

BOUNDARIES

1989

(4 flutes and 4 double-basses)

Eleanor Hovda

BOUNDARIES

for four flutes and four double basses

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BOUNDARIES, for four flutes and four doublebasses is about extents and limits. The piece makes use of the differences and similarities of the instruments, including variables in dynamic and pitch ranges, timbre and articulation (bowed, plucked, blown). The energy of extremes and stretched parameters contrasted to dense overlays, works with ideas of expanding and contracting sound- fields.


FLUTES:

It is important to use inhale as well as exhale melodically for energy flow

- m.o. ① - ordinary manner of tone production
- ② - traverse air sound - completely relaxed embouchure. Use the DIAPHRAGM to articulate the energy. (exhale action)
- ③ - covered air sound - mouth completely covers embouchure hole (exhale)
- ② + ③ - covered air sound - mouth covers embouchure hole (inhale)
- ② + ③ - are interchangeable and should be alternated as needed.
- mo ①-②-③-① - indicates an unbroken, flowing transition from one manner of playing to another.

ā, ē, ō, ū (vowels) } used melodically to color air sounds and shape attacks and decays. Always start action from the DIAPHRAGM
sh, H, T (consonants) }

"subtone" or "covered tone" - used in low m.o. sequences. Also for "dove" sounds, resulting in hollow, fluid, muted timbres.



NOTE: both right hand (r.h.) and l.h. (G#) trill keys are frequently used ad.lib. to "color" pitches.

"Nohkan" sound - this is a very piercing, airy sound produced by overblowing to the 2nd partial and allowing surrounding partials to sound. The Nohkan is a very high traverse flute used in Japanese Noh theater.

DOUBLE BASSES:

BOWINGS - In many cases, the players are asked to bow very slowly and, using a figure-of-eight motion, to traverse pont.-ord.-tasto. ∞

- | | | |
|--------------------|-------------------|-----------------------|
| Bowing variations: | speed of bow | pressure of bow |
| | angle of bow | full bow-point of bow |
| Timbral changes: | fundamental/harm. | register |
| | pont-ord-tasto | string selected |

BOUNDARIES, to a large extent, is about the "hidden universe" of harmonics and overtones which exist "around" the fundamental pitches. It is important for the players to imagine enticing these more volatile sounds out of the instrument. It is essential to be very conscious of breathflow and of being centered while taking the time it takes to excavate and articulate the sounds.

HARMONICS - get as clear and "floating" a tone as possible for long-tone harmonics. Idea of "sound coming out of the walls".

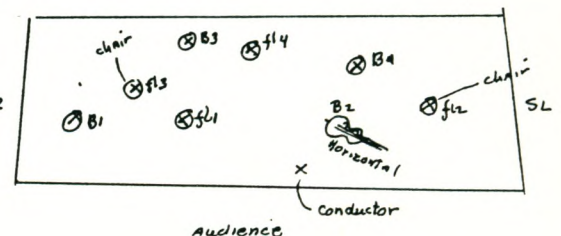
OPEN E/OVERTONE RHYTHMIC PATTERN - touch the first three stings at the (m6) position and "rock" the bow lightly and swiftly over all four strings using the (ordinario - ponticello) areas ad. lib. After establishing the Open E/(m6) position harmonic as a "center", the players may move the (m6) position ad.lib. (for example, touching the (M3) position and moving to the (8va) position and points in between.

Bow VERY SLOWLY to allow overtones to unfold when playing longtones softly.

Summary of parts of the bass used in this piece besides traditional string area:

- [A A] - string area above the nut
- [B] - string area below the bridge
- [X X] - wires below tailpiece

Possible
Stage
setup
(L/R)
Asymmetry
is very
important



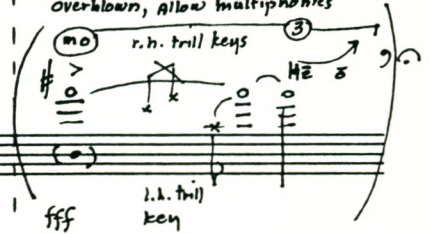
Boundaries

Glenne Hendricks

plate 1:
Start at back of house



CA. 1'30" Articulate from the diaphragm
"Nohkan" sound - piercing, "airy"
overblown, allow multiphonics



Rules

1

2

3

4

CA. 1'30"

I-IV strings Above nut (change strings Ad lib)
long tones, veiled sound (clear & Air)

Ad lib - slow changes

PPP
Bass should be set
horizontal, flat-like
A Koto

wires At end of tailpiece
long tones

Ad lib

Single/double tones
slow changes
fast changes

horizontal

niente < PPP

Basses

I below bridge

niente < PPP

3

4

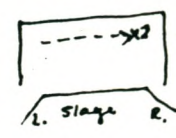
end (end - port ∞) Ad lib, slowly
allow overtones

niente < PPP

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flute I: start walking to the left side of back of house
 (---> rear of house, stage right)

* *f*leet + fast AS possible - A brush of sound
 use ①-②-③ as needed. Begin lightly - use
 vowel + consonant formations
 (Ad lib pitcher if desired)



ca. 20"

* (see note for flute I)

(conductor may ad lib sequence of entrances if desired)

Handwritten musical score for four staves, labeled 1 through 4. The score includes various musical notations such as notes, rests, and dynamic markings like "ff" (fortissimo). The word "Nohkan" is written above several measures, indicating specific musical phrases or sections. The notation is dense and includes many handwritten annotations and symbols.

Touch lightly
At (m6) position
on Strings I II III
to get overtones.
IV is open.

Rapid, light bow rocking
Strings I, II, III, IV. Allow "Air
sounds" + "glints" of pitch.

1

2

3

4

ppp

ppp

ppp

ppp

Rapid, light bow rocking over strings I, II, III, IV; allow "Air sounds" + glints of pitch.
touch lightly At (m6) position on Strings I, II + III to get overtones; IV is open
(pont ∞ and ad lib)

flute 1: walks to stage + goes to position

ca. 1'

"Nohkan"

flutes

1

2

3

4

ffff

"Nohkan"

harmonics "whistle tone" - allow them to float (as needed)

(ad lib speed seq. of fingered fundamentals)

as fast + light as possible

mo (subtone) 1 3 5

PPP

(using (m6) position as center, change harmonics Ad Lib moving between (M3 + m6) positions)

basses

1

2

3

4

PPP

Rapid, light bow rocking over all 4 strings; allow "Air sounds" + "glints" of pitch touch lightly at (m6) position on strings I, II, III to get overtones. IV is open.

PPP

Rapid, light bow, rocking over all 4 strings; allow "Air sounds" + "glints" of pitch touch lightly at (m6) position on strings I, II, III to get overtones. IV is open.

PPP

(As needed)

1

2

3

4

Flutes

subtone

(As needed)

alternate tonguing, ad lib

subtone As needed

(alternate Tonguing, ad lib)

(finger these fundamentals ad lib)

h. 2'

(As needed)

ppp

ppp

1

2

3

4

Basses

ppp

ppp

ppp

ppp

swift, light bow below bridge
mute at bridge with palm

flutes

1 "saktone" (no) flutter (as needed) 1 3 1 flutter

2 ppp

3 ppp

4 ppp

ppp

harmonics

5th	2	4
11th	3	
8va	1	

(sounds as written)

fairly rapidly

1 ppp

2 ppp

3 ppp

4 ppp

pp

clear, pure pitch (actual pitch)

mute ending by sliding palm near bowl to lessen resonance

mute < ppp

clear, pure pitch (actual pitch)

mute < ppp

point of unison
all parts play
clearest possible
statement of "D"

all parts begin to
add "Air", timbale
changes, other partials,
tremolo to basic pitch, plus
diaphragm Accent - Ad lib →
Add ① - etc

(use ③ as needed throughout)

"subtone"

(use ③ as needed)

"subtone"

(use ③ as needed throughout)

"subtone"

"subtone" (use ③ as needed throughout)

flutes

basses

Flutter Tongue
Tremolo (ad lib) →

simile

9

whistle tones

Handwritten musical notation for four flutes (1-4). Each staff begins with a dynamic marking of pp and a breath mark. A bracketed section labeled "whistle tones" contains a series of notes marked with 'x' and 'o'. The notation is as follows:

- Flute 1: pp , whistle tones
- Flute 2: pp , whistle tones
- Flute 3: pp , whistle tones
- Flute 4: pp , whistle tones

Handwritten musical notation for four basses (1-4). Each staff begins with a dynamic marking of pp and a tremolo marking. A bracketed section labeled "tremolo" contains a series of notes marked with 'x' and 'o'. The notation is as follows:

- Bass 1: pp , tremolo
- Bass 2: pp , tremolo, fff sempre
- Bass 3: pp , tremolo, fff sempre, (sounds gra bassa)
- Bass 4: pp , tremolo, fff sempre

only whistle tones
sound

flutes

1 [x x x x x x] (o) 8va - - - - - pp possible

2 [x x x x x x] (o) 8va - - - - - pp possible

3 [x x x x x x] (o) 8va - - - - - pp possible

4 [x x x x x x] (o) 8va - - - - - pp possible

basses

1 [trem.] gliss [move palm on strings Ad lib varying distances between these pickles] fff sempre pp

2 [trem.] gliss [move palm in short glisses between P4 interval] fff sempre pp

3 [trem.] gliss [move palm - only between the interval written etc] fff sempre pp

4 [trem.] gliss [move palm in short glisses between P4 interval] fff sempre pp

George Givens 2/09, Dallas, NW USA.