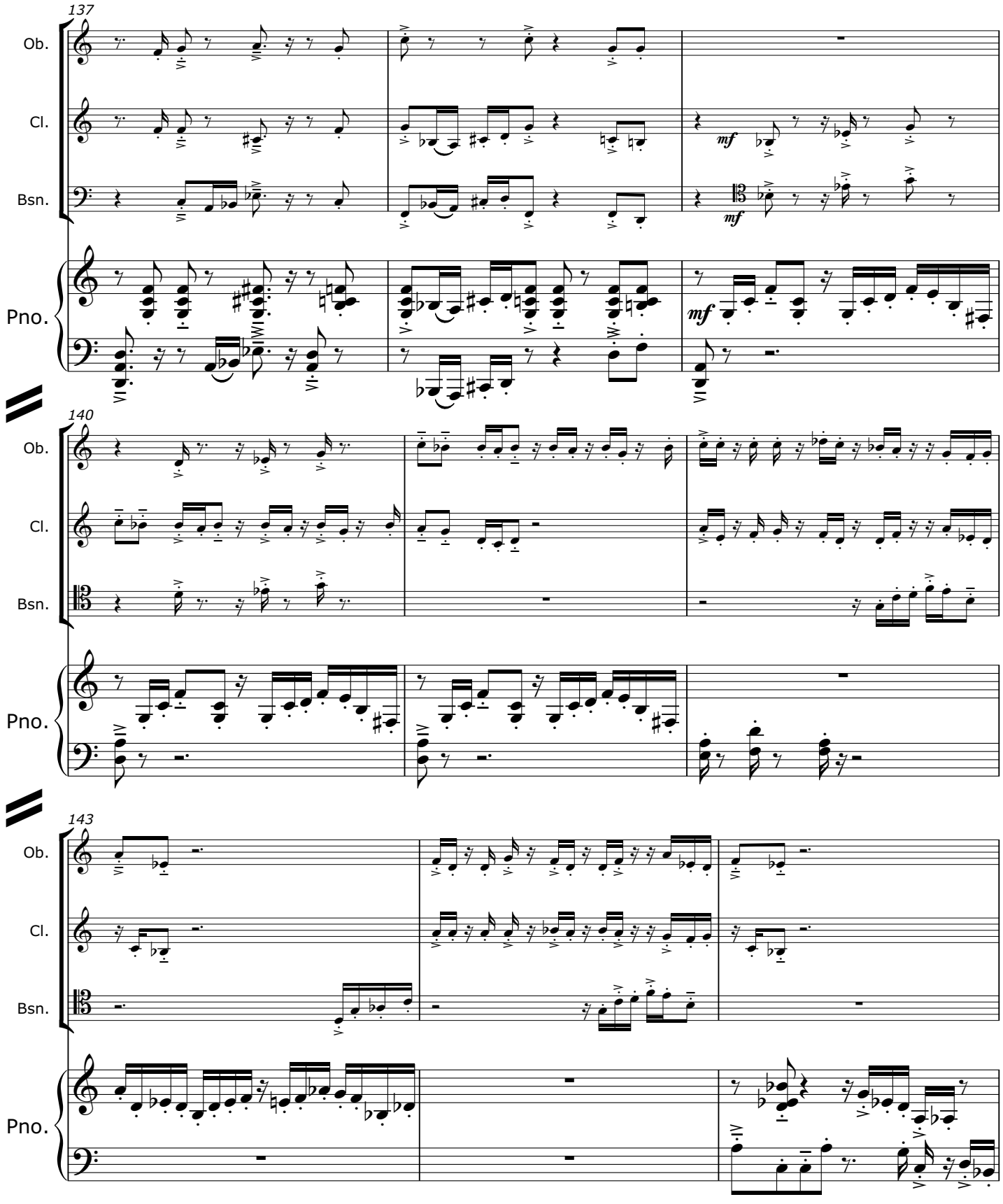

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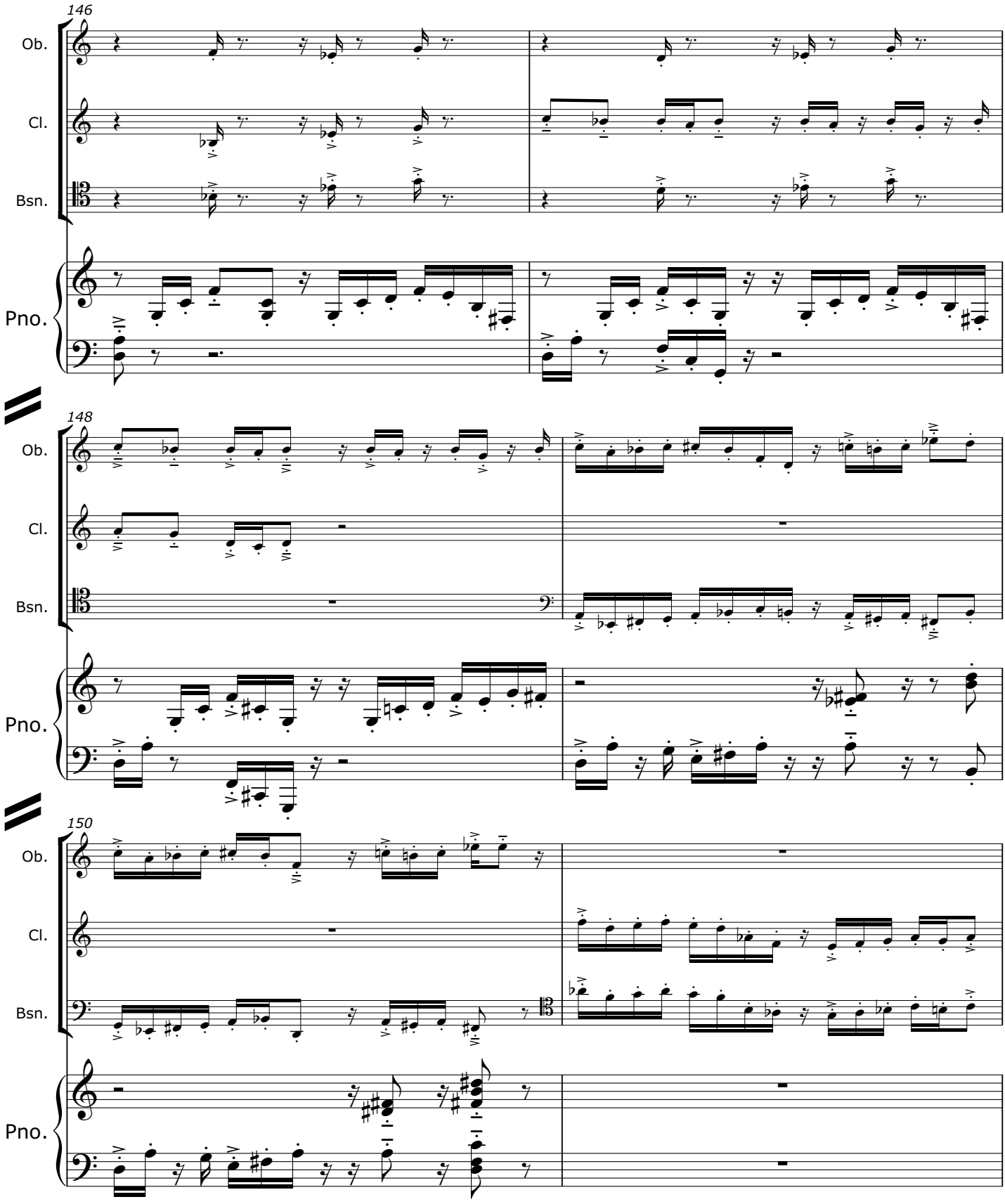

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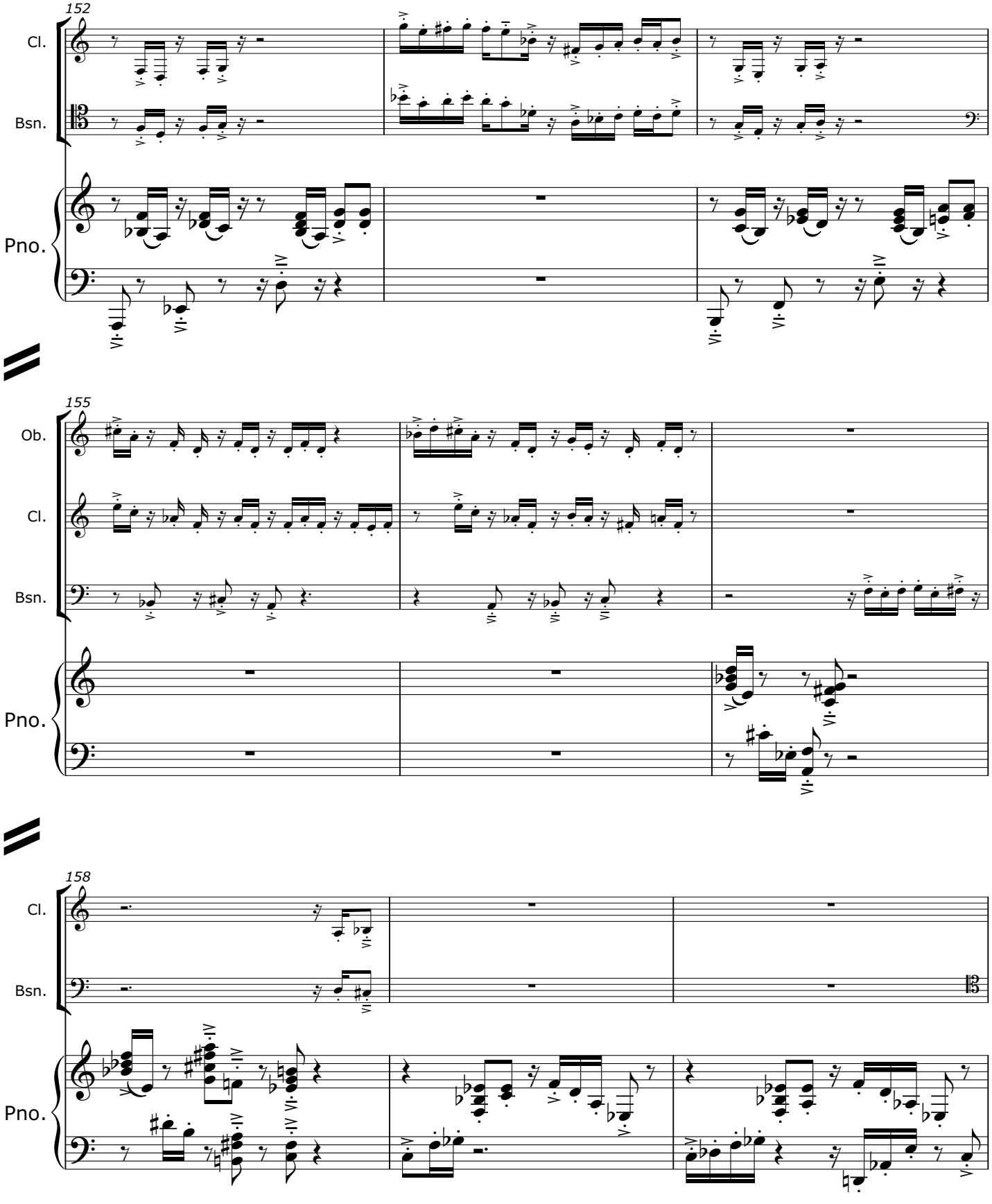

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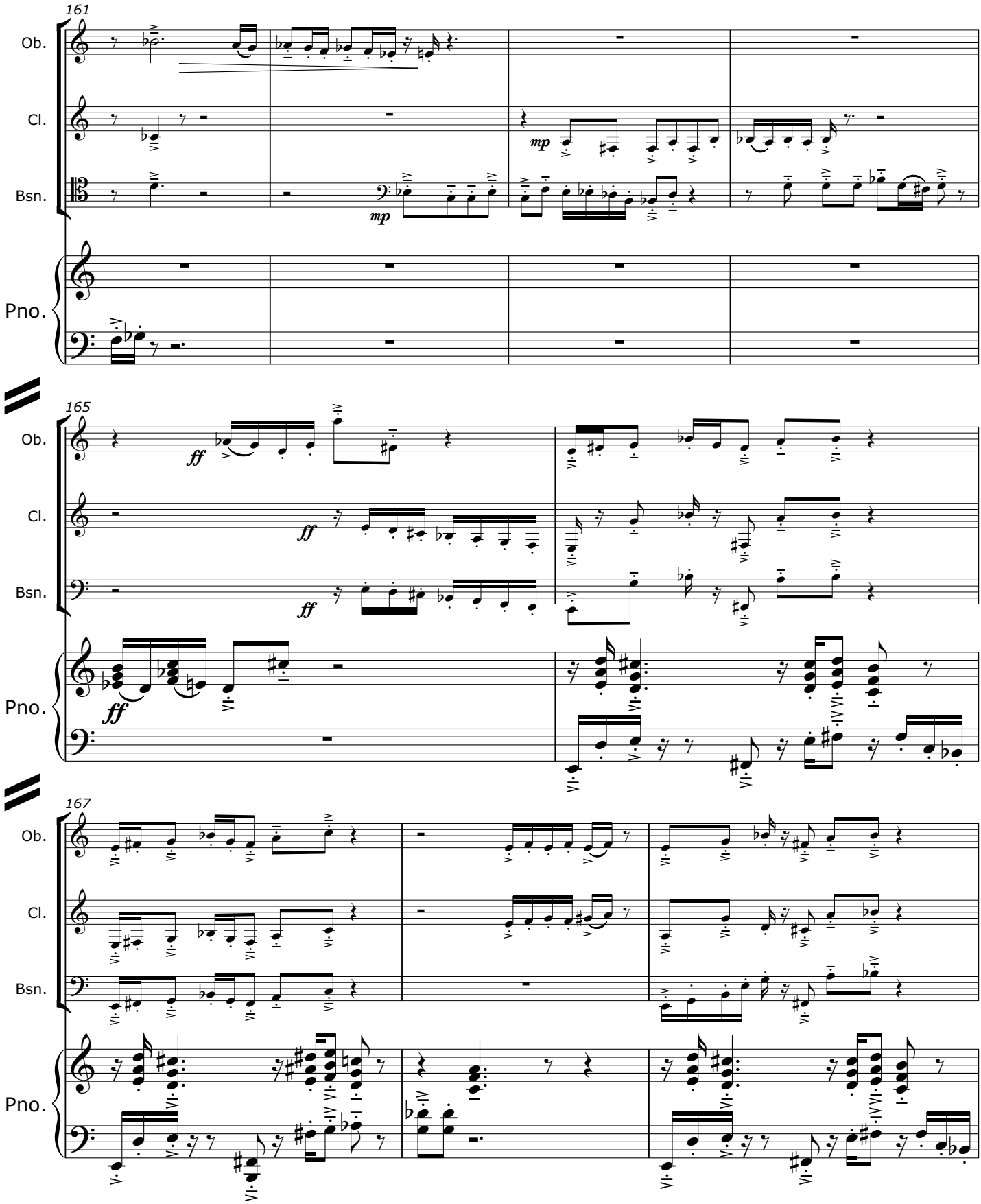

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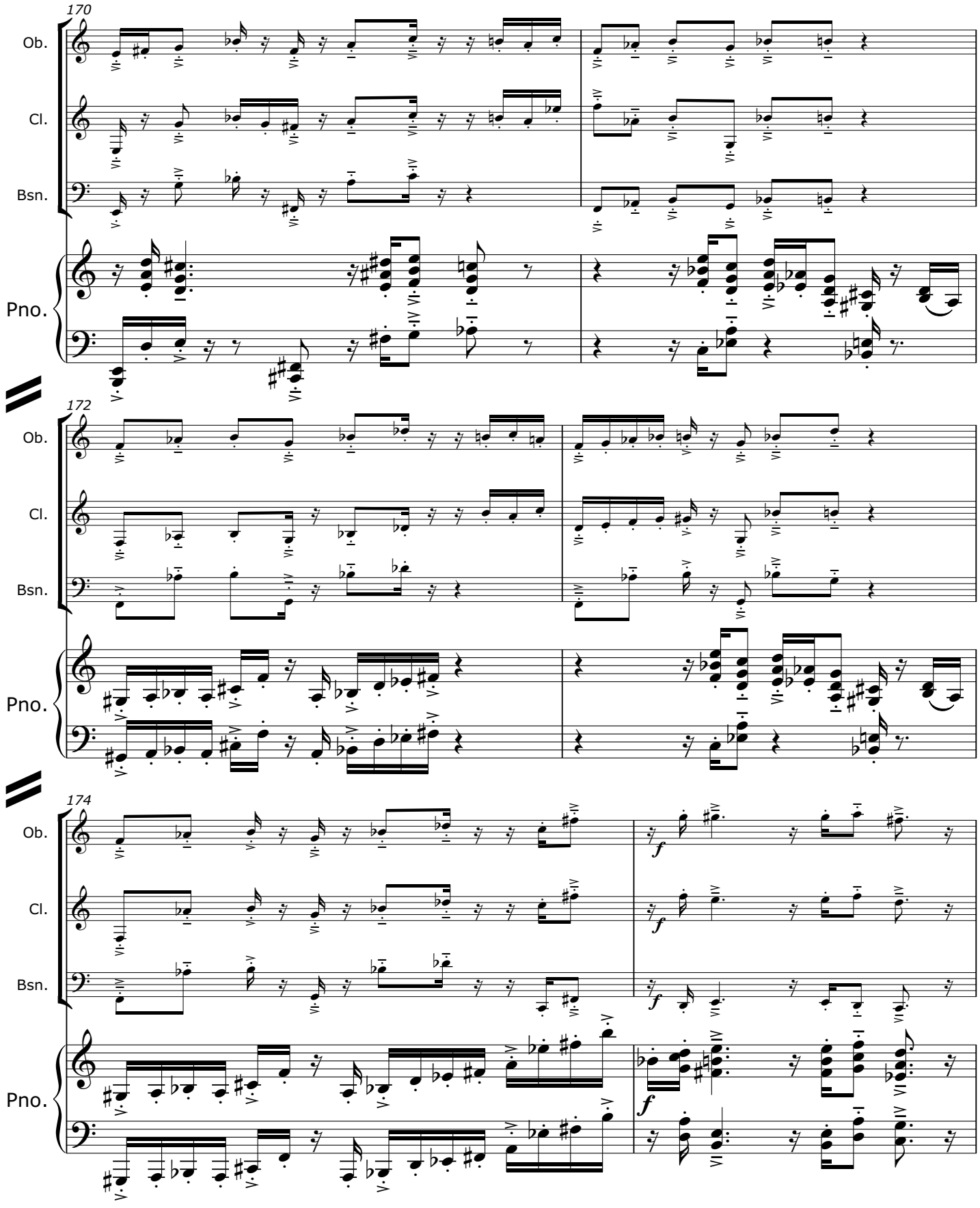

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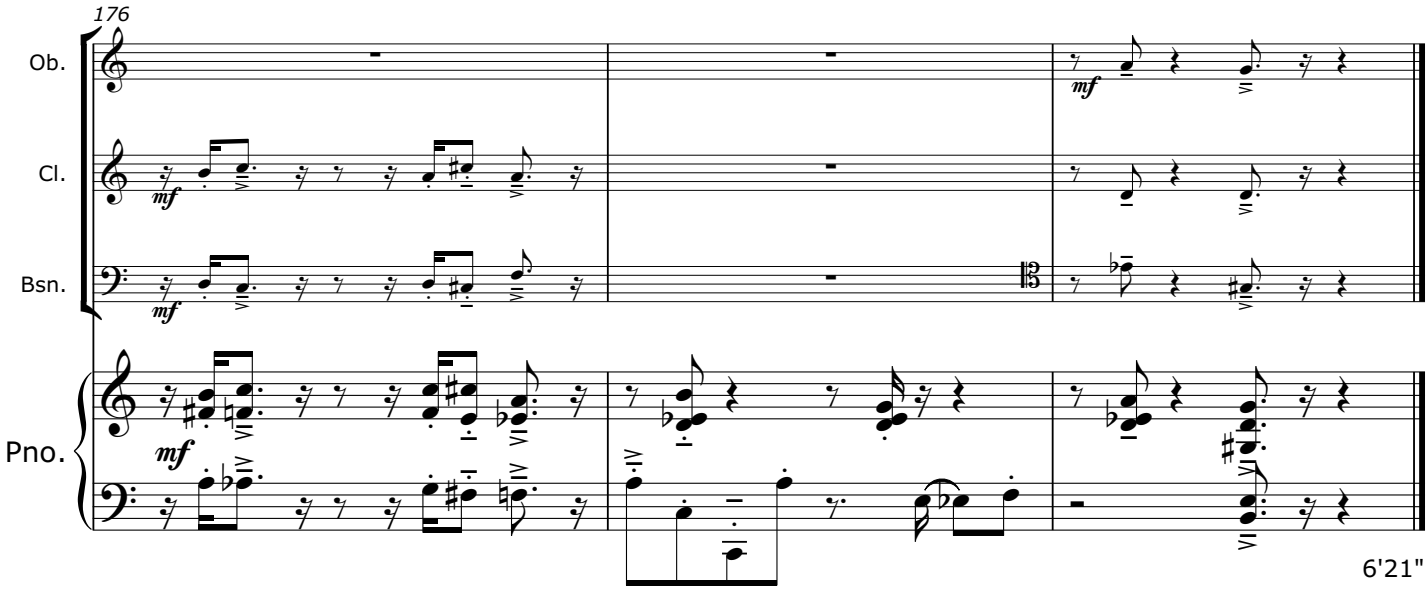
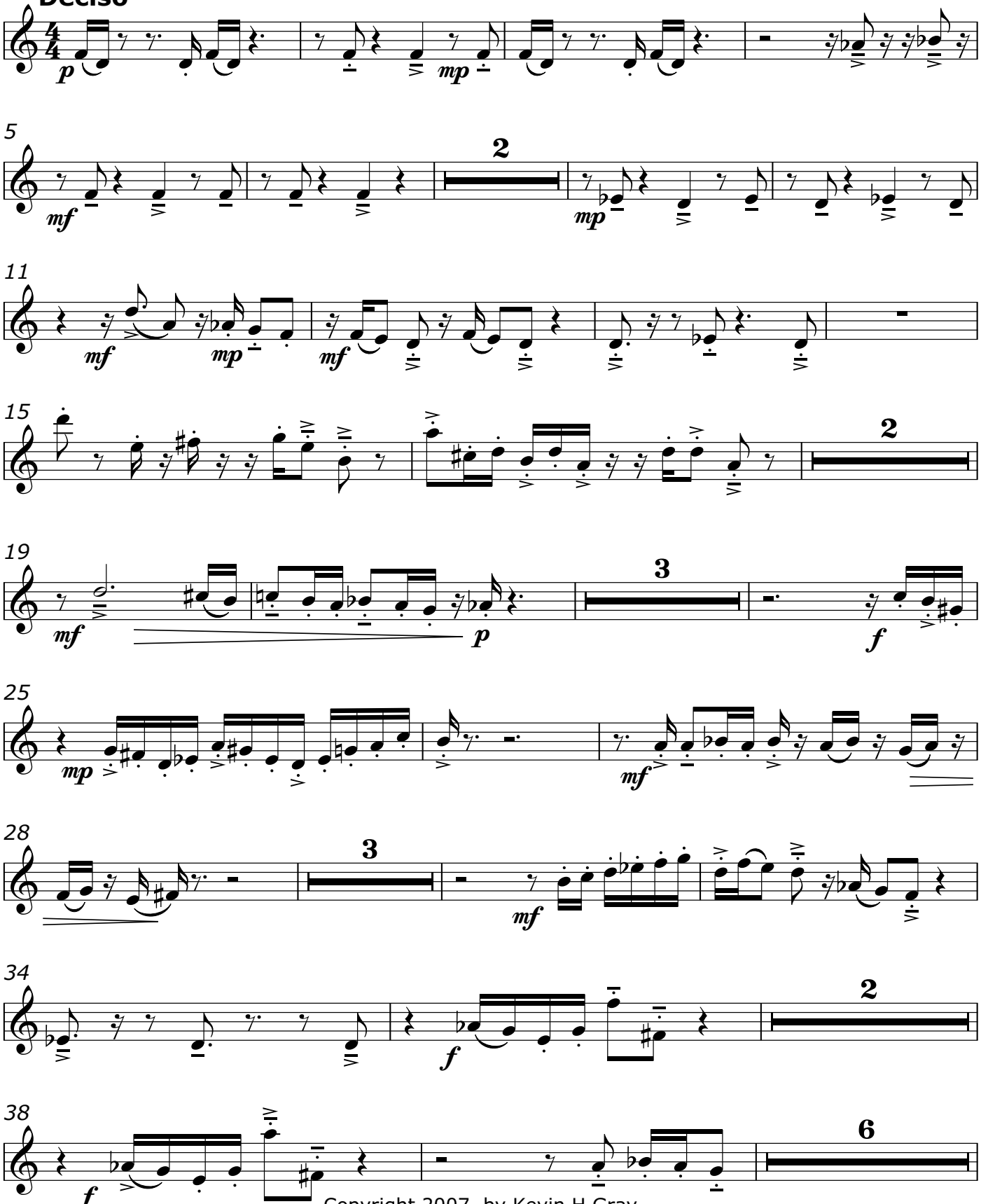


Beatcore:
Dance-scene for Dziga Vertov

Oboe

Kevin H Gray

♩ = 112
Deciso



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Oboe

46

mf

49

p *f* 2 *mf*

54

3

60

mf *mf*

65

69

72

75

2

80

f

85

mp *mp*

89

2 2 **Espressivo** 8

mf

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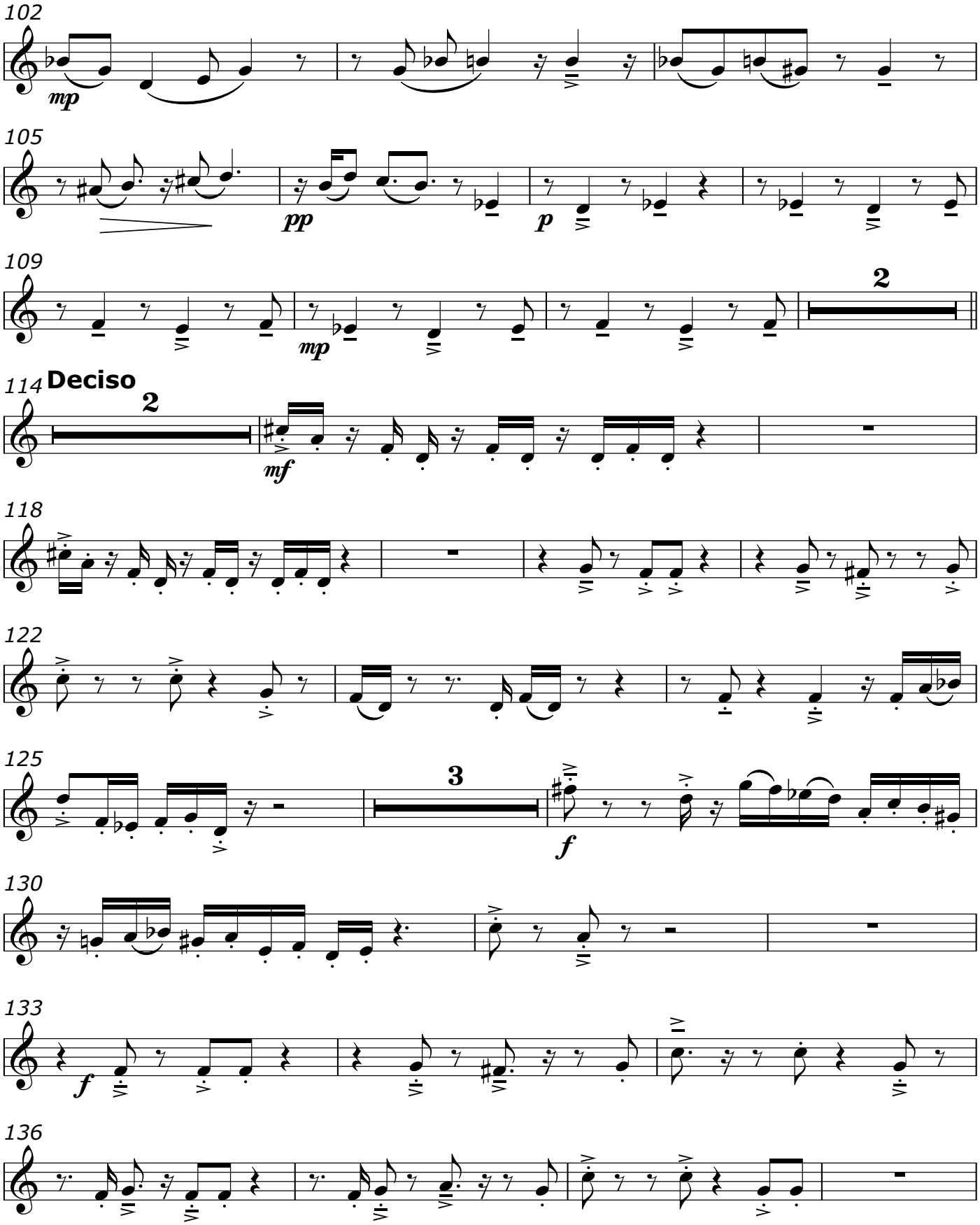

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Oboe

140

143

146

149

151

4

157

4

2

165

ff

168

171

174

2

f

mf

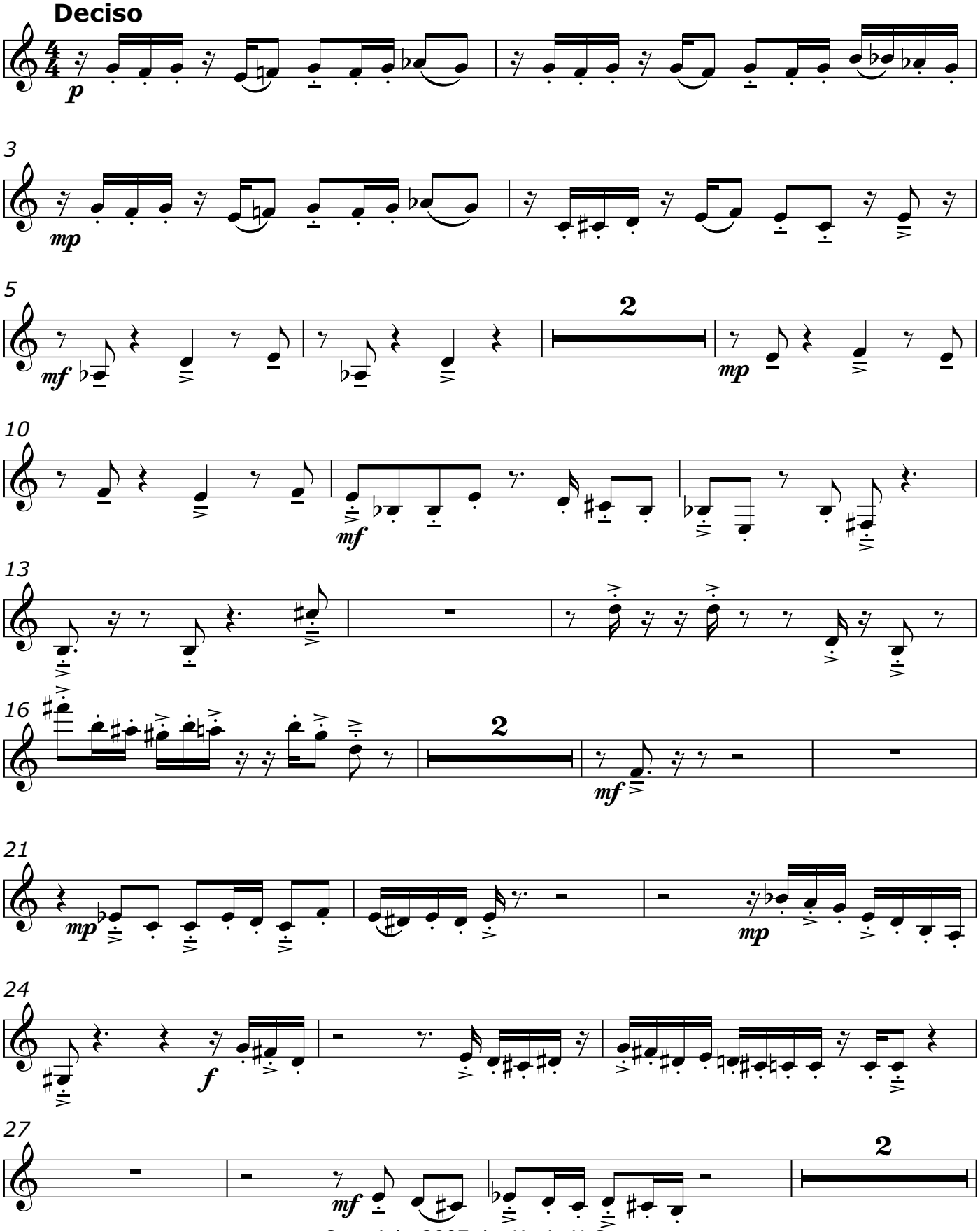
6'21"

Clarinet in B♭

Beatcore:
Dance-scene for Dziga Vertov

Kevin H Gray

♩ = 112
Deciso



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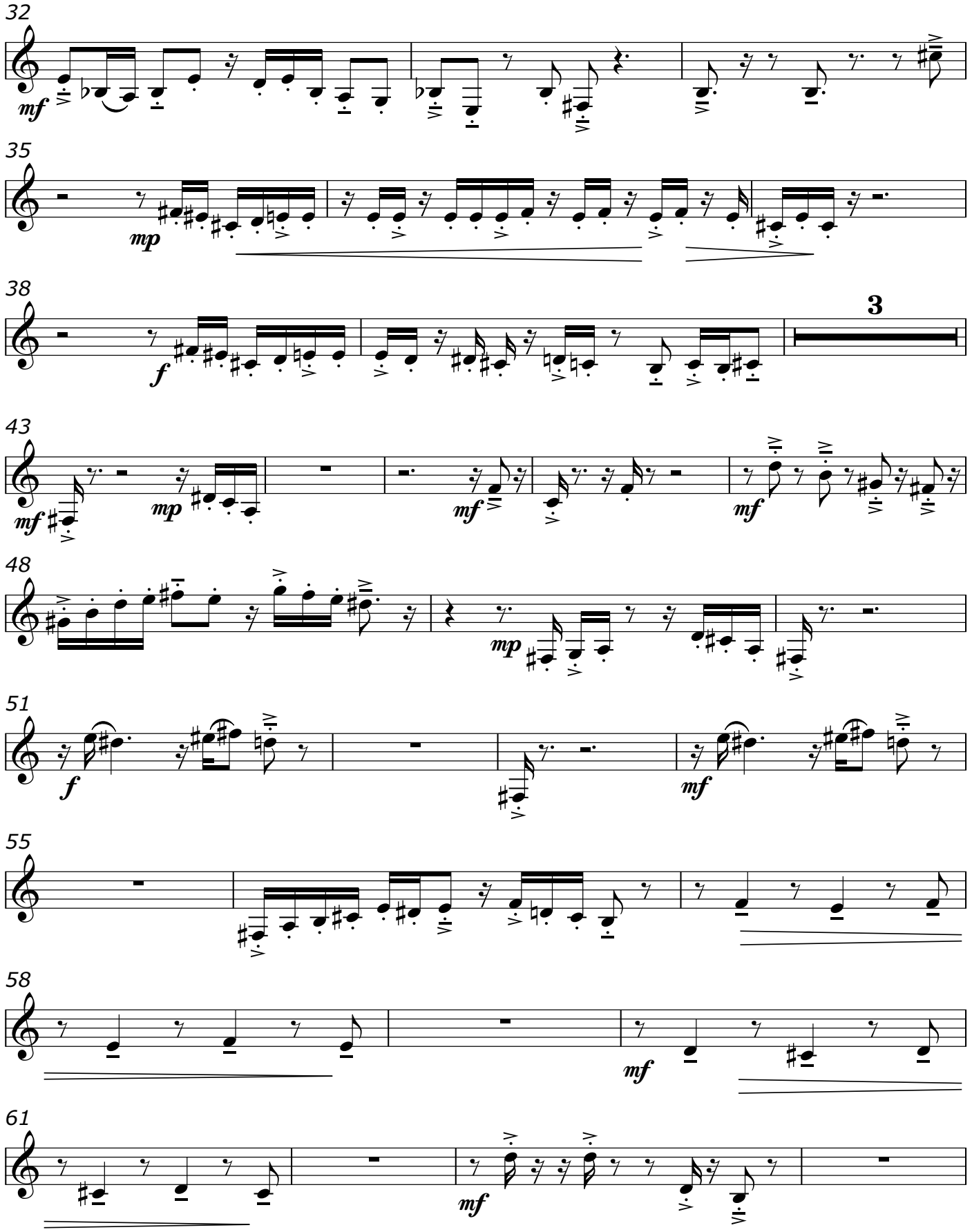
Clarinet in B♭



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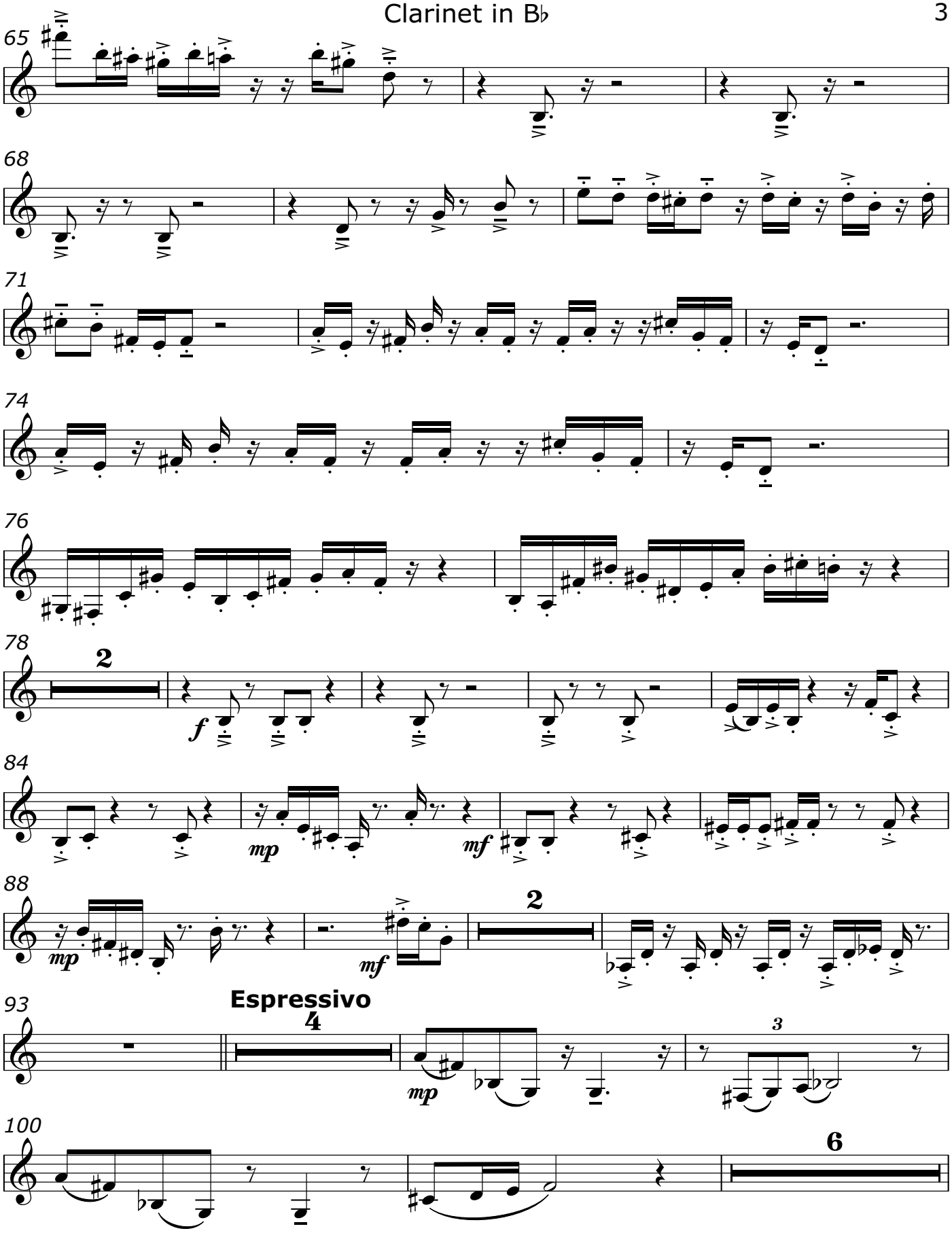

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Clarinet in B♭

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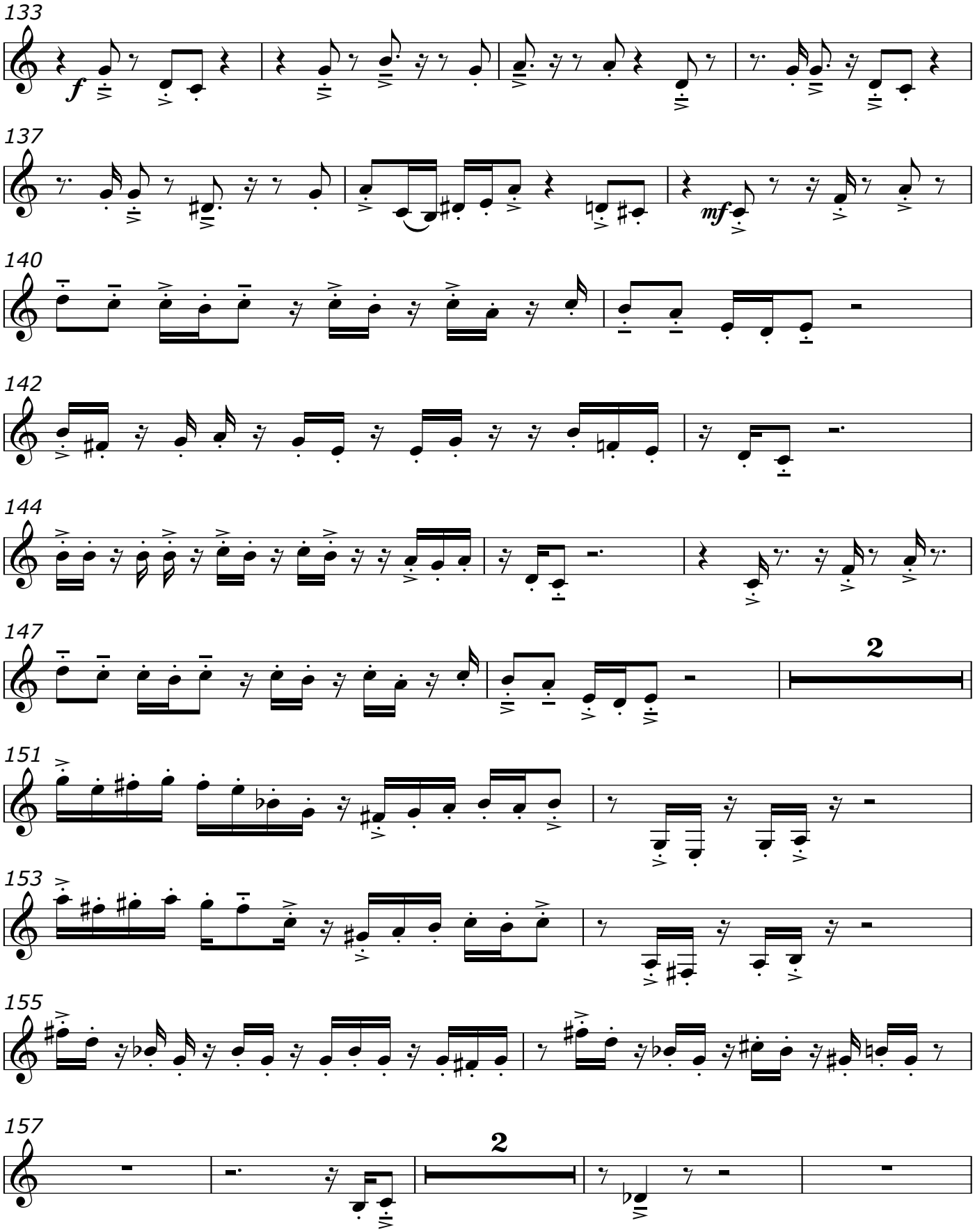

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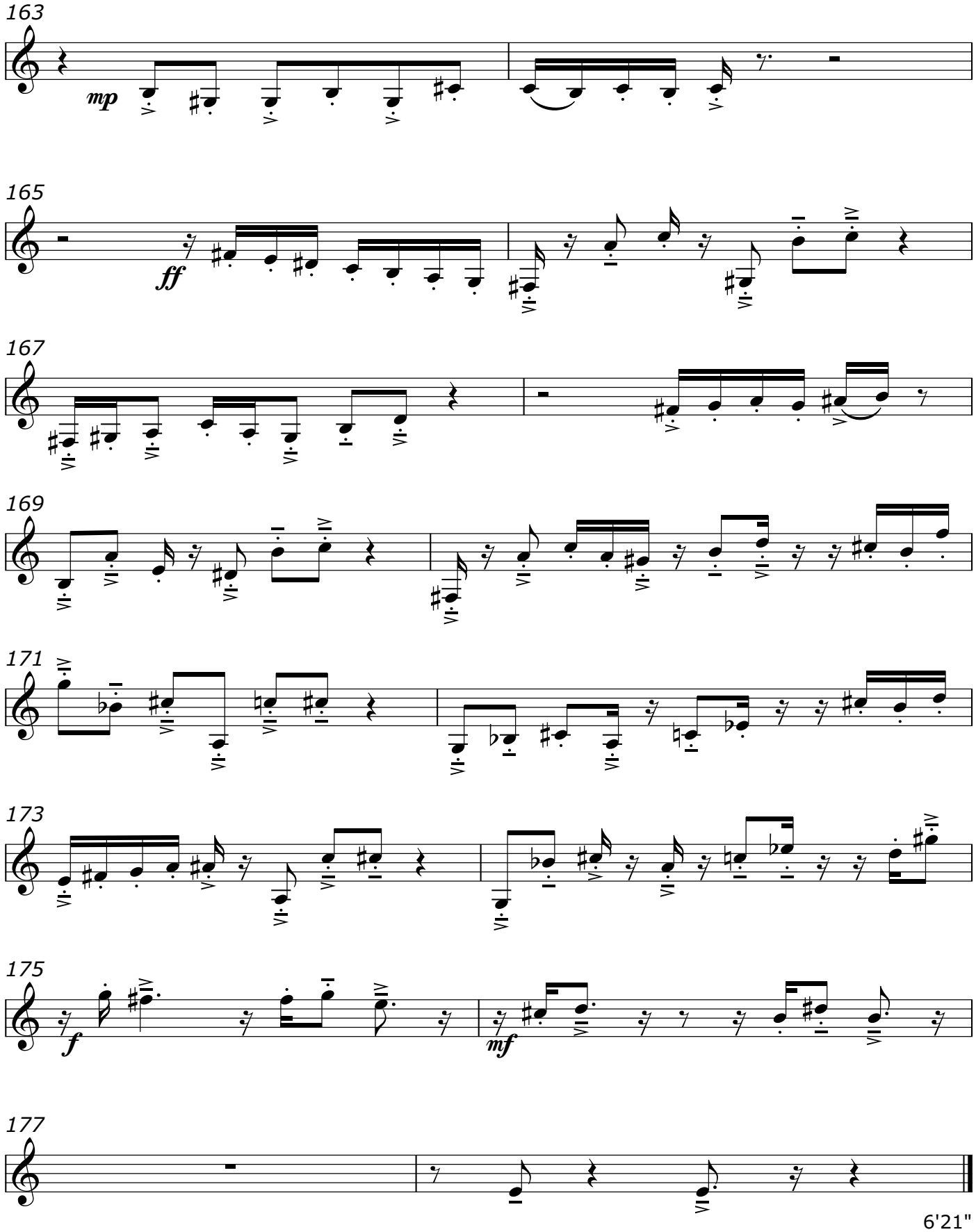
Clarinet in B♭



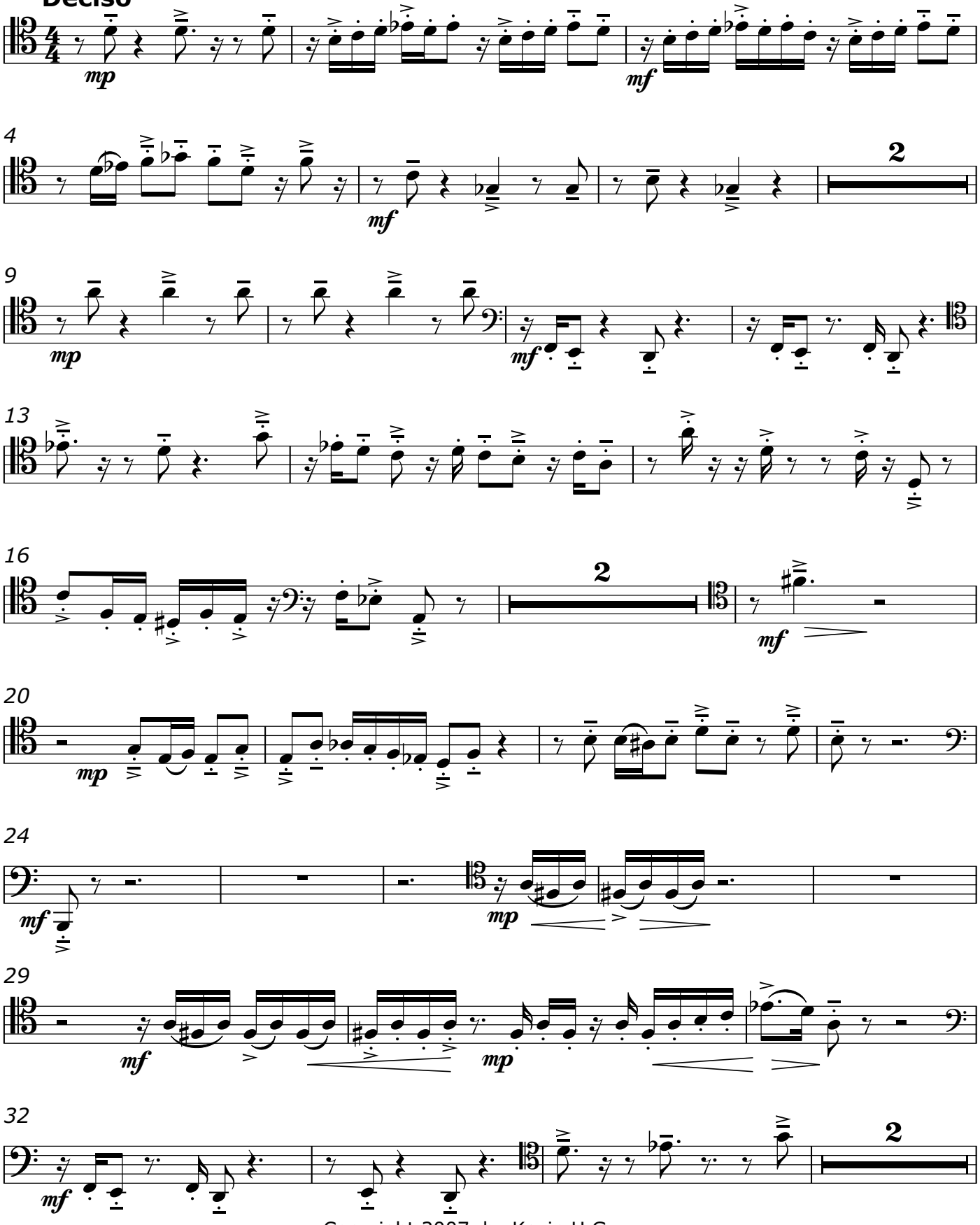
6'21"

Bassoon

Beatcore:
Dance-scene for Dziga Vertov

Kevin H Gray

♩ = 112
Deciso



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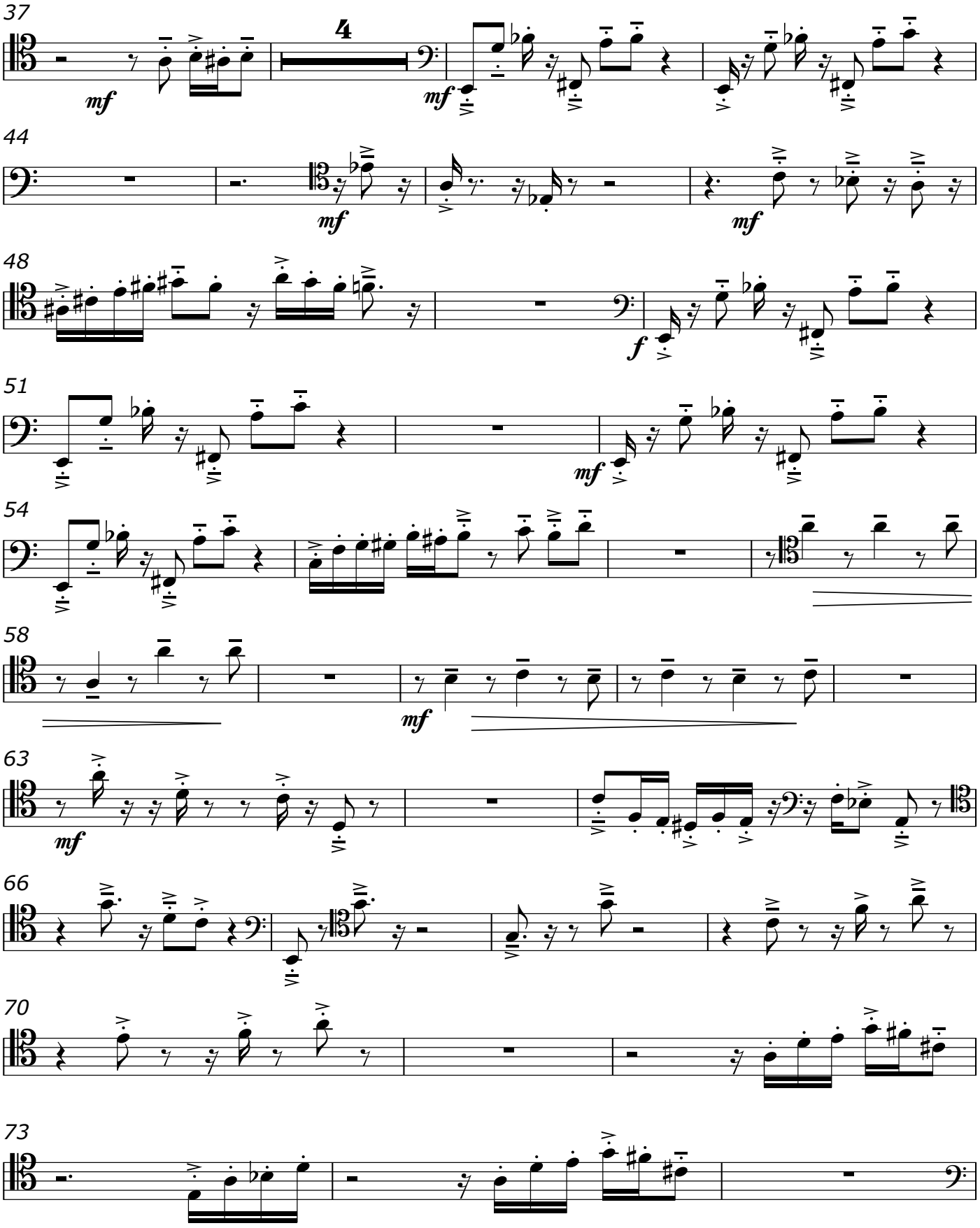
Bassoon



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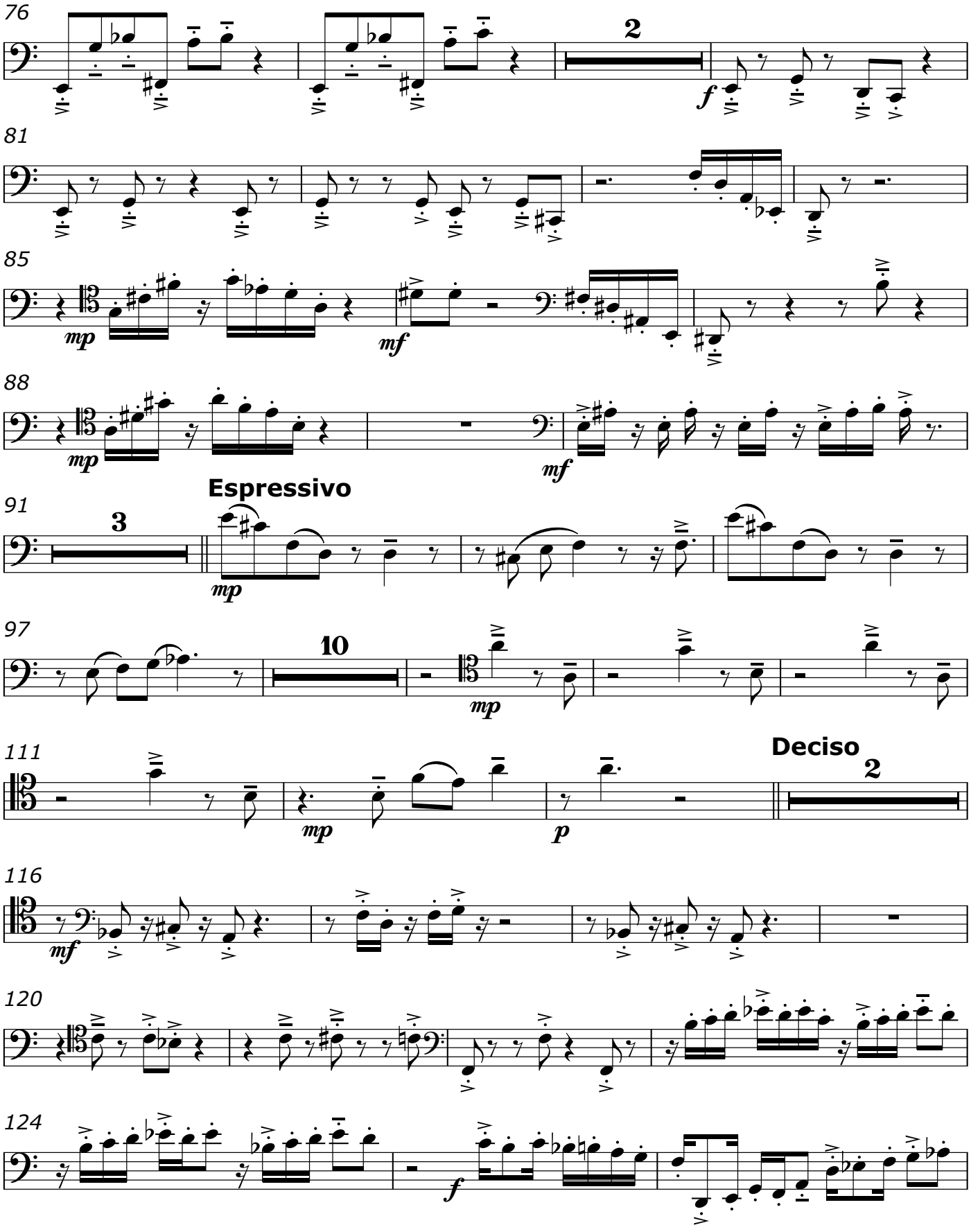

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Bassoon

127

mf

132

f

137

mf

140

144

149

151

153

156

2

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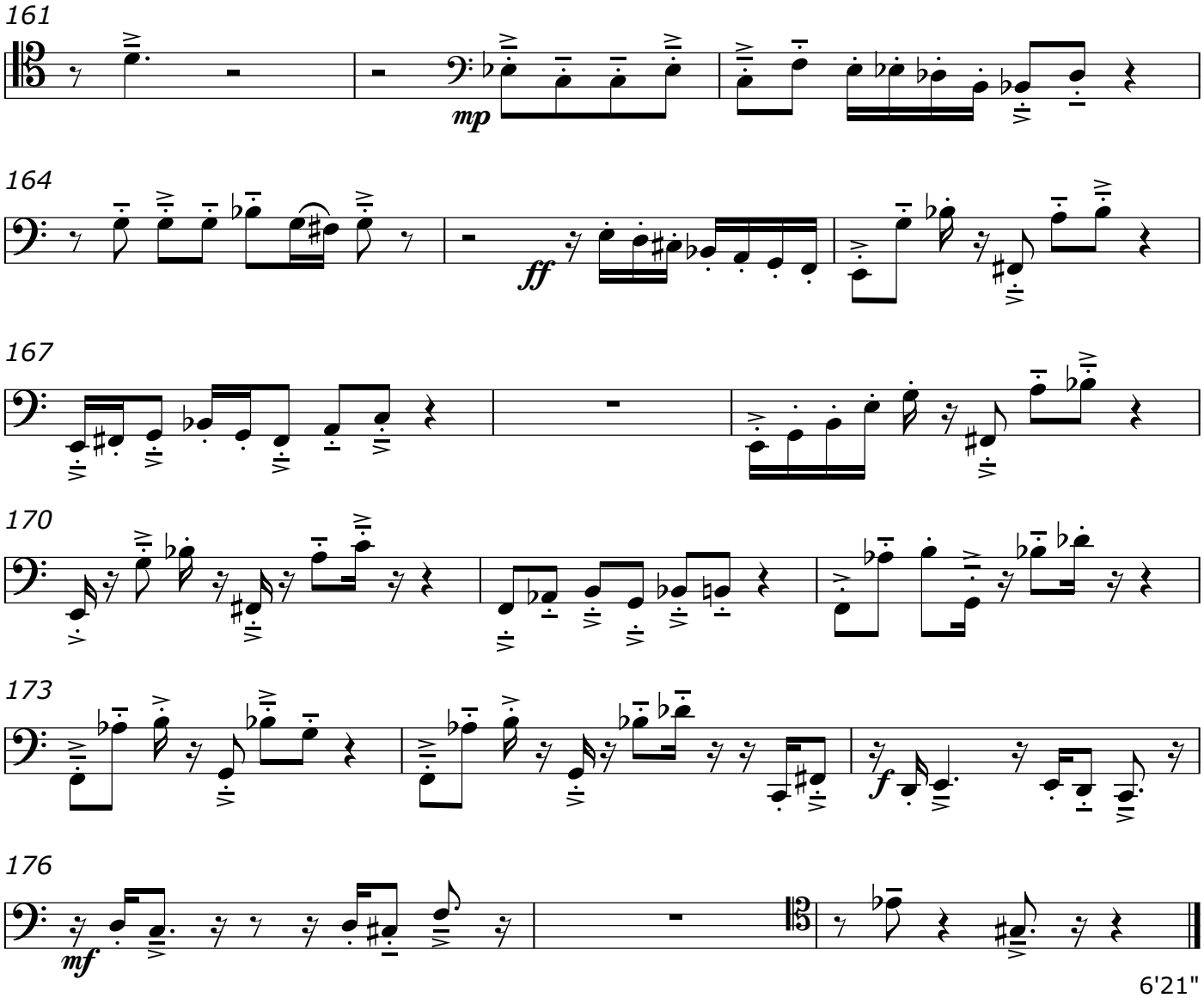


6'21"

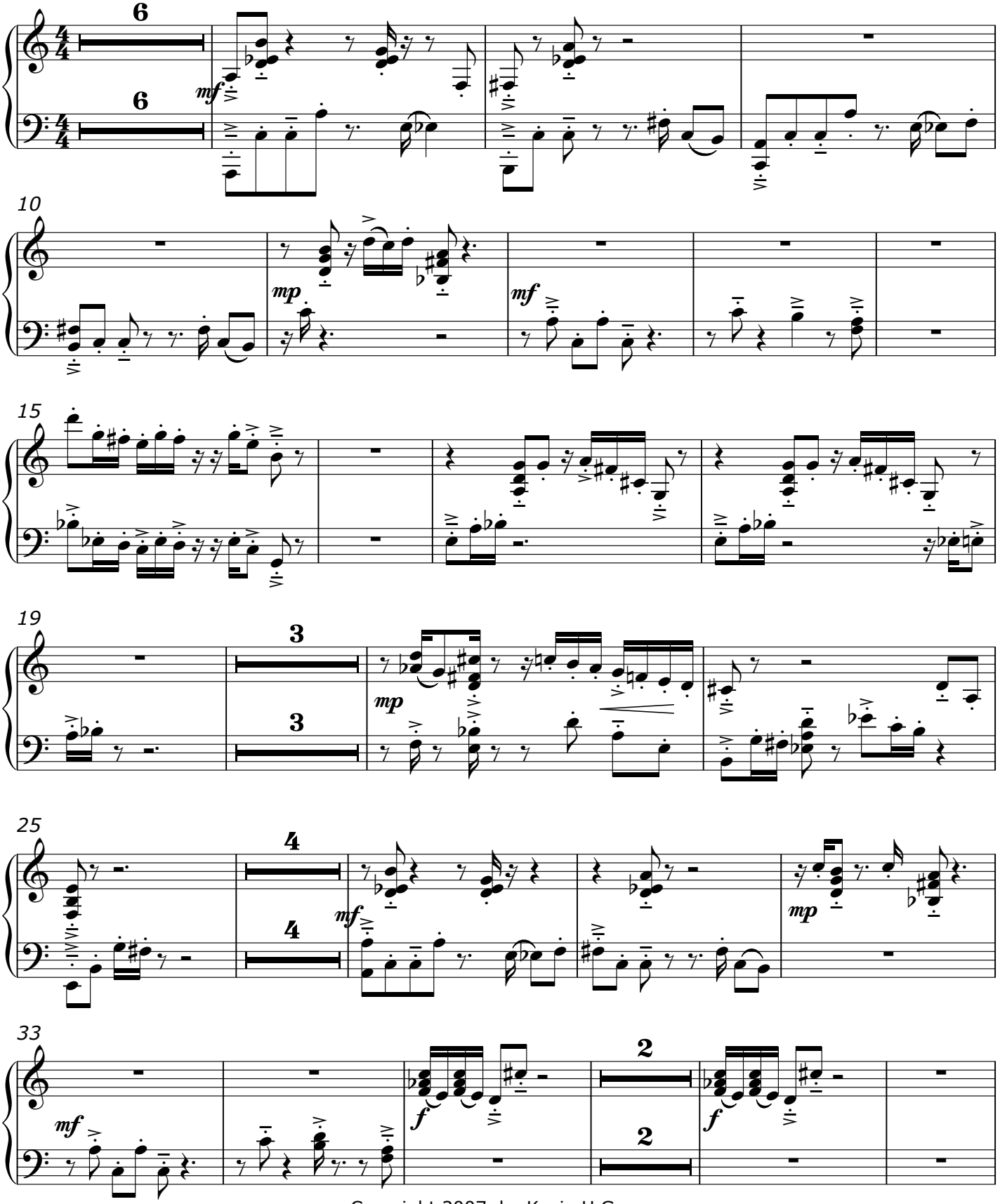
Piano

Beatcore:
Dance-scene for Dziga Vertov

Kevin H Gray

♩ = 112

Deciso



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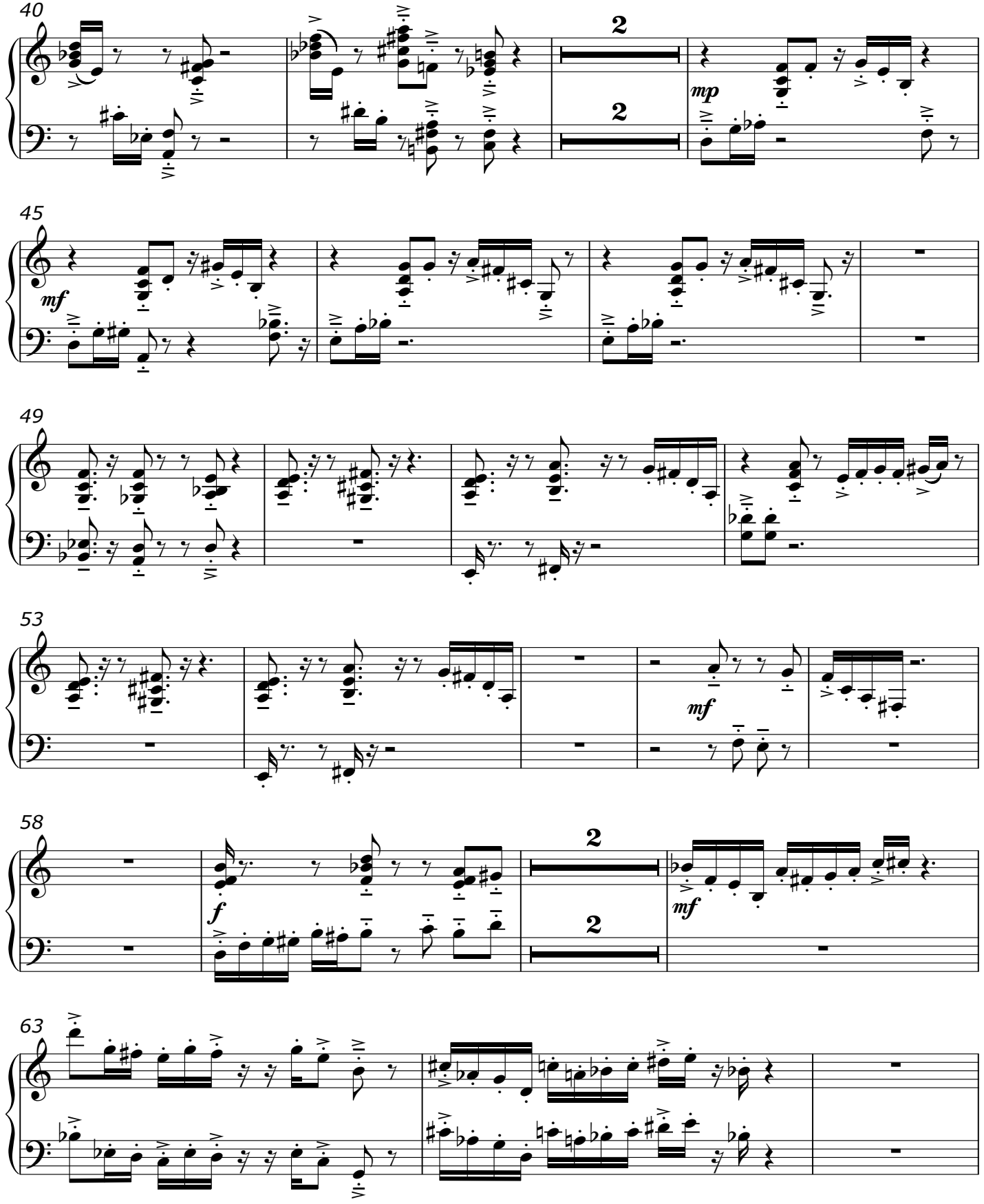

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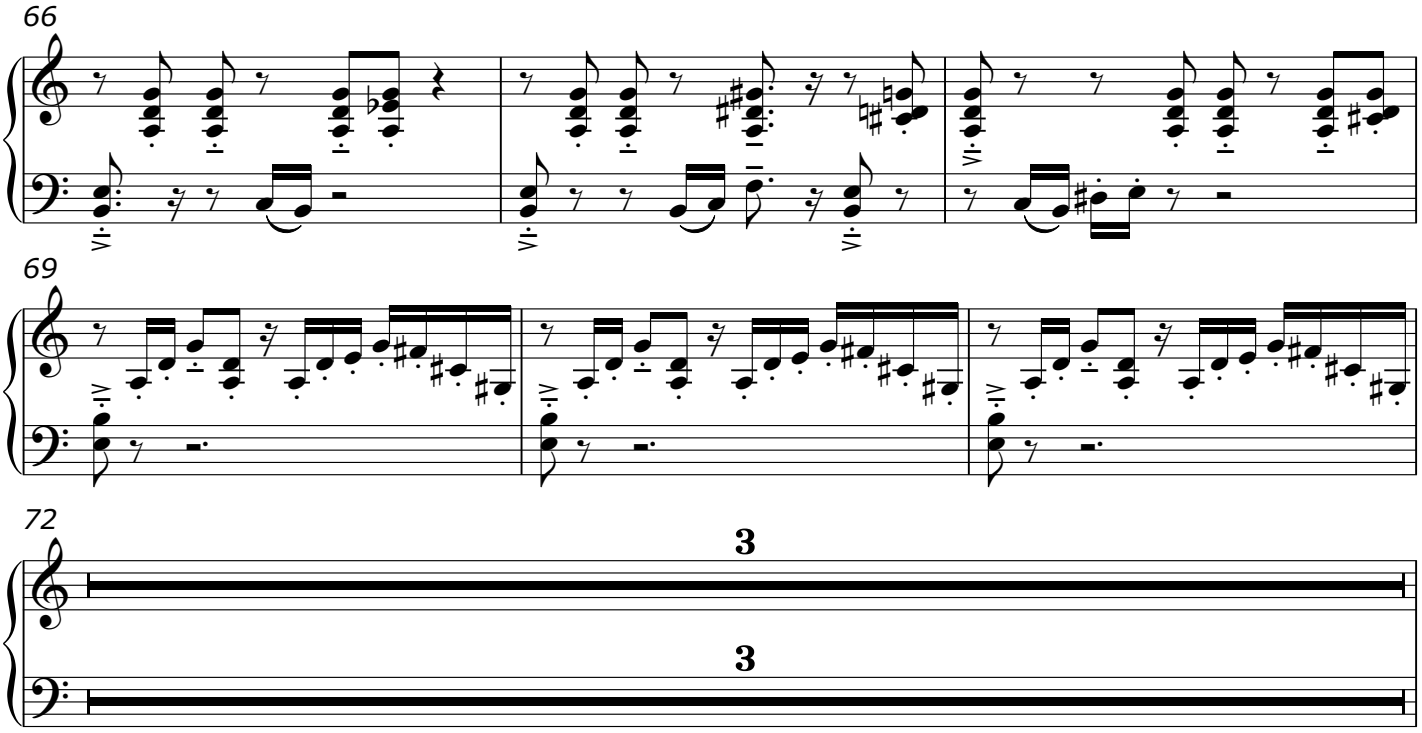

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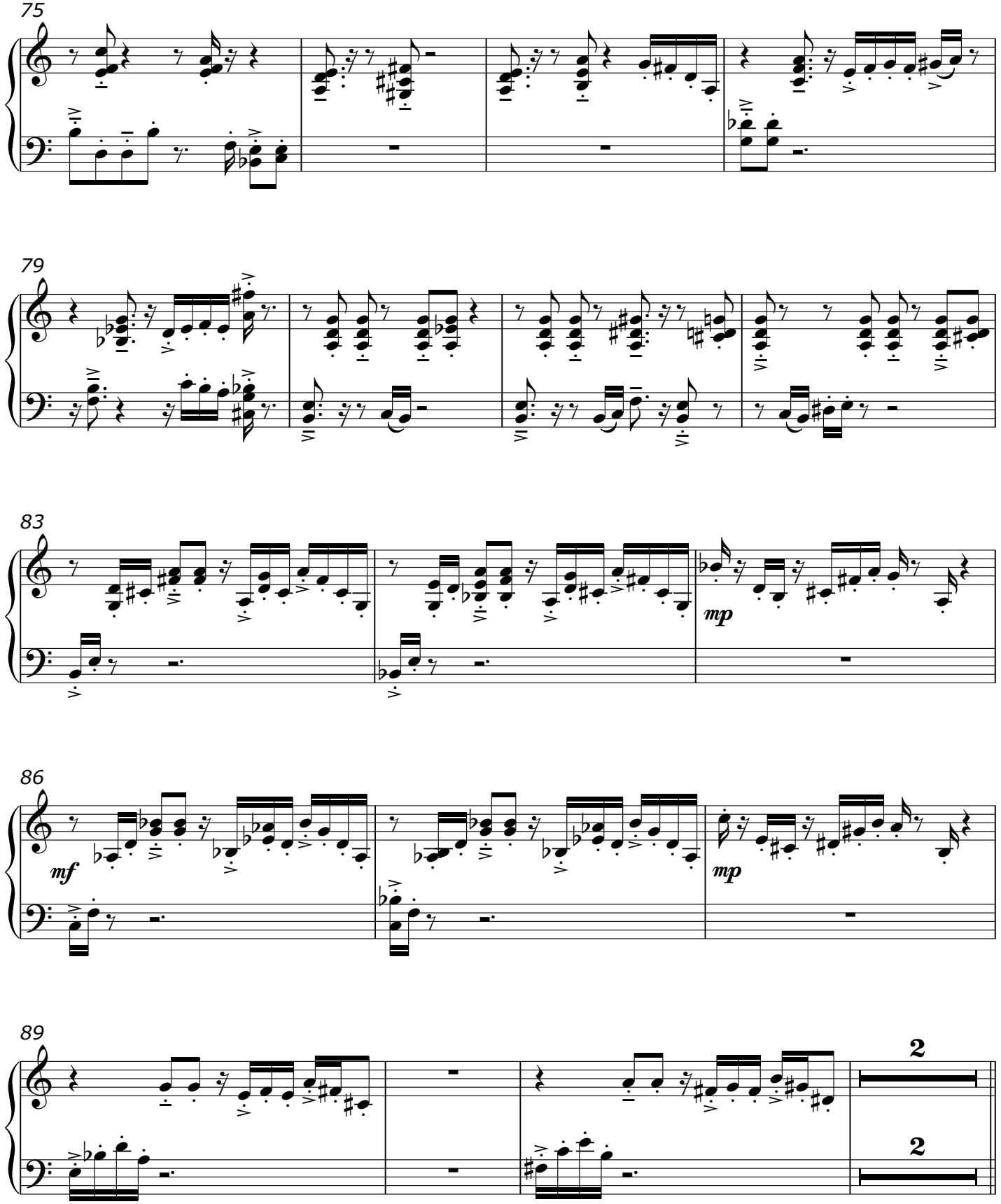

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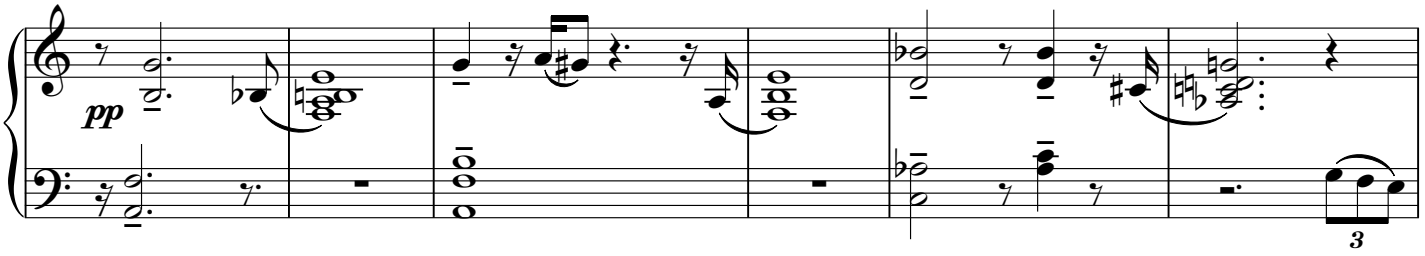
94 **Espressivo**



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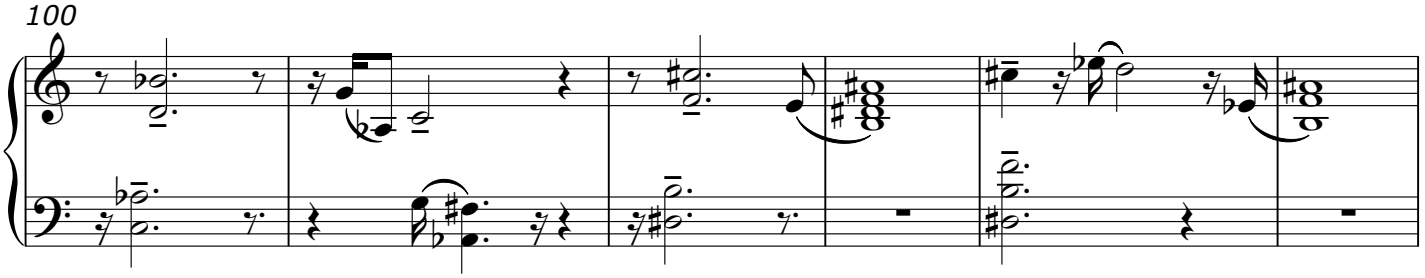

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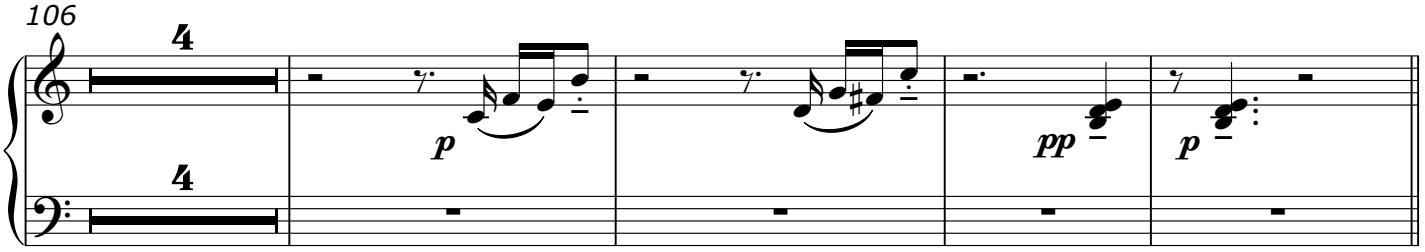

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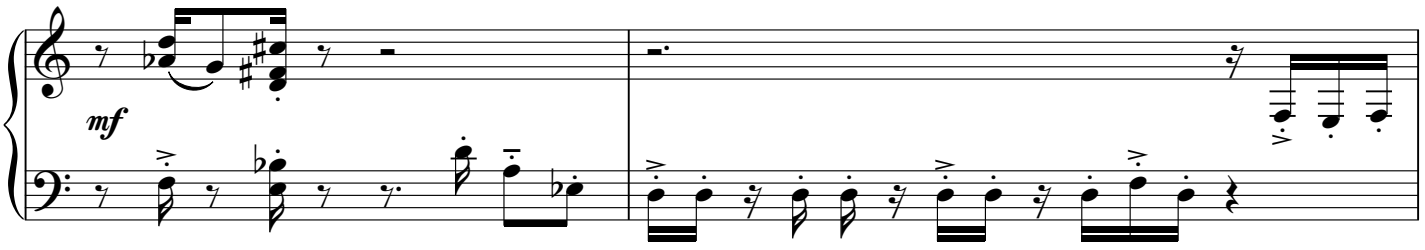

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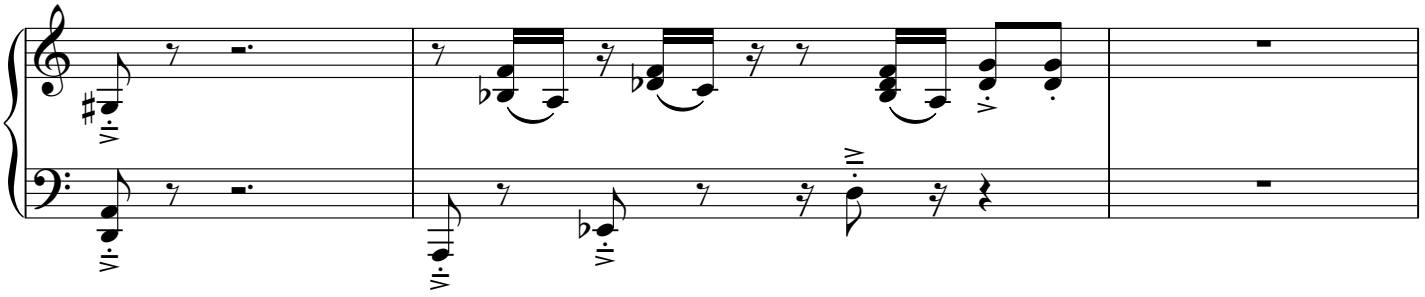

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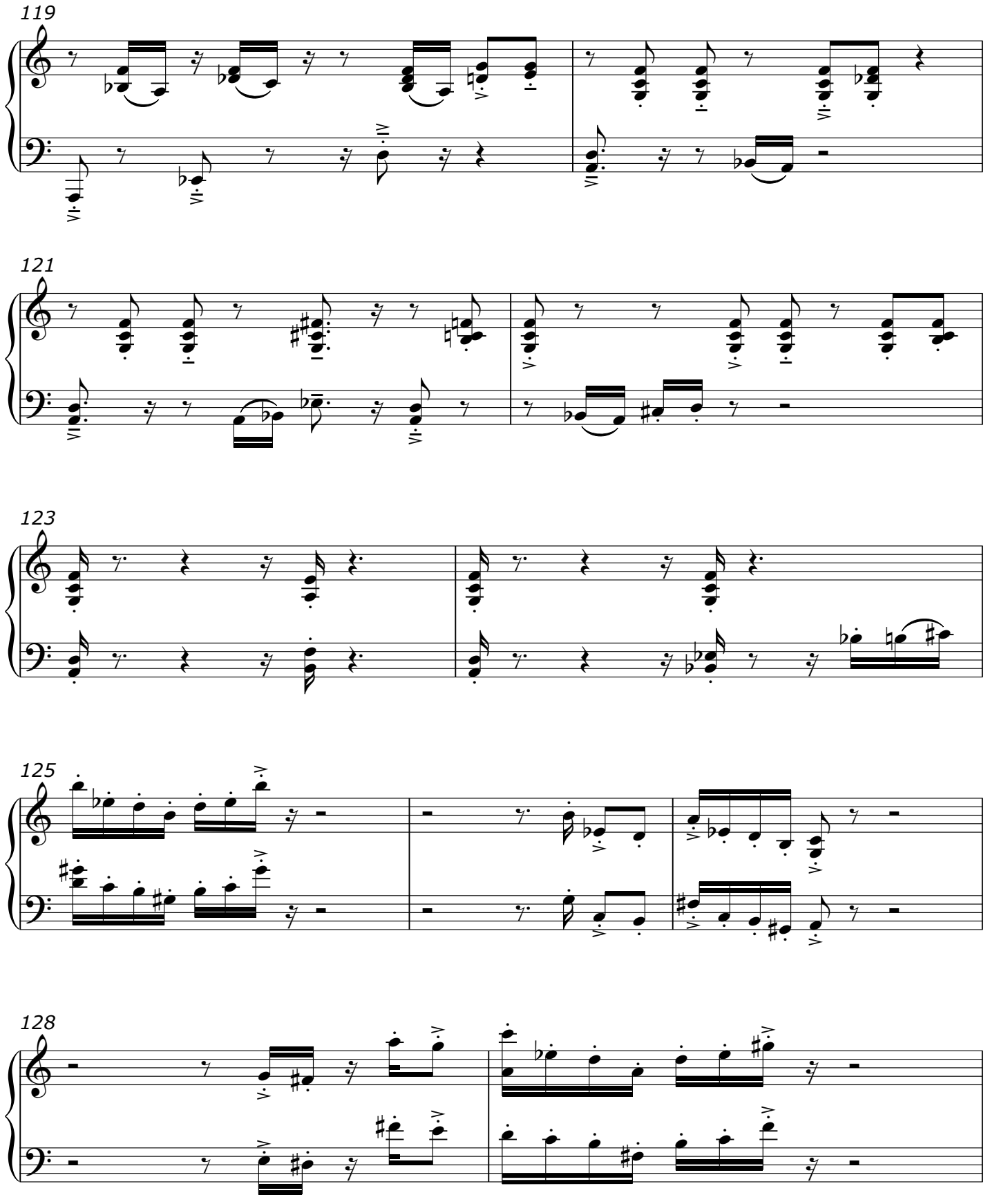

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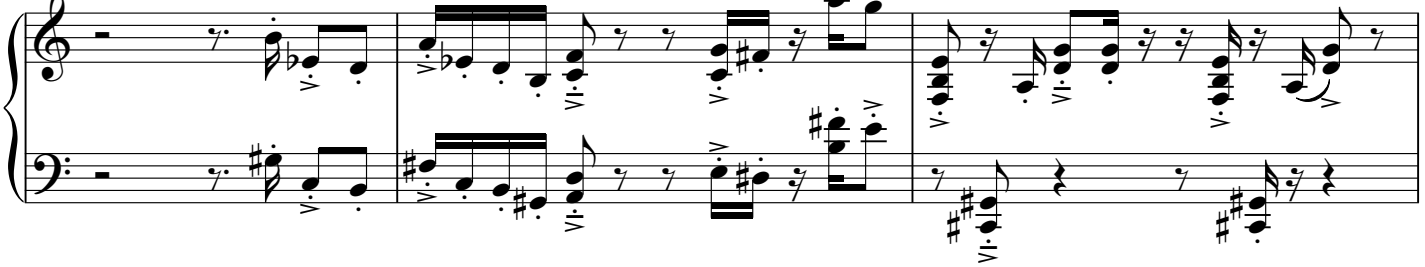

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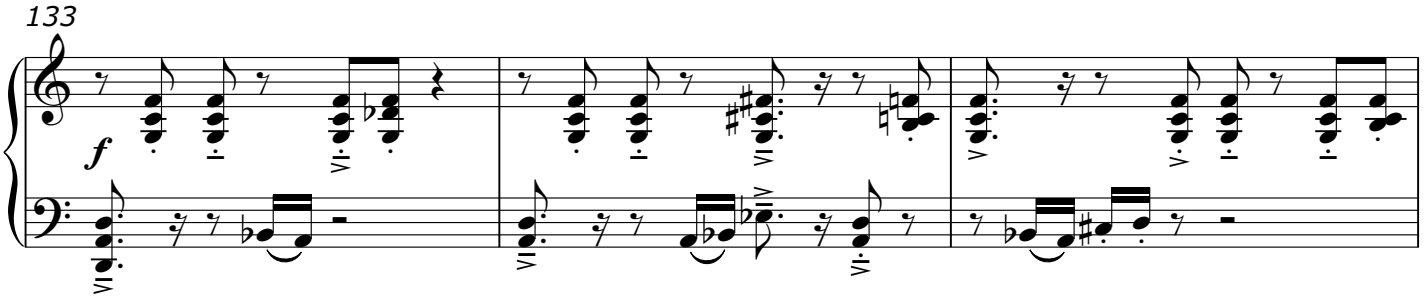

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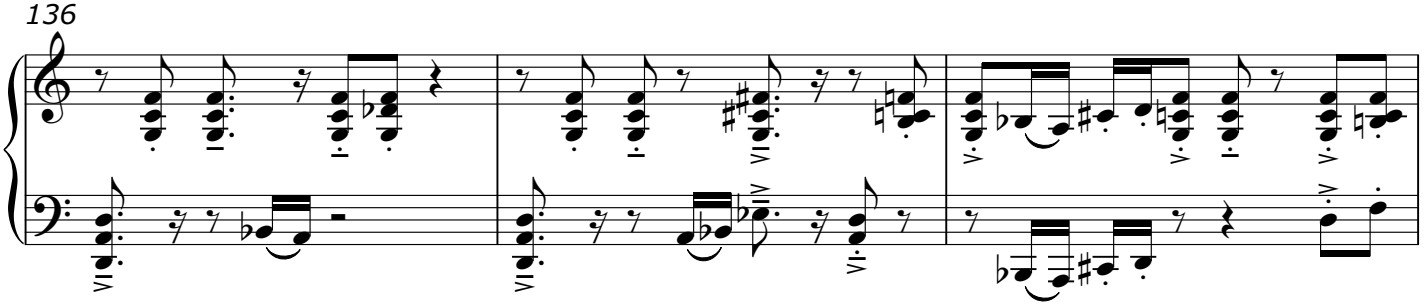

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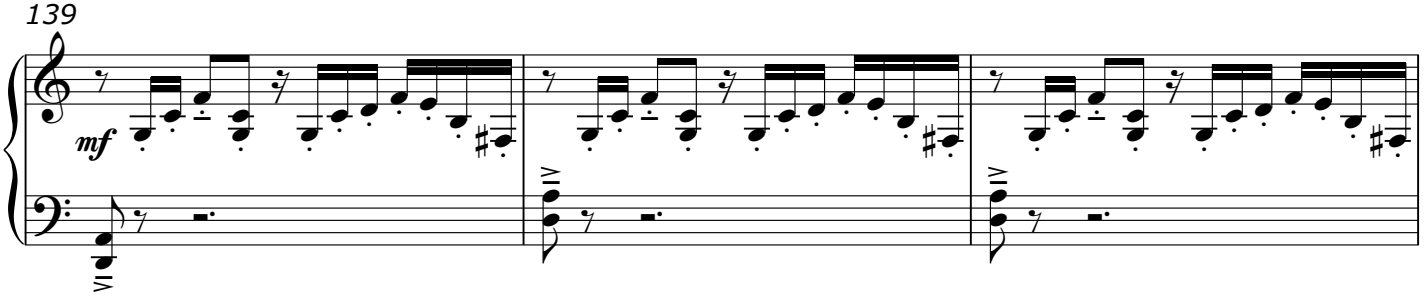

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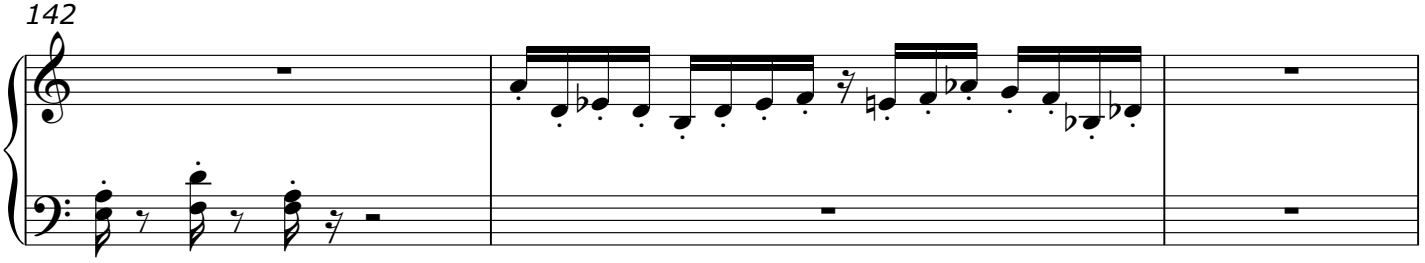

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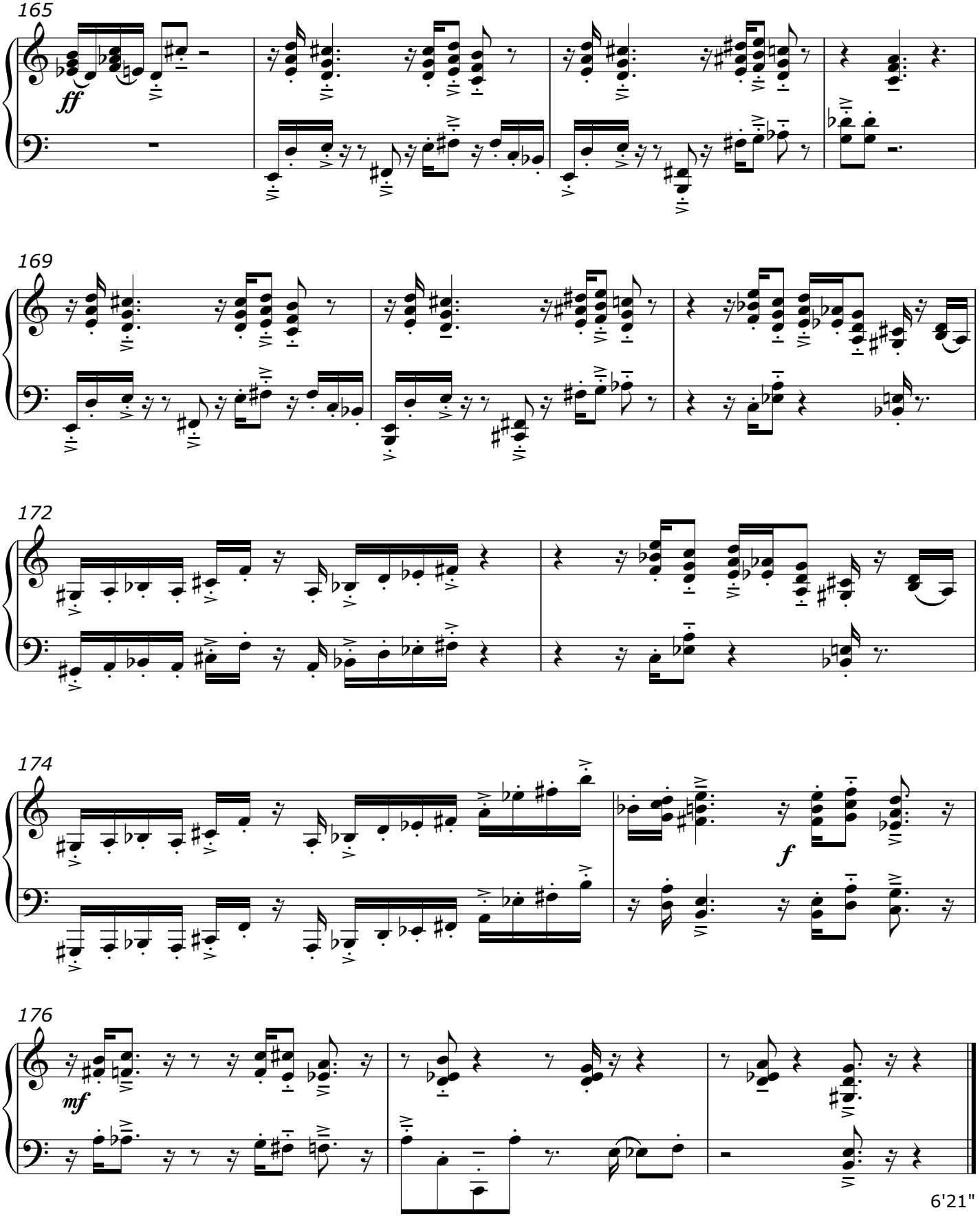

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