

ARMONIA

for Guitar Quartet

Eleanor Hovda

For the Minneapolis Guitar Quartet

this project was supported in part by a grant from the Composers
Commissioning Program funded by the Jerome Foundation
and administered by the Minnesota Composers Forum

ARMONIA for Guitar Quartet - Eleanor Hovda

ARMONIA, completed in September, 1992, was commissioned by the Minneapolis Guitar Quartet through the Composers Commissioning Program administered by the Minnesota Composers Forum with funding from the Jerome Foundation.

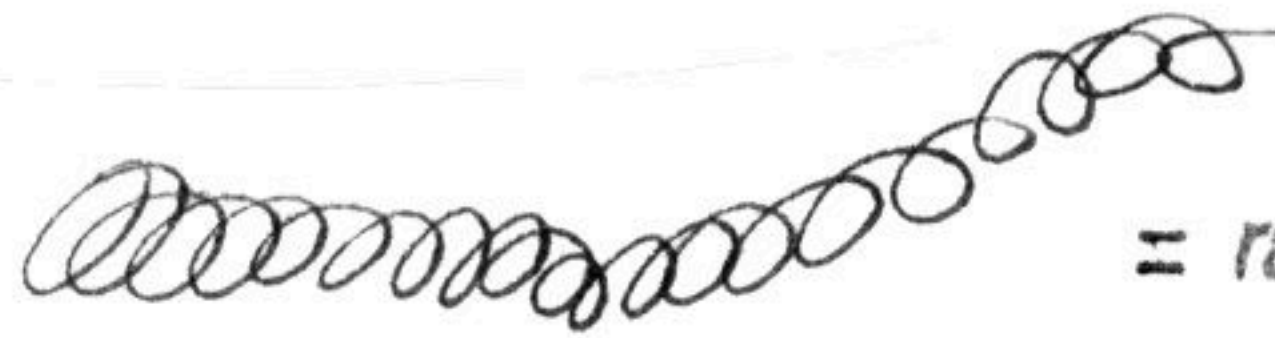
GENERAL NOTES:

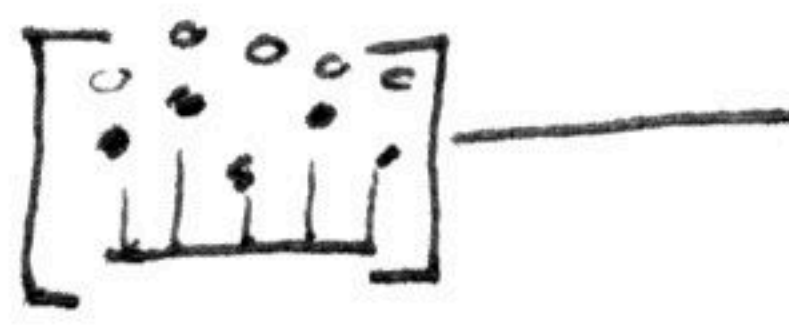
Each player uses a glass or metal slide throughout the piece. ARMONIA is built on the energy caused by microtones and overtone fields surrounding fundamental tones in a diatonic setting. The slide allows players to excavate overtones and microtones from the guitars.

NOTATION uses both the treble staff and the tablature staff. Some of the techniques used in the piece are more clearly described by notating process (which string, which part of the string, which hand) rather than exact pitches (results). Some pitches are noted precisely, but some energy shapes (such as continuous rolls/rasqueado) are better notated as process in order to allow players freedom to articulate energy shapes.

TIME: each score page is imagined as about 1 minute in length. This is an estimate only. Timelengths are more the result of process (the time it takes to do something) than defined by "counting". All players work from full score rather than individual parts so that cueing and ensemble can develop from process rather than "counting". There should be no awkward ensemble cueing. Time decisions will also be made by considerations of the size and liveness of the hall as well as audience arrangement.

TECHNIQUES:

 = rasqueado (continuous roll) - fast, dense, continuous sound.

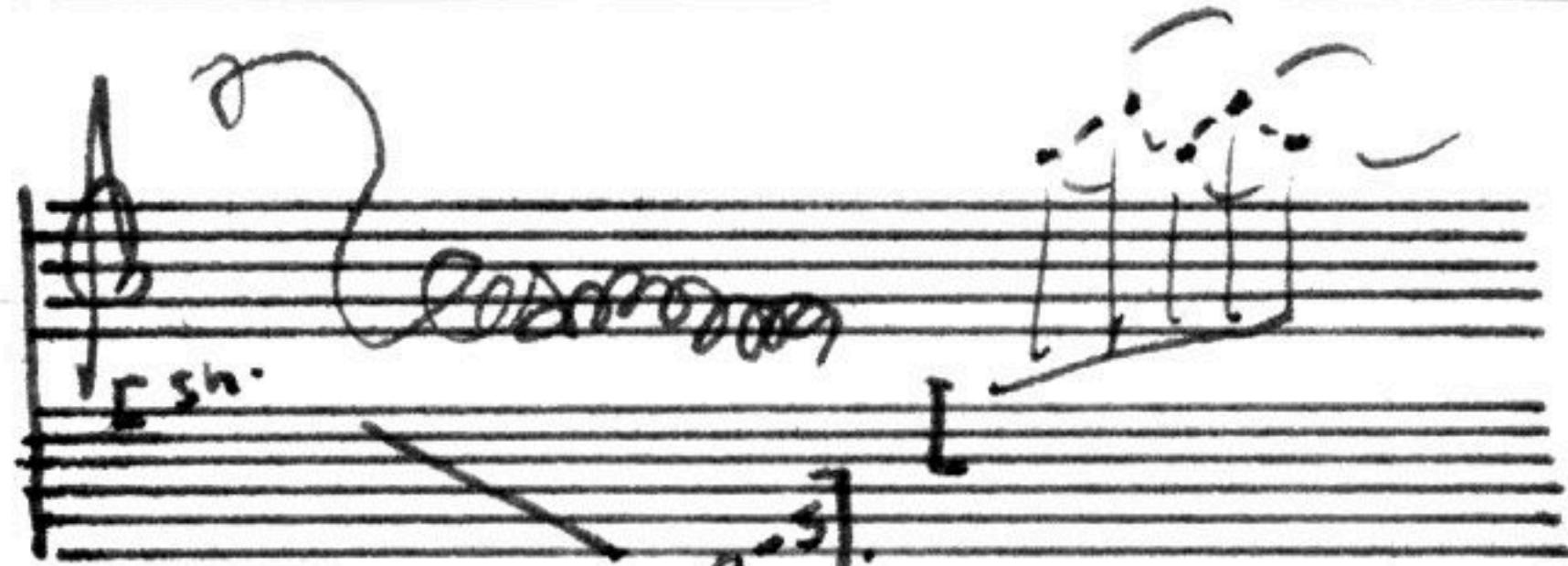
 = Bracketed notation means to continue *simile* until line stops

$(\pm)$, $+^{\uparrow}$, $-^{\downarrow}$ = refers to movement of slide/pitch above & below reference fret/pitch.

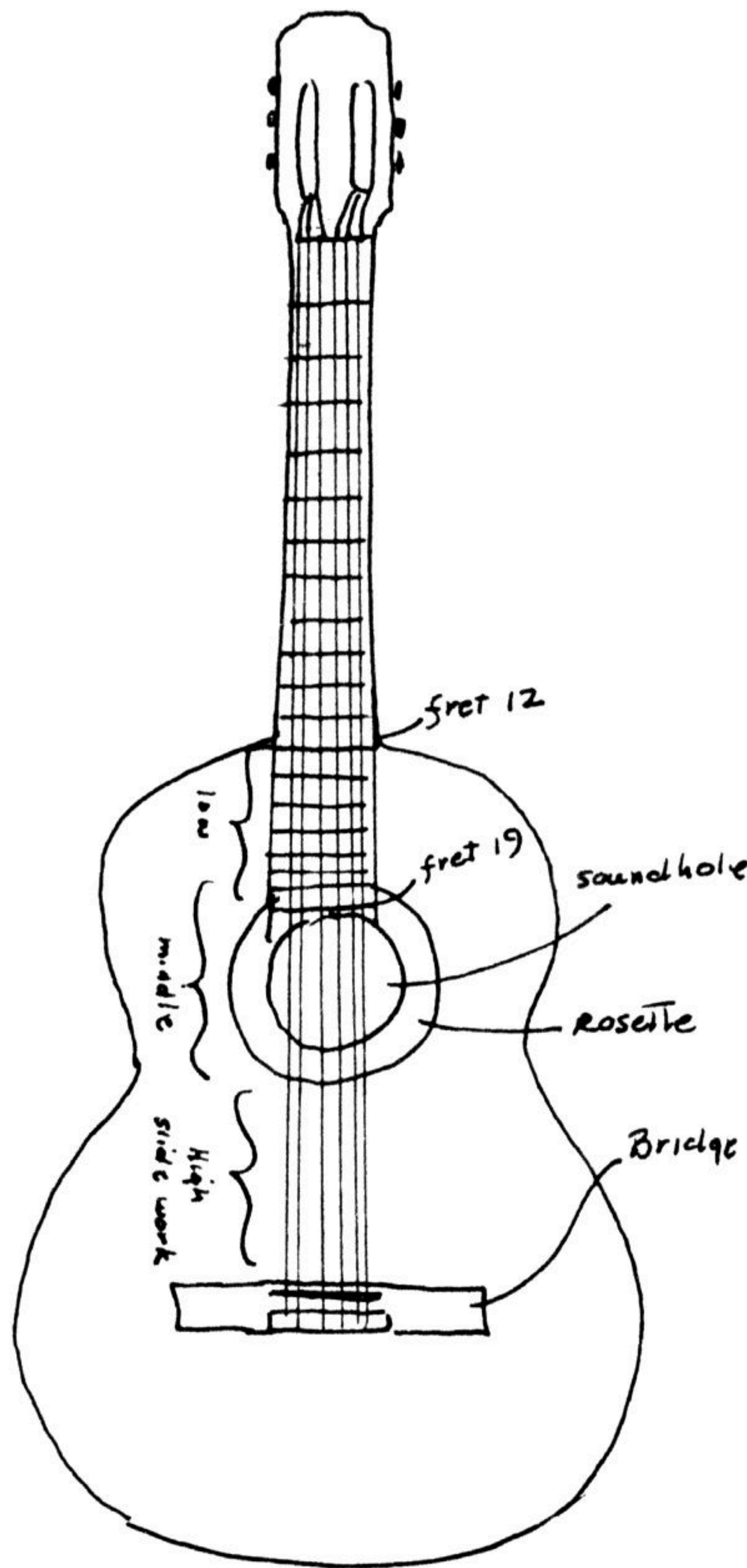
 $(5 \times 6) - 1 \times 2^{(+)}$ = scrape end of slide between two strings to produce overtones

Slide - will be used in left or right hands throughout the piece. It can be held firmly to slide, tap, scrape and hit. When slide is held loosely during rasqueado, the strings will create a clatter

 (r.h.) or (l.h.) tap tremolos, scrapes and hits

 (l.h.) slides while (r.h.) rasqueado or plucks

 plucking behind the slide as well as in front of the slide sets up sonorous overlaps. Sliding the slide creates glissandi - it is important to not let the motion get swoopy. Sometimes the glisses are microtonal.

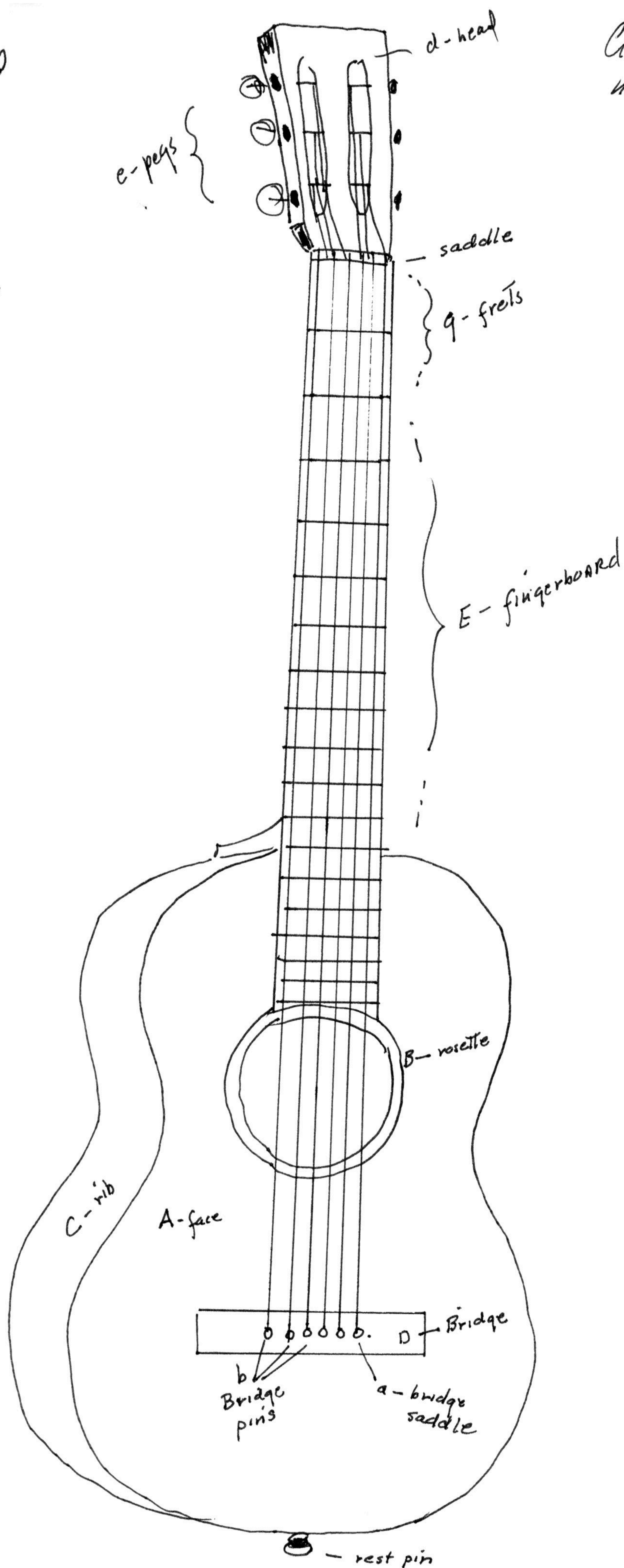


Harmonics patterns should be played as circular melodies. Each players sets his/her own tempo. The exact patterns may be changed if the written patterns are awkward for a player. The result should be a field of luminous overlays which seem to float out of the walls. Harmonics should be played as relaxedly as possible. Loudness is less important than ringing quality

- A - Frente o cara
face or sounding board
- B - Roseta
- C - Costilla
- D - Puente
- E - Diapason
- a - Cejilla del puente
- b - trompillos
- c - perilla
- d - cabeza
- e - clavijas
- f - cejilla
- q - trastes

Classical Guitar nomenclature

(from Carcassi Method)



ARMONIA

ELENA HONDA

slide tremolo
 * tap slide on D at XII - move $\curvearrowright$ toward XI + XIII (use microtones, $\frac{1}{2}$ steps ad lib; E is center; (+) $\rightarrow$ F (+) $\rightarrow$ E $\flat$ arc colorings)
 maintain an even tempo - it doesn't have to match other players' tempo!

Guitar 1
 (1) XII $\leftarrow$ XI
 * see notes for G1
 simile (be free to ad lib)
 (+) pitches with slide (direction + position in pattern)
 phrase lengths (use groups of 8, 7, 6, 5 ad lib)
 microtones $\rightarrow$ (+) $\frac{1}{2}$ step

Guitar 2
 (1) XII $\leftarrow$ XI
 * see notes for G1
 simile (be free to ad lib)
 (+) pitches with slide (direction + position in pattern)
 phrase lengths (use groups of 8, 7, 6, 5 ad lib)
 microtones $\rightarrow$ (+) $\frac{1}{2}$ step

Guitar 3
 (1) XII $\leftarrow$ XI
 * see notes for G1
 simile (be free to ad lib)
 (+) pitches with slide (direction + position in pattern)
 phrase lengths (use groups of 8, 7, 6, 5 ad lib)
 microtones $\rightarrow$ (+) $\frac{1}{2}$ step

Guitar 4
 (1) XII $\leftarrow$ XI
 * see notes for G1
 simile (be free to ad lib)
 (+) pitches with slide (direction + position in pattern)
 phrase lengths (use groups of 8, 7, 6, 5 ad lib)
 microtones $\rightarrow$ (+) $\frac{1}{2}$ step

G1
 (+) ad lib

G2
 (+) ad lib
 (5) (r.h.) slide scrape/tremolo between strings
 gliss to microtones on either side of (B-E) (+)
 simile (ad lib gliss patterns)

G3
 (+) ad lib

G4
 (+) ad lib
 (5) (v.h.) slide trem/scrape between strings
 gliss to microtones (+)

G1
 IX - XII
 Rasgueado
 damped continuous roll
 Am tiki

G2
 (+) microtones ad lib glissed

G3
 (+) ad lib

G4
 (+) microtones glissed ad lib

(4) (5) (6) continuous roll w/ slide
 fast + intense
 (1) tremolo
 (r.h.) continuous roll
 muffle w/ flesh

① IX → soundhole

continuous roll w/ slide → increase intensity, poco a poco

between soundhole + bridge (Ad lib Time)

G₁

① Trem. w/ slide (±) microtones

XII⁺

Simile

G₂

between soundhole + bridge

IX - soundhole

(r.h.) continuous roll w/ slide (l.h.)

(r.h.) slide/scrape (±) microtones

⑤ IX (±)

⑥

G₃

Simile

G₄

④ (I-V) - (IX) - (sound hole) - (near bridge)

① XII (±)

Simile

near bridge

G₁

② soundhole

③

G₂

Simile

G₃

① PIMA tremolo,

rasgueado (continuous roll) with slide (l.h.)

③ XII

Soundhole

Continuous roll

G₄

① continuous roll w/ slide (l.h.)

continuous roll w/ slide

let slide clatter

slide palm up strings no slide

G₁

continuous roll w/ slide (l.h.)

finger tremolo

no slide (or try with)

③ ① ② ④ ⑤

G₂

continuous roll w/ slide (l.h.)

finger tremolo

no slide (or try with)

③ ⑤ ③ ② ①

G₃

continuous roll w/ slide (l.h.)

finger tremolo

continuous roll

① - ④

③ - ⑥

let slide clatter

clatter

slide palm up strings no slide

G₄

flowing, relaxed tempo - let harmonics ring

XII * "floating" energy ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

(Ad lib: Accent different notes leave out notes - keep pulse steady) Get slide

VII * 1. simile (Ad lib: Accent different parts of beat omit notes (allow silence) - keep a steady pulse)

XII * 1. simile (Ad lib: - accent different parts of the beat omit notes (leave a silence) - keep pulse steady) Get slide (l.h.)

VII * 1. simile (Ad lib: Accent different parts of the beat omit notes (silence) - keep pulse steady)

* flowing tempo, gentle, lyrical, relaxed - let harmonics ring Each player works a circular pattern, whose pulse should be even - however tempos between players do not have to be identical

(r.h.) bounce slide - move microtonally, no leaps

(l.h.) mute

soundhole bridge

(change slide to L.h.)

continuous roll

Angle slide: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

Pluck behind slide (move slide fast)

(angle slide)

r.h. slide tremolo bounce slide

① muted

"floating" energy

Angle slide: XIII XII XI ② (move slide fast)

Pluck behind slide, allow microtones

Pluck in front of slide

Rasqueado w/ slide

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

mf f p

Get slide (r.h.)

Angle slide on XIII, XII, XI, X

Pluck behind slide

(move slide fast(±))

Pluck in front of slide

① slide tremolo

change slide to R.h.

mute ① bounce slide slide tremolo (r.h.)

slide trem (no slide)

(no slide)

Get slide ① muted (s.h. + bridge)

slide tremolo/bounce (r.h.)

slide trem/b (r.h.)

mute ① s.h. bridge

(move slide fast(±))

Pluck in front of slide allow microtones ① TRX(±)

slide tremolo on ①-19(±)

G₁G₂G₃G₄

finger notes to allow "echo" of pitch with tremolo pitch changes
slide tremolo (between soundhole + bridge)

slide tremolo
(c.h.)

strike in a circle between rosette + soundhole
mute XII ①-⑥, + release quickly, ad lib

tremolo strikes w/ slide
frets 12-14-16 (∞)
mute XII ①-⑥ + release/mute quickly ad lib

circle around
soundhole
mute XII ①-⑥

mute release
(pp < ff ad lib)

strike in a circle between rosette + soundhole
mute XII ①-⑥; release quickly, ad lib

circle around soundhole
mute XII ①-⑥

(pp < ff) mute

release

strike in a circle between rosette + soundhole
mute XII ①-⑥; release quickly, ad lib

tremolo strikes w/ slide, frets 12-14-16
mute XII ①-⑥

mute XII
circle around
soundhole

mute release
(pp < ff, ad lib)

strike in a circle between rosette + soundhole
mute XII ①-⑥

mute XII
circle around soundhole

(pp < ff ad lib) mute

slide tremolo/hits
fast, steady tempo

increase intensity poco a poco
slide tremolo/hits

increase intensity poco a poco
slide tremolo/hits

increase intensity poco a poco

slide tremolo/hits

increase intensity poco a poco