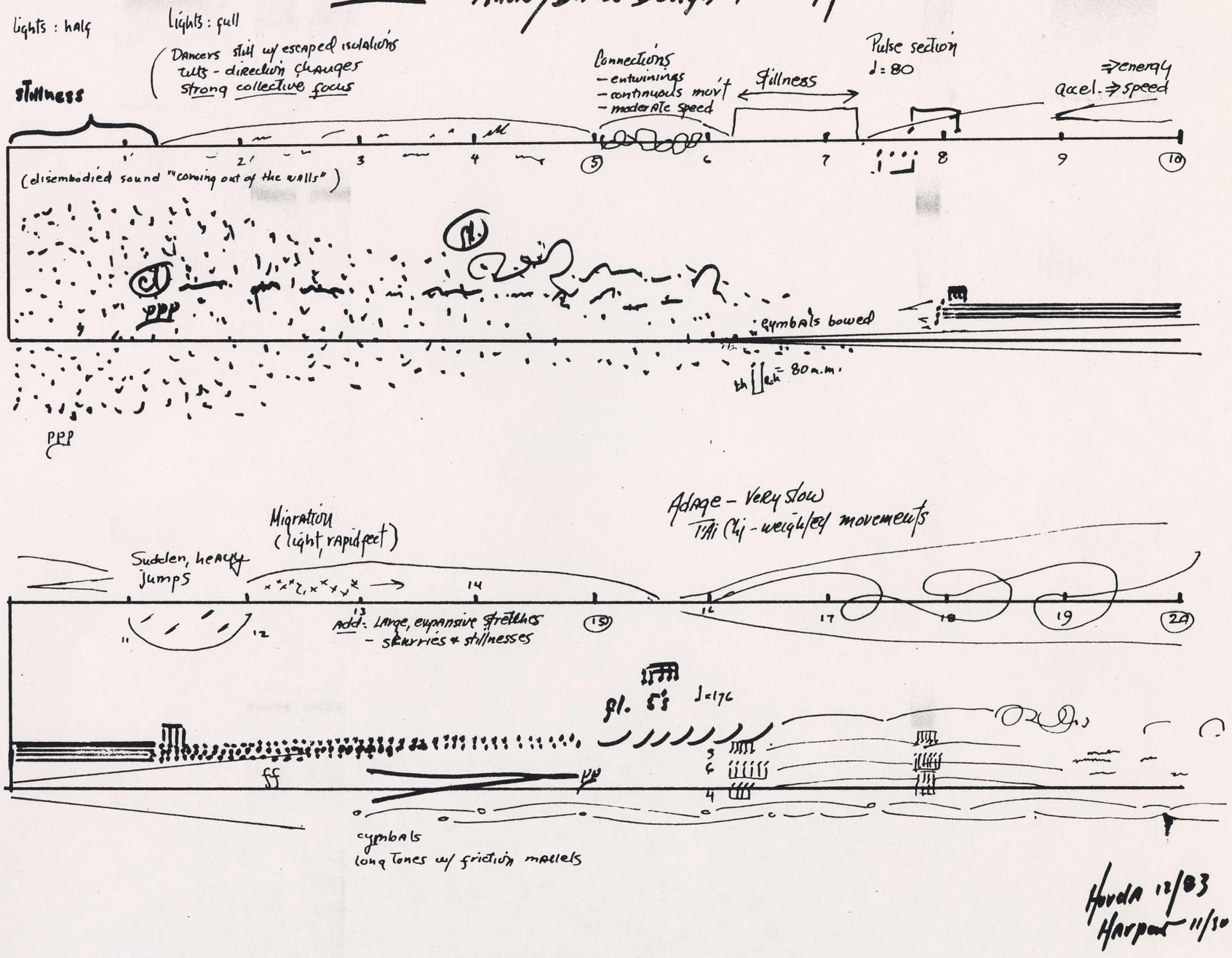
ARIADNEMUSIC

1984

Eleanor Hovda

Arindamusic – Music / Dance Design of energy



Harada 12/03
Harpur 11/10

For the Boston Musica Viva,
Richard Pittman, music director

ARIADNEMUSIC

for

flute, clarinet, violin, viola, cello, piano and percussion

Eleanor Hovda

PERFORMANCE NOTES

TIMING - This piece moves in "breath" or "process" timing - "the time it takes to do something" as well as in "pulse" (or metric) timing.

The score does not represent timespans graphically since a great deal of the material is repetitive. Therefore, sections with extended solo writing are longer graphically and not actually.

There should be no awkward ensemble cueing points. The CONDUCTOR will make decisions about lengths of sections and will cue entrances and exits of players.

MANNER OF PLAYING - Unless otherwise stated, keep a relaxed, centered flow and avoid rigid execution at all times. The overall spacial flow - energy shapes being flung, carved, wafted in and out of the whole soundspace - is central to this piece. The image is of sound energy spun into resonant thread and uncoiled from its source.

Performers play from score - total ensemble awareness by performers is important.

CONDUCTOR - main responsibility is ensemble flow, dynamic and energy balances and pacing of sections.
Conductor should breathe, feel free to move expressively, and be central to the "continuing thread" idea. *Tai Chi imagery/moves work well.*

FLUTE - it is important to use inhale as well as exhale "melodically", as motion forms, to create a continuous energy flow. *Always articulate from the diaphragm.*

(m.o.) - ordinary manner of tone production

(1) - traverse air sound- completely relaxed embouchure.

(2) - covered air sound - mouth completely covers embouchure hole (exhaled)

(3) - covered air sound - mouth covers embouchure (inhaled)

(2) & (3) are interchangeable and should be alternated as needed.

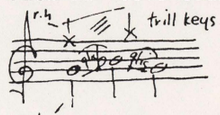
(mo) 1 2 3 1 indicates unbroken, flowing transition from one manner of playing to another.

FLUTE (continued)

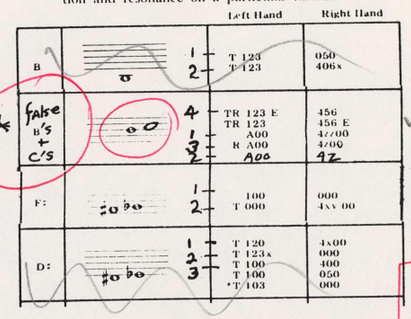
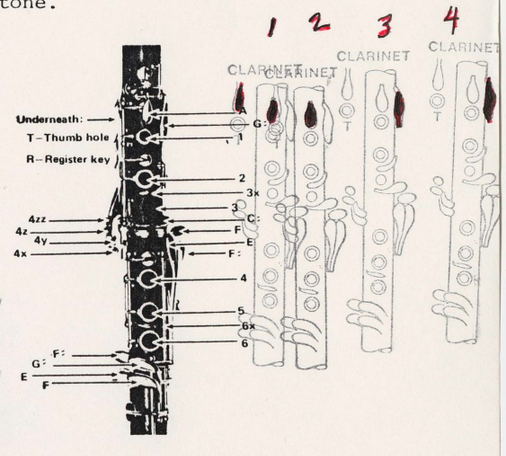
a, e, o, u, a (vowels) } used "melodically" to color "air"
sh, H, T (consonants) } sounds & shape attacks & decays

"subtone" or "covered tone" - used often in low (mo) sequence

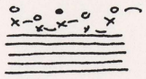
also as "dove sounds": (m.o.) "subtone" results in hollow, fluid, graceful "covered sounds"



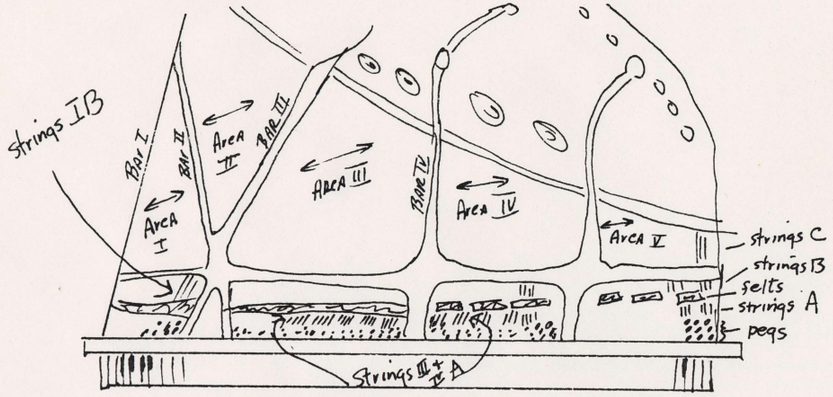
- flutter tongue

~~~ - vibrato speeds

CLARINET - clarinet part is composed entirely of "timbral melodies" caused by using alternate fingerings for the same note. A diagram and fingering chart is attached. **Subtone has great carrying power.*
NB: *Clarinet must play as softly as humanly possible throughout the piece except when clearly stated otherwise.

Allow time for "timbral crossovers" to happen. In the case of the high B alternation, there is an "escape" tone which usually sounds. Allow the "break", play softer than possible, do not insist upon supporting the tone.

x, y, z, zz—indicate keys operated by one of the fingers normally covering a hole. When they are used the hole is left open.

A, G-sharp operated by 1st finger; T-thumb hole and R—Register key by left thumb; E, F, F-sharp and G-sharp by little fingers.

( )—Parenthesis indicate that the use of that key or hole is optional in that fingering, depending on intonation and resonance on a particular instrument.





*use false fingerings for both B & C in order to get A "timbral melody." Resultant pitches will will be microtones around B & C
PLAY AS SOFTLY AS possible — then, get softer
~~~

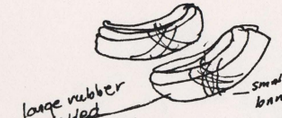
VIOLIN, VIOLA AND CELLO

Harmonics - get as "disembodied" a tone as possible
- relate to CELLO ⇒ pitch range and dynamics
-  arrange a set of harmonics in the high register. Take time to let them sing. Allow them to be very expressive and "spun out".
- color changes: use sul tasto, m.o. & pont.
  flat & angled bow
  changes in bow speed/pressure

PIANO - ARIADNEMUSIC is played entirely within the case. The diagram attached shows exactly which two playing areas are used in this piece:



String area III & IV (A):



- use (2) ½" - 3/4" rubber band mallets
  A "birdlike" sound is caused by drawing mallets east and west across strings between felts & pegs.
  (fold rubber band to 4 thicknesses, secure with a small band)

Area I (B) - use a large rubberball friction mallet (a 1 3/4" superball on rod). Set up

PIANO (cont.)

a "colored noise" rumble by stirring the mallet over the very low strings. Sound should not build until the end of the sequence toward the end of which it is possible to vie with the bowed cymbal for loudness. CONDUCTOR will cue this build if it works with what the cymbal is doing.

PERCUSSION

Heavy (ca. 1½/16)

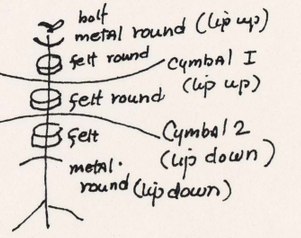
2 (14" Ziljian cymbals

2 bass bows (synthetic hair)
(use bass resin)

Cymbal stand with long bolt/screw top, 3 felt rounds, 2 metal rounds

2 (½") superballs on metal rods
(small exacto knives work well)

Double Cymbal Assembly:

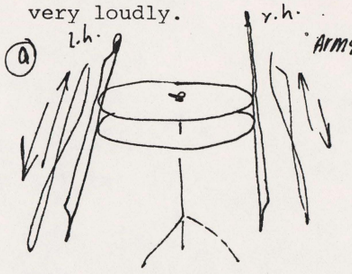


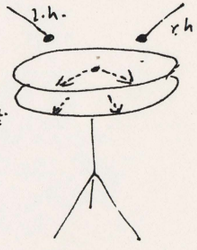
The most comfortable way to play is by adjusting the stand so that the cymbals are just above the lap. Player can lean forward and bow at a comfortable arm level.

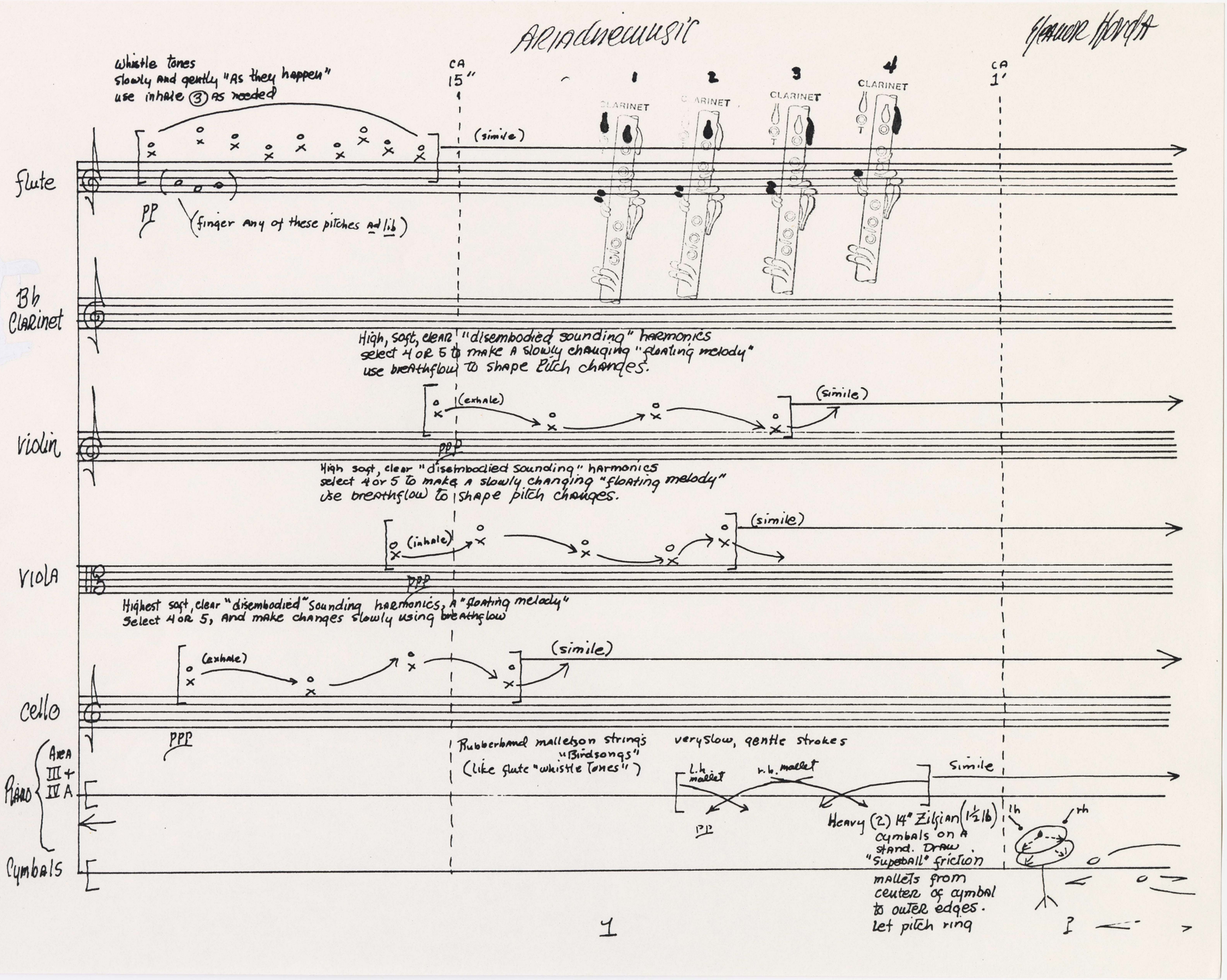
The bowing action is up and down, as though one were cross-country skiing. In this case, the bowing "stride" should aim for "two strokes = 80 m.m." It is important to relax and breath while bowing. (see ⓐ)

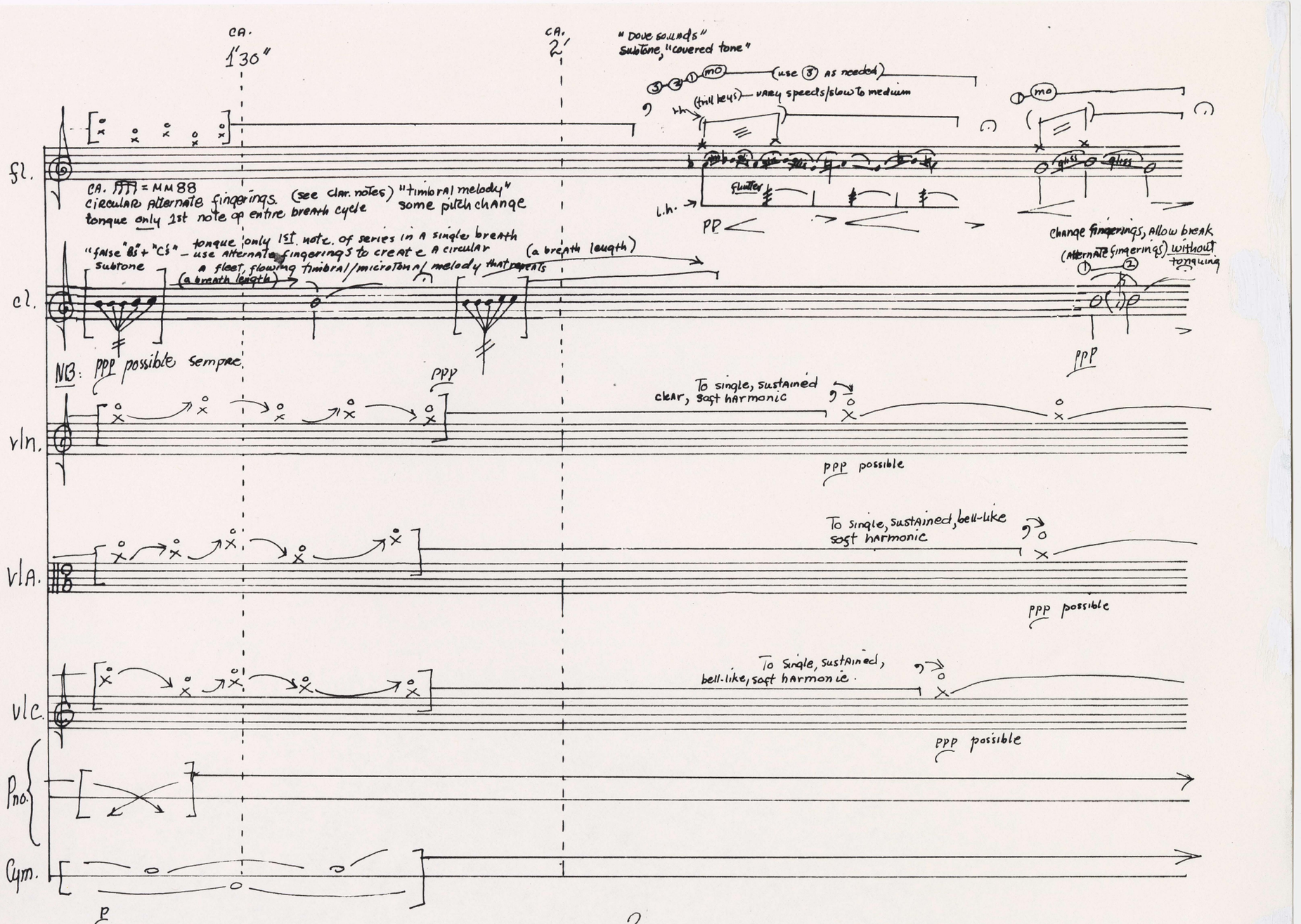
ⓑ

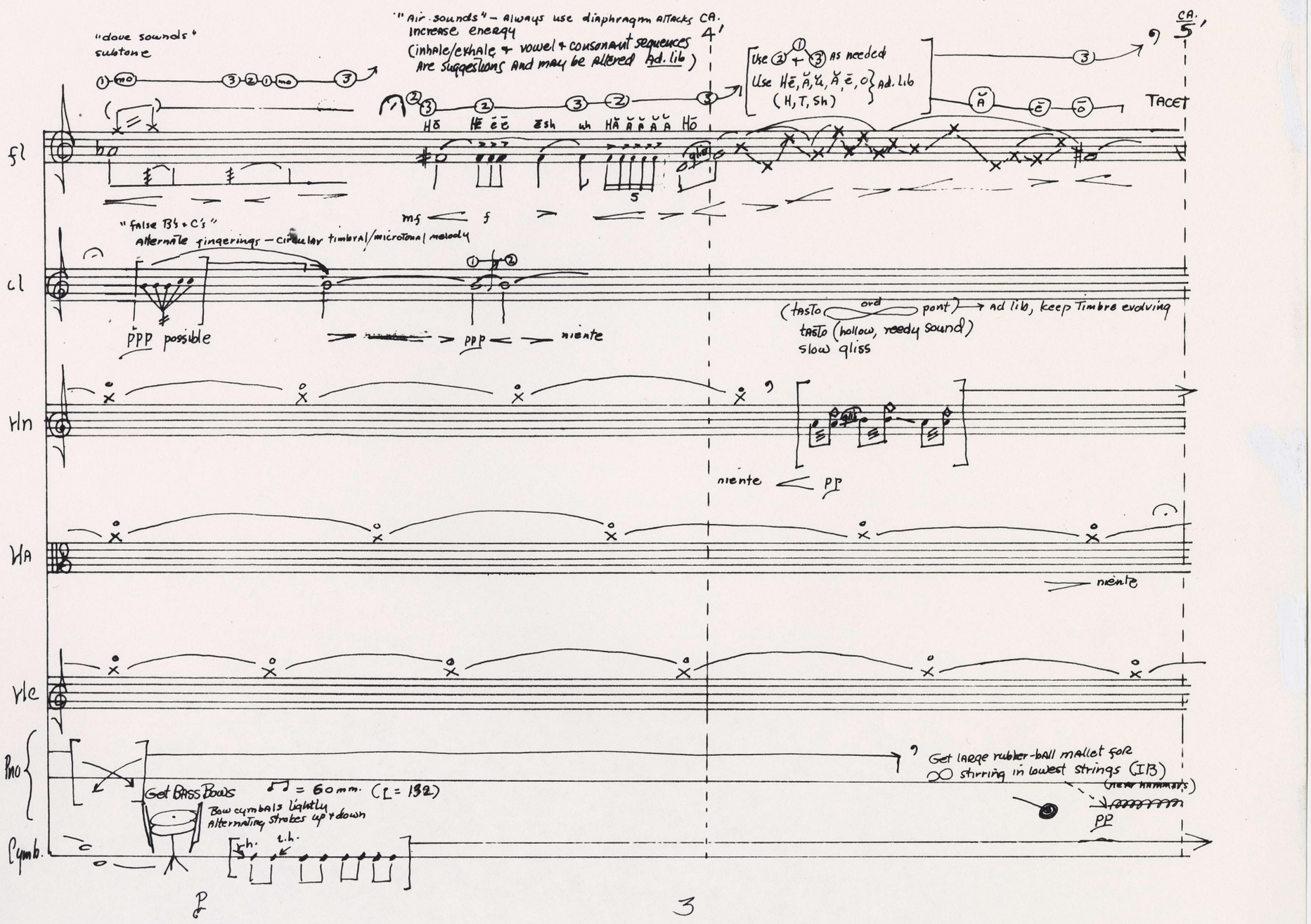
The superballs, drawn across the radius (see diagram) will elicit a sonority that can be continued indifinately. draw the superball (friction mallets) very gently and slowly at first. If there is no utterance, keep the steady, light friction. Very soon the sound will begin to happen. In this piece, there is plenty of leeway about getting the sound going before it has to be resounding very loudly.

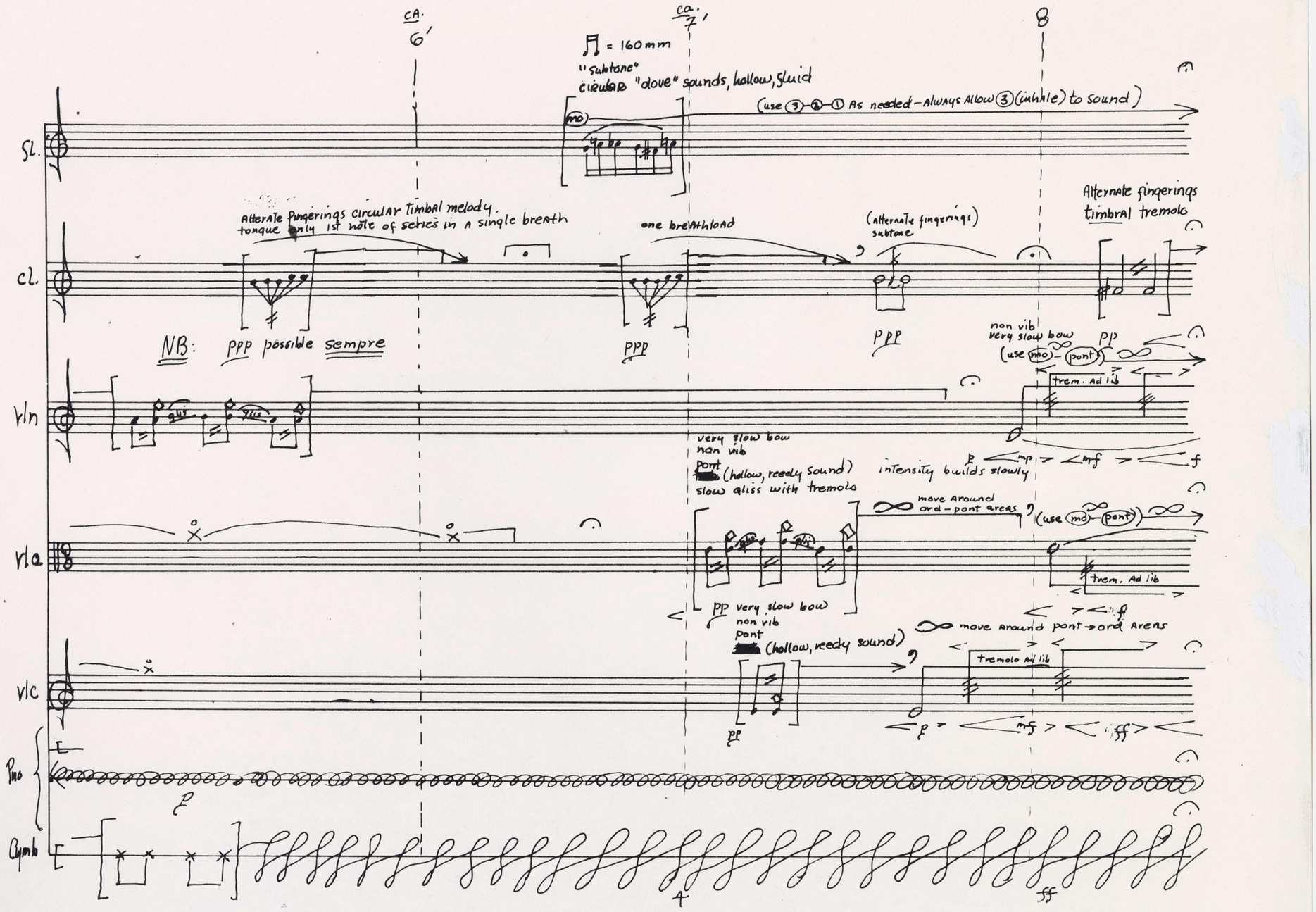


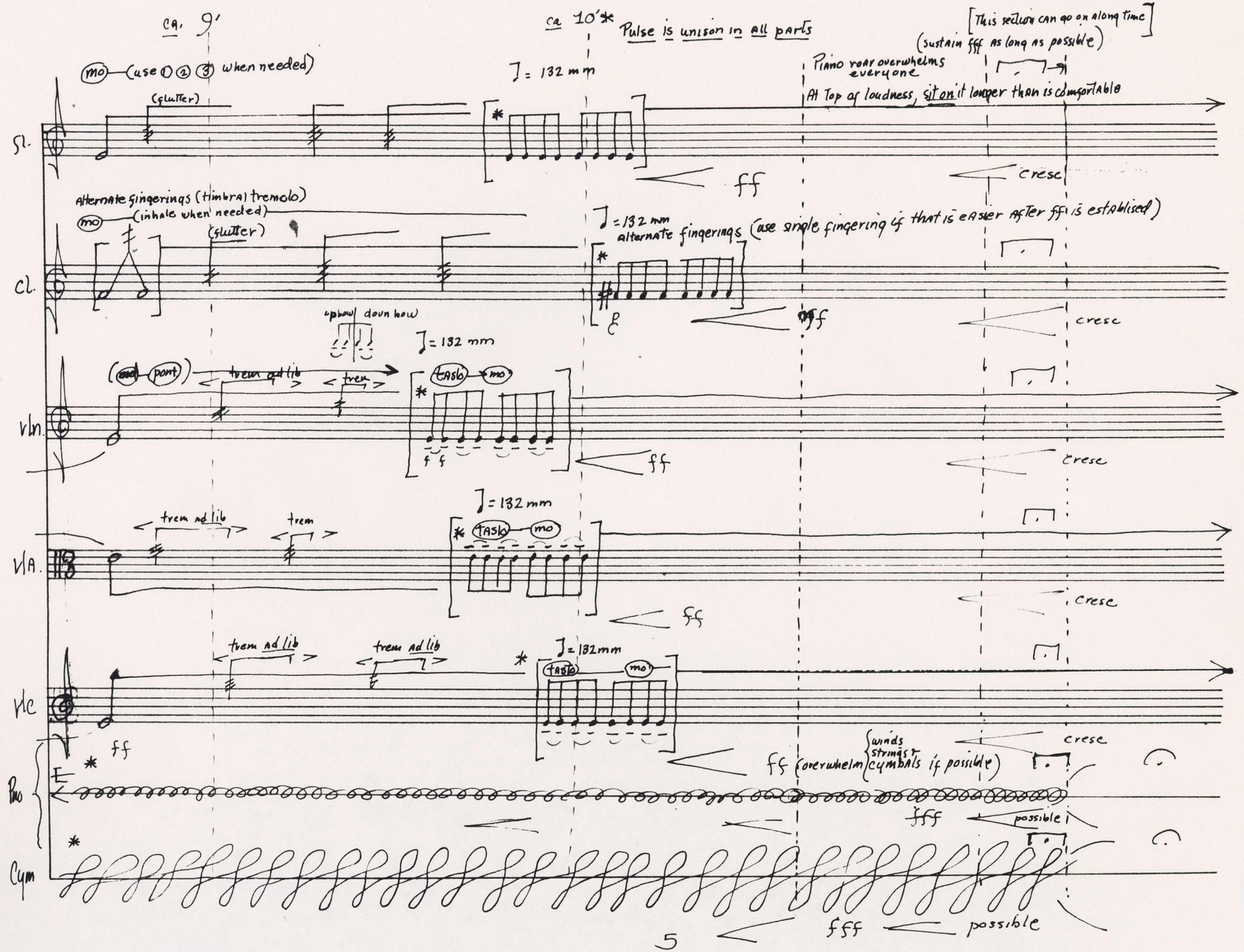


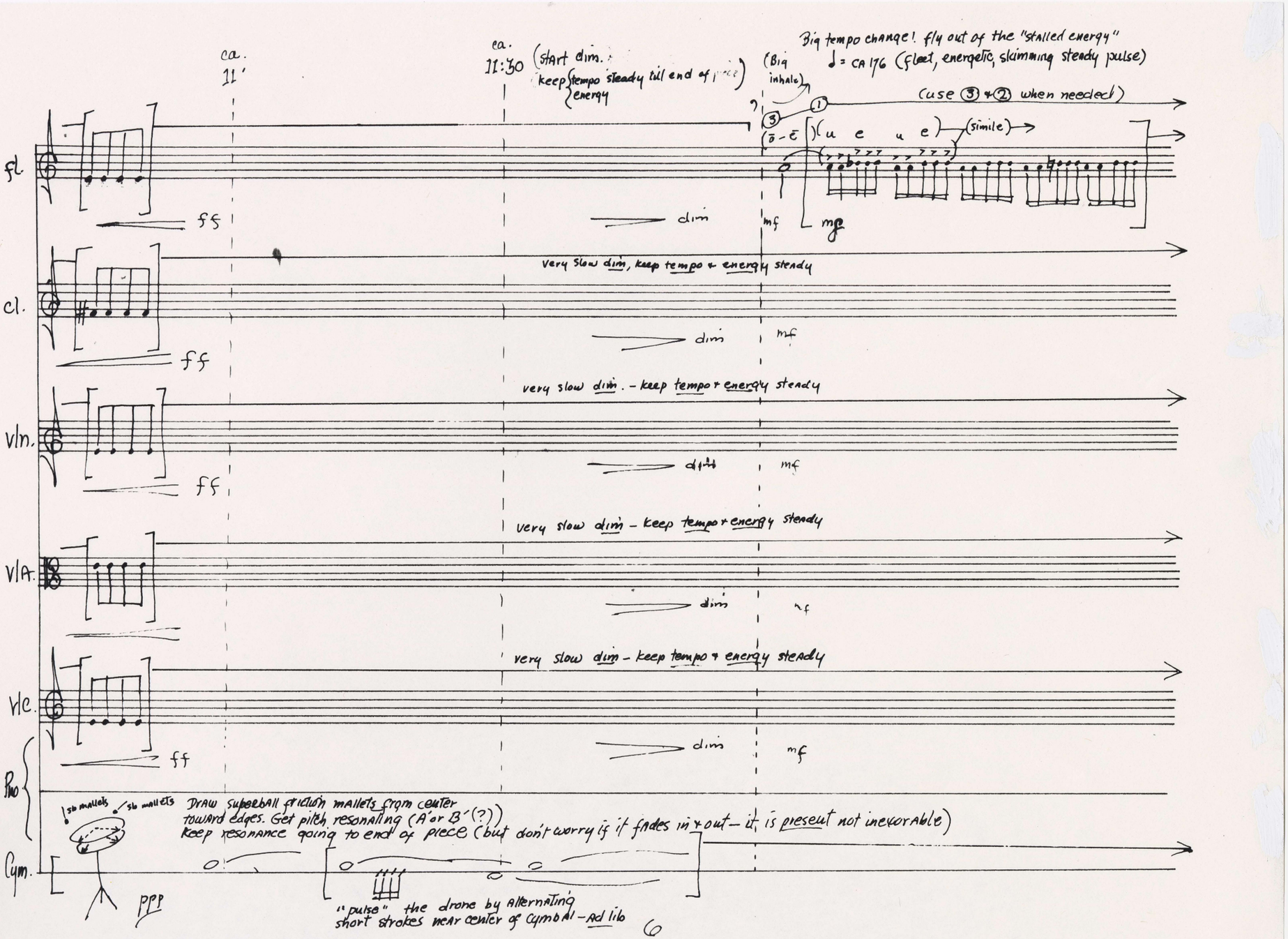

Ariadnemusic
Eleanor Hoyt
Whistle tones
slowly and gently "As they happen"
use inhale (3) as needed
CA 15"
CA 1'
1
2
3
4
CLARINET
CLARINET
CLARINET
CLARINET
(simile)
Flute
PP
(finger any of these pitches ad lib)
Bb Clarinet
High, soft, clear "disembodied sounding" harmonics
select 4 or 5 to make a slowly changing "floating melody"
use breathflow to shape pitch changes.
(exhale)
(simile)
Violin
ppp
High soft, clear "disembodied sounding" harmonics
select 4 or 5 to make a slowly changing "floating melody"
use breathflow to shape pitch changes.
(inhale)
(simile)
Viola
ppp
Highest soft, clear "disembodied" sounding harmonics, a "floating melody"
Select 4 or 5, and make changes slowly using breathflow
(exhale)
(simile)
Cello
PPP
Rubberbanded mallets on strings
"Birdsongs"
(like flute "whistle tones")
very slow, gentle strokes
L.h. mallet
r.h. mallet
Simile
PP
Heavy (2) 14" Zilsian (1½ lb) cymbals on a stand. Draw "Superball" friction mallets from center of cymbal to outer edges. Let pitch ring
lh
rh
Piano
Area III + IV A
Cymbals

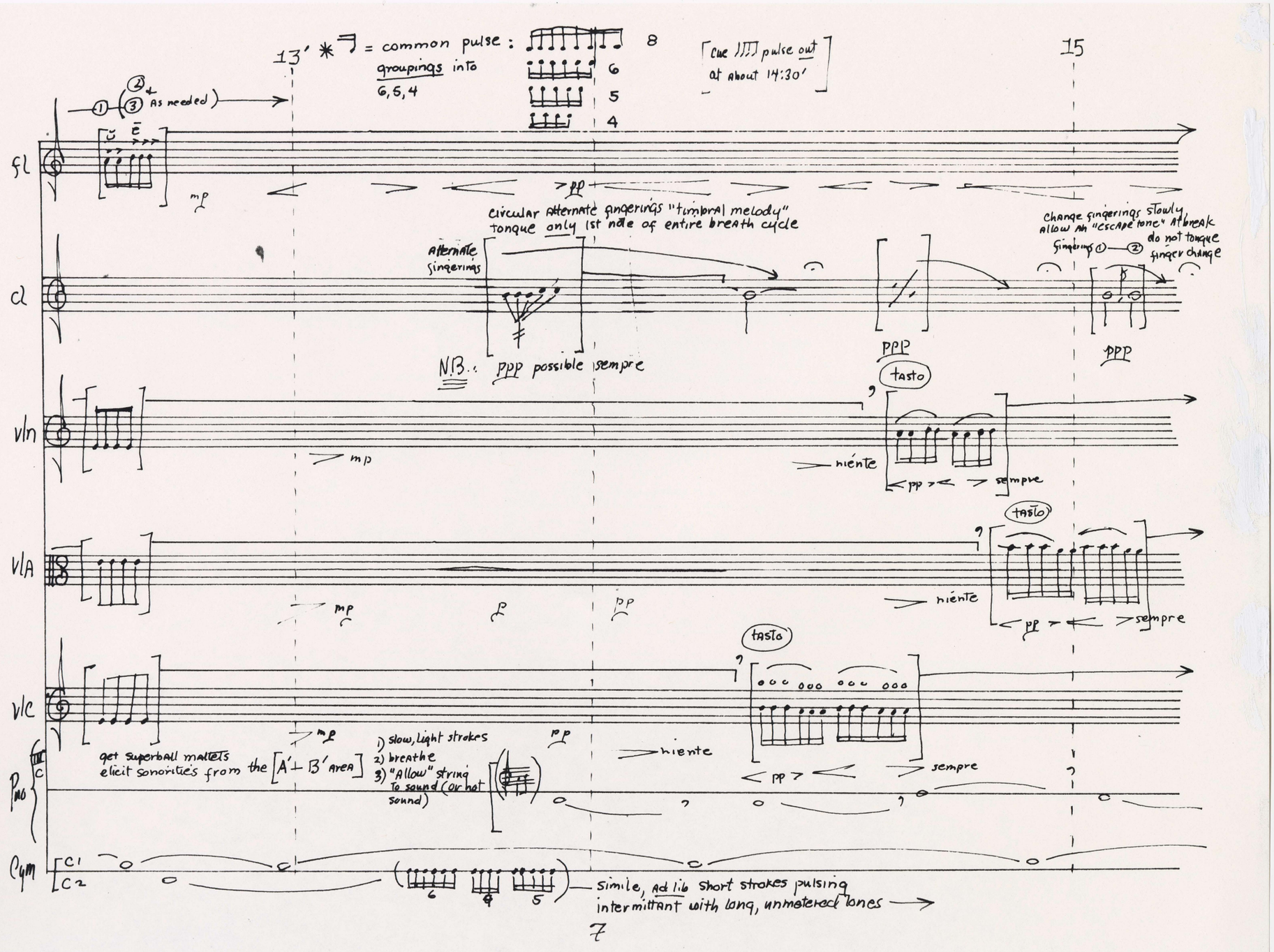

ca.
1'30"
ca.
2'
"dove sounds"
subtone, "covered tone"
(use 3 as needed)
(trill keys) — vary speeds/slow to medium
l.h.
flutter
pp
fl.
ca. ♩♩♩♩ = MM 88
circular alternate fingerings (see clar. notes) "timbral melody"
tongue only 1st note of entire breath cycle
some pitch change
change fingerings, allow break
(alternate fingerings) without tonguing
"false" B♭ + "C♯" — tongue only 1st note of series in a single breath
subtone
— use alternate fingerings to create a circular
a fleet, flowing timbral/microtonal melody that repeats
(a breath length)
(a breath length)
(a breath length)
cl.
ppp
NB: ppp possible sempre
ppp
vln.
To single, sustained
clear, soft harmonic
ppp possible
To single, sustained, bell-like
soft harmonic
vla.
ppp possible
To single, sustained,
bell-like, soft harmonic
vlc.
ppp possible
Pno.
Cym.
p
2

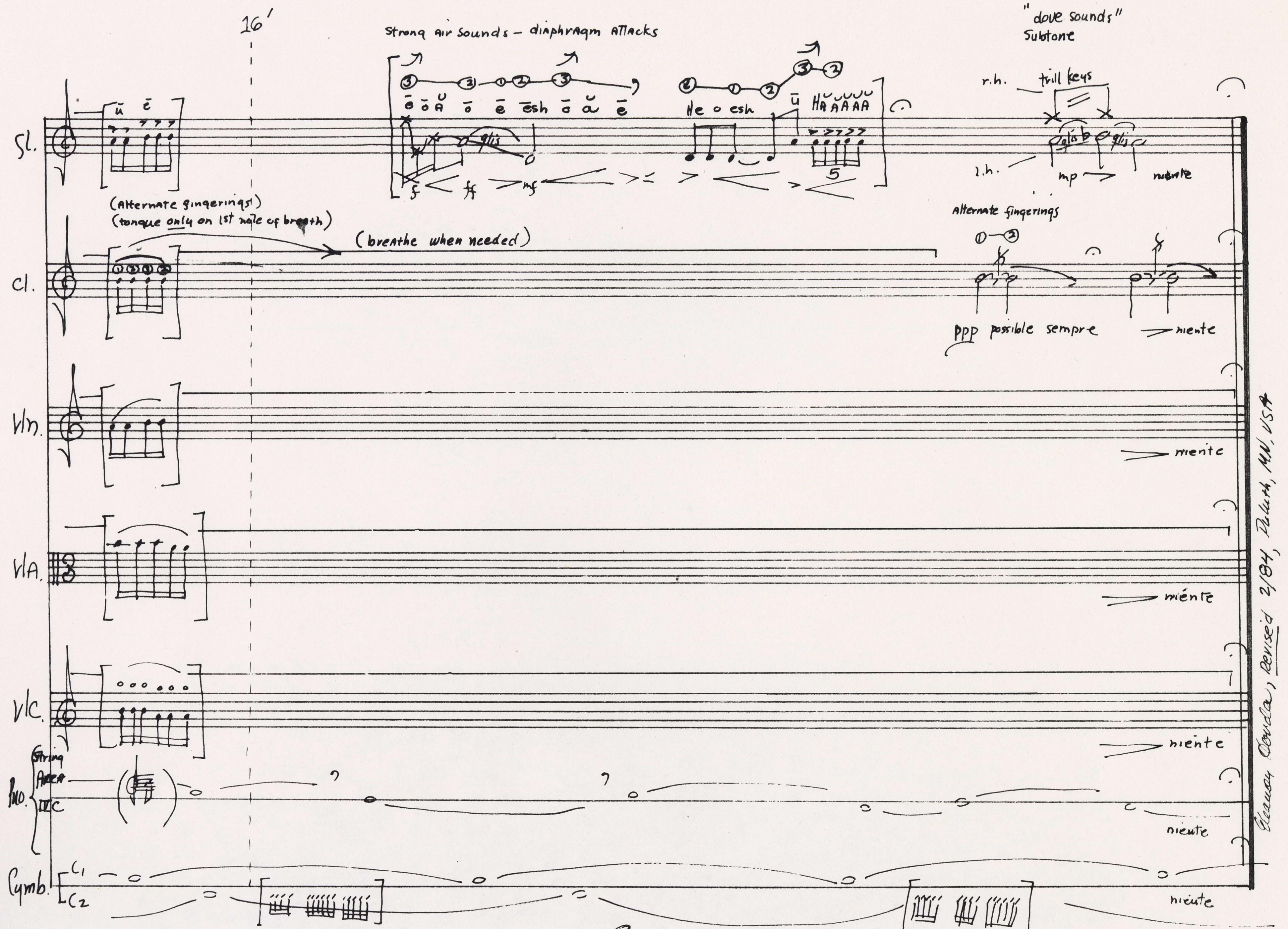

"dove sounds"
subtone
"Air sounds" – always use diaphragm attacks CA.
Increase energy
(inhale/exhale + vowel + consonant sequences
Are suggestions And may be altered Ad. lib)
4'
CA.
5'
Use ② + ③ as needed
Use Hē, Ă, Ŭ, Ā, ē, o } Ad. Lib
(H, T, Sh)
TACET
fl
cl
"false B♭s + C's"
Alternate fingerings – circular timbral/microtonal melody
ppp possible
ppp
niente
(tasto ord pont) → ad lib, keep Timbre evolving
tasto (hollow, reedy sound)
slow gliss
Vln
niente
pp
Vla
niente
Vlc
Pno
Get Brass Bowls
♩ = 60 mm. (♩ = 132)
Bow cymbals lightly
Alternating strokes up + down
r.h.
l.h.
Get large rubber-ball mallet for
stirring in lowest strings (IB)
(near hammers)
pp
Cymb.
p
3


ca. 6'
ca. 7'
8
♩ = 160 mm
"subtone"
circular "dove" sounds, hollow, fluid
(use 3-2-1 as needed - always allow 3 (inhale) to sound)
Fl.
Alternate fingerings circular timbal melody.
tongue only 1st note of series in a single breath
one breath/one
(alternate fingerings)
subtone
Alternate fingerings
timbral tremolo
Cl.
NB: ppp possible sempre
ppp
ppp
non vib
very slow bow
(use ord - pont)
pp
trem. Ad lib
Vln
very slow bow
non vib
pont
(hollow, reedy sound)
slow gliss with tremolo
intensity builds slowly
p mp mf f
Vla
move around ord - pont areas
(use ord - pont)
trem. Ad lib
pp very slow bow
non vib
pont
(hollow, reedy sound)
move around pont → ord areas
Vlc
tremolo Ad lib
p mf fff
Pno
p
Cymb
4
fff


ca. 9'
ca 10'*
Pulse is unison in all parts
[This section can go on a long time]
(sustain fff as long as possible)
mo (use ① ② ③ when needed)
♩= 132 mm
Piano roar overwhelms everyone
At Top of loudness, sit on it longer than is comfortable
(flutter)
Fl.
ff
cresc
Alternate fingerings (timbral tremolo)
mo (inhale when needed)
(flutter)
♩= 132 mm alternate fingerings (use single fingering if that is easier after fff is established)
Cl.
fff
cresc
upbow down bow
♩= 132 mm
(sul pont)
trem ad lib
trem
TASTO mo
Vln.
ff
cresc
trem ad lib
trem
Vla.
cresc
trem ad lib
trem ad lib
Vlc.
cresc
ff
ff (overwhelm) {winds strings cymbals if possible)
Pno
fff
possible
Cym
fff
possible


ca. 11'
ca. 11:30
(start dim. + keep tempo steady till end of piece energy)
(Big inhale)
Big tempo change! fly out of the "stalled energy"
♩ = ca 176 (fleet, energetic, skimming steady pulse)
(use ③ + ② when needed)
(simile)
fl.
cl.
vln.
vla.
vc.
Perc
Cym.
ff
dim
mf
mp
very slow dim, keep tempo + energy steady
very slow dim. - keep tempo + energy steady
very slow dim - keep tempo + energy steady
very slow dim - keep tempo + energy steady
sb mallets
sb mallets
DRAW superball friction mallets from center toward edges. Get pitch resonating (A' or B' (?)) Keep resonance going to end of piece (but don't worry if it fades in + out - it is present not inexorable)
ppp
"pulse" the drone by alternating short strokes near center of cymbal - Ad lib
6


13'
15
* = common pulse : 8
groupings into 6
6, 5, 4
[Cue ♩♩♩ pulse out at about 14:30']
(1) (2) (3) (4) As needed)
fl
cl
vln
vlA
vlc
Pno
Cym
mp
pp
circular Alternate fingerings "timbral melody"
tongue only 1st note of entire breath cycle
Alternate fingerings
change fingerings slowly
allow an "escape tone" at break
fingerings (1) (2)
do not tongue finger change
N.B.: ppp possible sempre
ppp
tasto
niente
sempre
get superball mallets
elicit sonorities from the [A' + B' area]
1) slow, light strokes
2) breathe
3) "Allow" string to sound (or not sound)
C1
C2
simile, Ad lib short strokes pulsing intermittant with long, unmetered tones
7


16'
Strong air sounds – diaphragm attacks
"dove sounds"
Subtone
r.h.
trill keys
l.h.
gliss
mp
niente
Fl.
He o esh
HAAAAA
(Alternate fingerings)
(tongue only on 1st note of breath)
(breathe when needed)
Alternate fingerings
Cl.
ppp possible sempre
niente
Vln.
niente
VlA.
niente
Vlc.
niente
String Area
Pno.
niente
Cymb.
C_1
C_2
niente
Revised 2/84, Duluth, MN, USA