

MASTER OF ARTS BY RESEARCH

The melodica as a creative and expressive instrument in the twenty-first century

De Broize-King, Nathan

Award date:
2018

Awarding institution:
Coventry University

[Link to publication](#)

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of this thesis for personal non-commercial research or study
- This thesis cannot be reproduced or quoted extensively from without first obtaining permission from the copyright holder(s)
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal

Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

Nathan de Broize-King

Swells

Performance Directions

The performer has the freedom to build the chords at what tempo they feel free during the free time sections.

For vibrato directions, the shape of the vibrato lines will reflect the intensity, widness, and length of the effect.

During bars 27-30 the vibrato must outline semiquavers, so two of each note are heard even though only one is written. This is shown with the tremolo marking and vibrato line.

Swells

Nathan de Broize-King

Adagio
Free time

Melodica

mp *p* *mp* *f*

Mel.

mf *mp* *sf* *mf* *mp* *sf*

Mel.

mf *mp* *mf*

Mel.

mf *mp* *mf*

Mel. 8 *mf* *mp* 3

Mel. 9 *mf* *f* *mf* *f* *mf* *f* *mf*

Mel. 11 *p* *f* *mp*

Mel. 13 *sf*

Mel. 15 *mf*

Mel.

17

f > p < sf

Mel.

20

mf < sf *mf* *sf*

Mel.

23

sf *mf*

Mel.

25

mp

$\text{♩} = 82$

Mel.

28

Mel.

31

Mel.

34

Mel.

35

p *sf* *mf* *p*

The musical score is for a piano piece, measures 28 through 35. The key signature is G major (one sharp). The tempo is marked as quarter note = 82. The score is written for two staves, with the right hand (treble clef) and left hand (bass clef). The texture is complex, with multiple voices in both hands. Measures 28-30 show a dense, wavy texture in the right hand. Measures 31-33 continue this texture with some melodic movement. Measure 34 has a large, sustained chord in the right hand and a melodic line in the left. Measure 35 features a dynamic shift from piano (p) to fortissimo (sf) in the right hand, followed by a mezzo-forte (mf) section and a return to piano (p) in the left hand. The score is marked with various dynamics and includes a tempo indication of quarter note = 82.