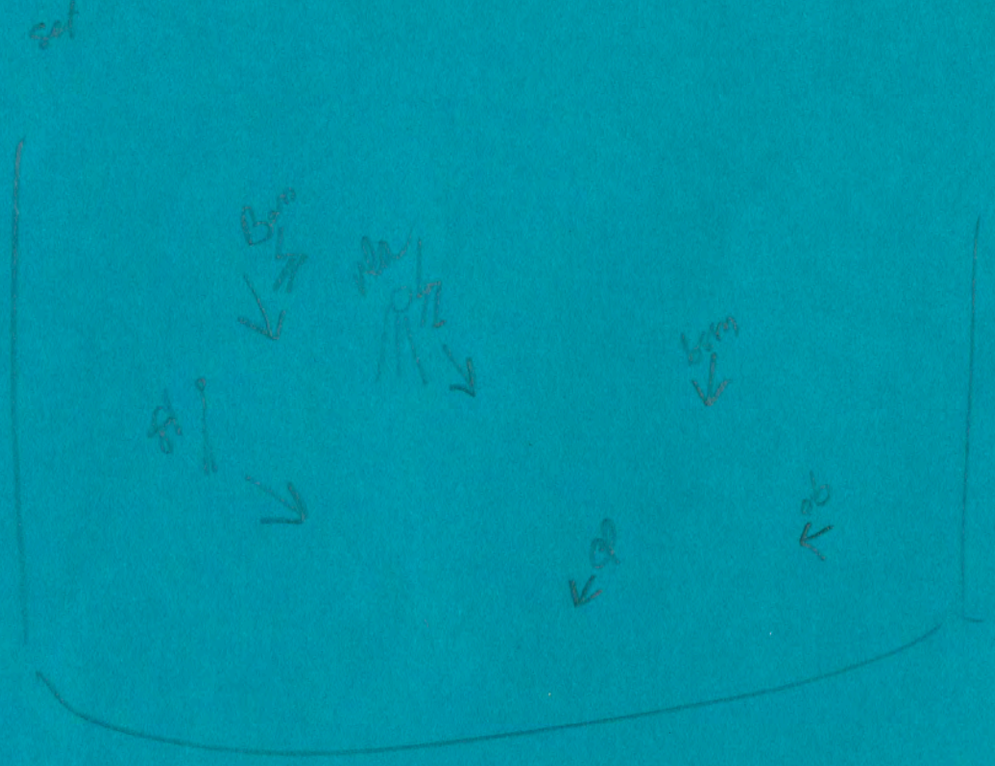
CHEETAH

for flute, oboe, Bb clarinet, bassoon, viola, electric bass, percussion

Eleanor Hovda

For RÉLÂCHE



~~Samuel - flute~~
Doug - bass
Chuck - bassoon
Samuel - flute
Lloyd - oboe
Ken - clarinet
- viola

CHEETAH - Eleanor Hovda

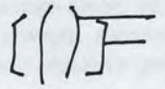
PERFORMANCE NOTES

CHEETAH is written for Réâche, and was completed on December 24, 1992. I have used the image of Cheetahs for several reasons. I wanted to work with extremes of energy (from relaxed to intense-but-inward to most extraverted, flung energy). I also wanted to work with the idea of excavating sounds from the bone and sinew of acoustic instruments: the expansions of single pitches, either fingered or bowed, which can happen when extremes of breath control, additions of auxiliary keys and alternative fingerings (winds) and larger spectra of bowing techniques and placements (strings) are used. Cheetahs are said to be the fastest animals on earth when they run, but their sprints are very short. The rest of the time they spend recovering from their runs or preparing for the next dash by scoping-out the landscape with intense focus, from stationary positions or by prowling. I imagine an enormous amount of energy and motion in the stillnessflowing from them during these periods of intense focus.

GENERAL NOTES FOR PERFORMERS:

CHEETAH needs to be played from full score. It does not need a conductor, because parts are arranged so that there should be no awkward cuing places. The piece is performed "in the time it takes to do it". It is not metered; the timelength are determined by "breath" time. Each page indicates the approximate length of that page. The pages are not laid out visually in time; rather they are condensed, when possible, to minimize page turns. Allow sequences, entrances and exits to take the time they need.

notation enclosed in brackets with a line across the system refers to a set of repeating material to be continued until the line ends.



notation enclosed in parentheses refers to additional activity to be interspersed with the activity in braces. The parentheses occur as breaks in a line connecting braces, and is operative, *ad. lib.*, until the end of the section.

FLUTE: It is important to use inhale (↗) as well as exhale (→) melodically for energy flow .

- (mo) - ordinary manner of tone production (modo ordinario) - produces pitch, no air; usually subtone/lontano
- ① - traverse air sound (EXHALE) - completely relaxed embouchure. Use diaphragm to articulate energy.
- ② - covered air sound (EXHALE) - mouth completely covers embouchure hole .
- ③ - covered air sound (INHALE)- mouth completely covers embouchure hole .

  ① ② & ③ are interchangeable in a long passage and should be used as needed.
- Subtone/lontano: covered tone, ppp. almost cover mouthpiece (lowers pitch by 1/2 step [approx.] this is OK!)
- Always articulate from the diaphragm - allow tongue and throat articulations to follow.
- ă ē ō ū (vowels) - Vowels and consonants are used melodically to color air sounds. Air sounds work best when the tongue is behind the teeth, the embouchure is very relaxed and the (tsch) (th) (consonants) attack is from is from the diaphragm.
- use a variety of alternate fingerings whenever possible to color long passages microtonally and timbrally. Try harmonic fingerings, alteration by trill & auxiliary keys and use underblowing, overblowing and embouchure changes to adjust pitches. (+) means use of microtones.
- right hand trill keys (D, D#); left hand G# key and r.h. thumb key. These keys are used, *ad lib*, to color basic pitches. They may be combined, trilled, and used singly as appoggiaturas; can cause multiphonics as well as increasing the density of "air sounds" and altering pitch. The point is to use them as "sound around the sound". It is not necessary to control exactly which pitches are produced.

OBOE: Find at least 3 alternate fingerings for as many of the notes as possible. These fingerings will alter the "basic" sound microtonally and/or timbrally. Arrange these fingerings in some order which can be repeated for held tones. Ways to find these fingerings include using trill keys, auxiliary keys (such as thumb keys) and harmonic fingerings.

Maintain as soft and sheer a sound as possible (pp's). The intensity of the sound will be greater. Never use vibrato or bend pitch with the lips, in this piece. Experiment with the very unstable fingerings which allow for gradual entrances. It is very beautiful to hear the air sounds which precede the sounding of a note; entrances may take as much time as needed, and if the sound results in ghostly multiphonics, that is also beautiful. The goal is to allow the sound to continually evolve throughout a single breath.

NB:The following should also be used, ad lib, fleetingly, in oboe passages to expand/ornament the texture:
DOUBLE TRILLS, FLUTTER TONGUE , use TRILL KEYS and other AUXILIARY KEYS as appoggiaturas and trills.

Bb CLARINET This piece requires the clarinet to use several **alternate fingerings and auxiliary/trill keys** to "expand" a single pitch. Each player should find a set of fingerings which work well. Please experiment with some of the very unstable fingerings which allow for gradual entrances. It is very beautiful to hear the air sounds which precede the sounding of the note; entrances may take as much time as needed, and if the sound results in multiphonics, that is also beautiful. The goal is to allow the sound to continually evolve throughout a single breath. When indicated, allow high harmonics to speak, and then "color" them with auxiliary/trill keys. The idea is to excavate the sound-worlds which can evolve from a basic "note area".

Find 3 - 5 alternate fingerings for the pitches indicated in the score. These fingerings should alter the "basic" sound microtonally and/or timbrally. Arrange these fingerings in some order which can be repeated. Ways to find these fingerings include using trill keys, auxiliary keys (such as thumb keys) and harmonic fingerings, and neighboring tones with flatted/sharped alternate fingerings (ex: "B & flat C" fingerings for written B). The notation (♯) means that pitch may be altered up and down microtonally. The rhythmic notation given in the score for alternate fingering changes is only approximate, to indicate asymmetry. In long passages of alternate fingerings, the goal is to savor the changes, which should happen more or less asymmetrically (unless noted otherwise).

Never use vibrato in this piece, or bend tones with the lip. The actual fingering changes and pressure/placement on the reed will create the changes in sound.

Always maintain as soft and sheer a sound as possible in *pp* sections and allow the air sounds. The intensity of the playing will be greater. *Niente* means to literally come out of nowhere, with no discernable attack - exaggerate this quality.

NB: The following should be used, ad lib, fleetingly, in clarinet passages to expand /ornament the texture:
DOUBLE TRILLS - FLUTTER TONGUE - TRILL KEYS and other AUXILIARY KEYS also used as appoggiaturas

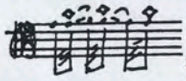
BASSOON: Use as many alternate fingerings as possible for any written pitch. These should create microtonal and timbral changes. "Out of tuneness" is desirable! Avoid vibrato, and take a long time to make entrances, allowing air sounds. Play as softly as possible. "Color" any basic fingerings with trills and appoggiaturas using available auxiliary and neighboring keys.

VIOLA:

Bowings: This piece is unusually concerned with articulations of harmonics and "sounds around the sound" rather than clear fundamental pitches. The intention is for the player to coax the "sound around the sound" from the instrument by use of changes in bowing and pressures of fingering. Bow very slowly and, using a figure-of-eight or oval motion, traverse ponticello (pont), ordinario (ord) and tasto. The following bowing variations are used, ad lib, throughout the piece:

Bowing variations:- change **speed , pressure and angle** of bow;
- use **full bow/partial bow/point** of bow
- change part of instrument where bowing takes place (*tasto - ordinario - ponticello)*
- move bow in figure-or-eight style and/or move back & forth through *tasto-ord-pont* smoothly
- tremolo should be made from a "dangling" bow and should vary from a narrow to wider shakes *ad. lib.*
- upbow and downbow strokes should also be of various lengths and have "breath" impulse to them.
- Bowing should move in *pontcello - ordinario* areas primarily. This can be done by a figure-of-eight (∞) or oval (⬭) motion. Let overtones sing.

Fingerings The viola uses"quasi harmonics" a great deal. This means that a passage which is normally fingered firmly and played as clear pitch, is touched lightly as if it were harmonics. The resulting sound is "airy" and full of overtones.



fundamental/harmonic tremolos and glisses - these create a hollow, "dovelike" or yodel sound. They should be played very softly, allowing the "hollowing out" around the fundamental. Bow speed should be slow and pont - ord - tasto should be in continuous flux.

- fingers lightly "tremoloing" or making appoggiaturas of upper neighbors &/or harmonics This is a use of "quasi-harmonics"; touching strings rather than depressing them fully.

- The rhythmic notation (when used on a long tone with harmonic glisses, etc.), refers to upbow/downbow changes. These should be done ad.lib.,in flexible non-symmetrical impulses. Use the written notation as a guide, not as something to adher to literally.

ELECTRIC BASS: Use a fretless bass. (glass ashtray or slide and bass or cello bow are needed)

Player will need a glass ashtray or heavy glass guitar slide and a cello or bass bow.
Special electronic gear needed: Chorus, long echo pedal, WaWa pedal. Note: "C" string is tuned down to "B"

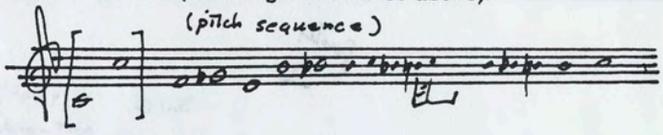
The electric fretless bass is played two positions: flat, on the player's lap - using glass ashtray with tremolo motion to excavate sounds and upright, bowed with a cello or bass bow.

The score is presented with a five-lined stave and a 4-line tablature stave to show strings used. Basic pitch areas are noted, and directions for types of motion of the glass ashtray. Bowed pitches are exactly notated. Move bow back and forth from tasto - ordinario - ponticello during bowed sections in order to alter timbres.

PERCUSSION (Three high Temple Blocks and first octave of Crotales)

Temple blocks: use the three highest temple blocks of a set, or three high ones of different pitches. They are played with the bare hands. The notation indicates hand rolls and rhythmic strikes. These are a suggestion, representing the type of motion needed in this piece. The player may alter specifics as needed to get a free-flowing ,organic, focussed flow. It is very important to "use the breath" at all times. There can be a great deal of rubato, accelerando, diminuendo, etc. in the timeflow

Crotales are bowed with bass bows (2, if possible). cello and violin bows are workable if necessary. The bowed Crotales are bowed gently and softly. They provide a ghostlike resonance and the sound appears to come from nowhere. Use the lowest octave of crotales.(sounding two octaves above).

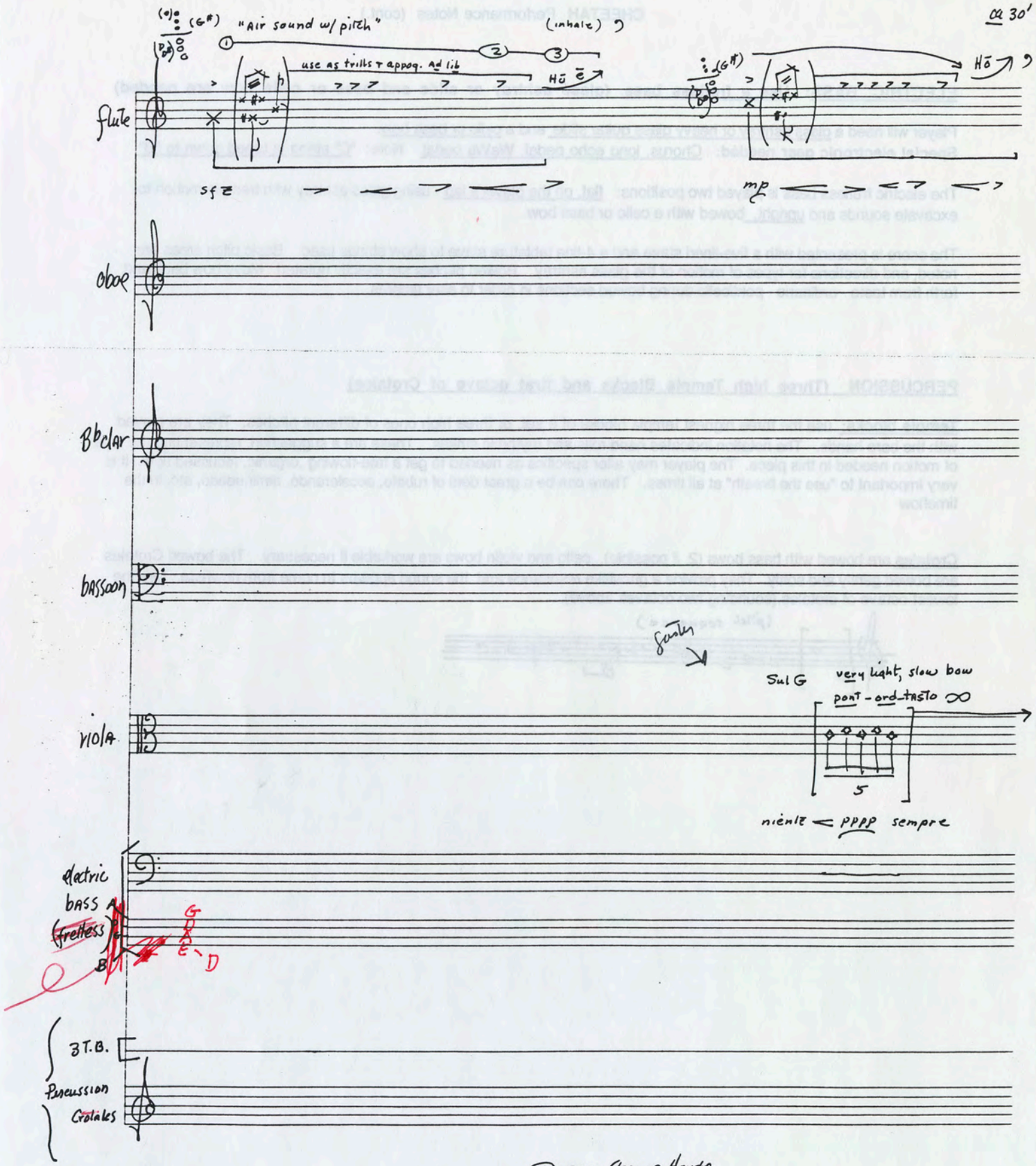


for Rélâche

CHEETAH

Eleanor Hovda

ca 30'



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ca 30"

flute

ob

Subtone, whisper tone — idea is to be barely audible
*( ) = trills, motion keys
→ get highest harmonic glints + alter those.
→ Allow fundamentals barely, + trill around them

(A)*
(C#)
(G#)

Bb cl.

niente < ppppp possible sempre

bssn

vla

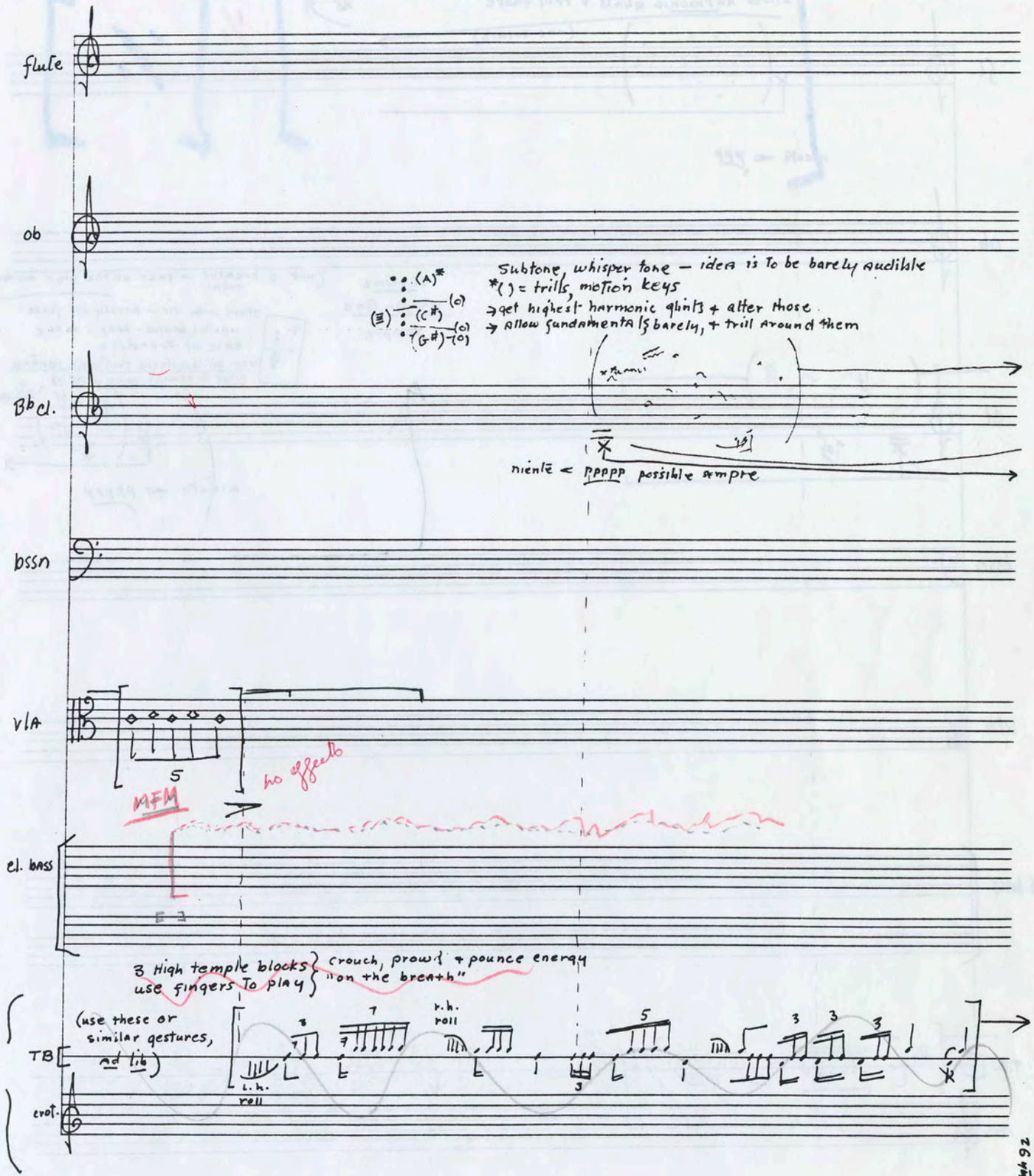
5

MFM

no effects

el. bass

3 High temple blocks } crouch, prowl + pounce energy
use fingers to play } "on the breath"



(use these or similar gestures, ad lib)

Pc

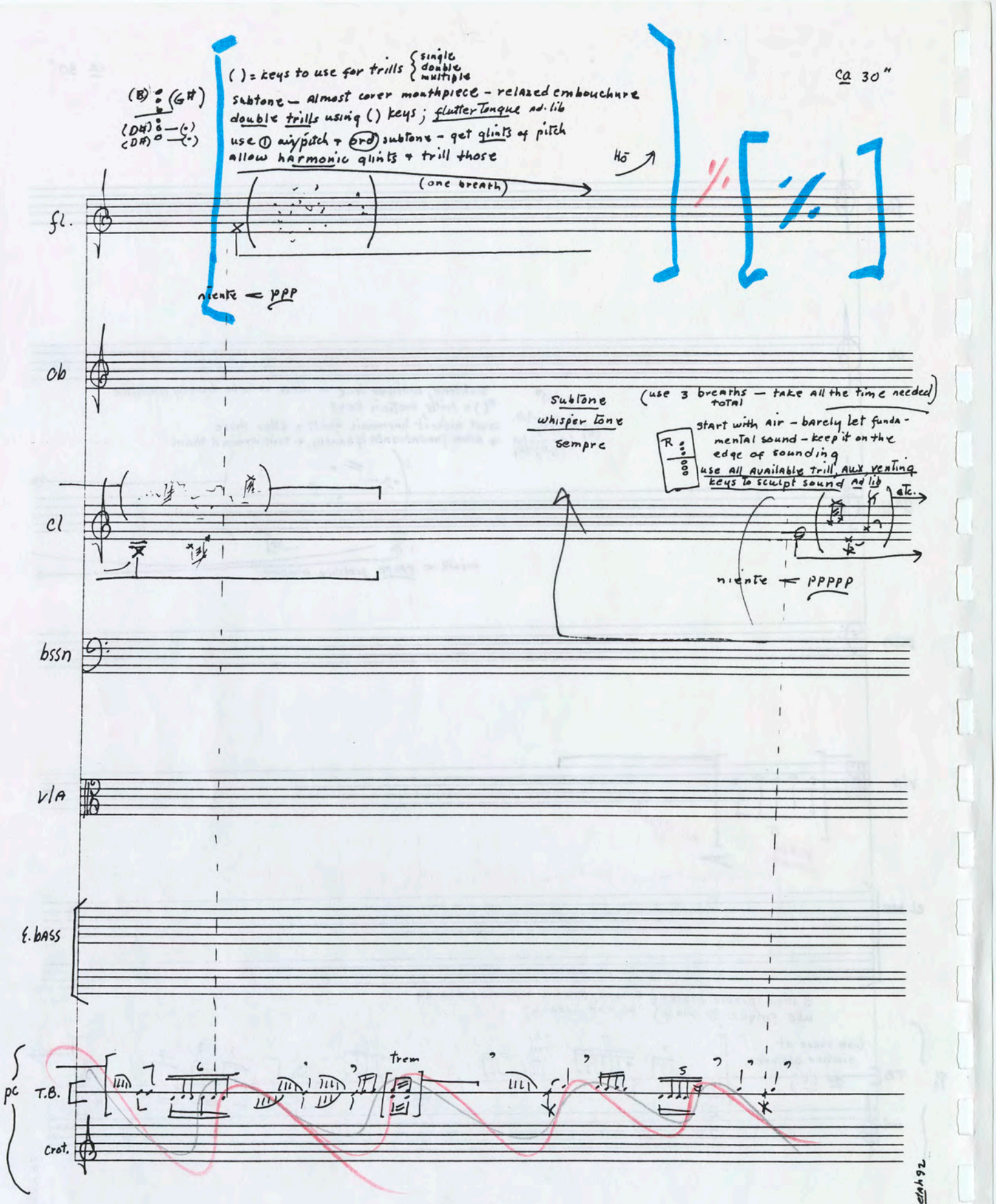
TB

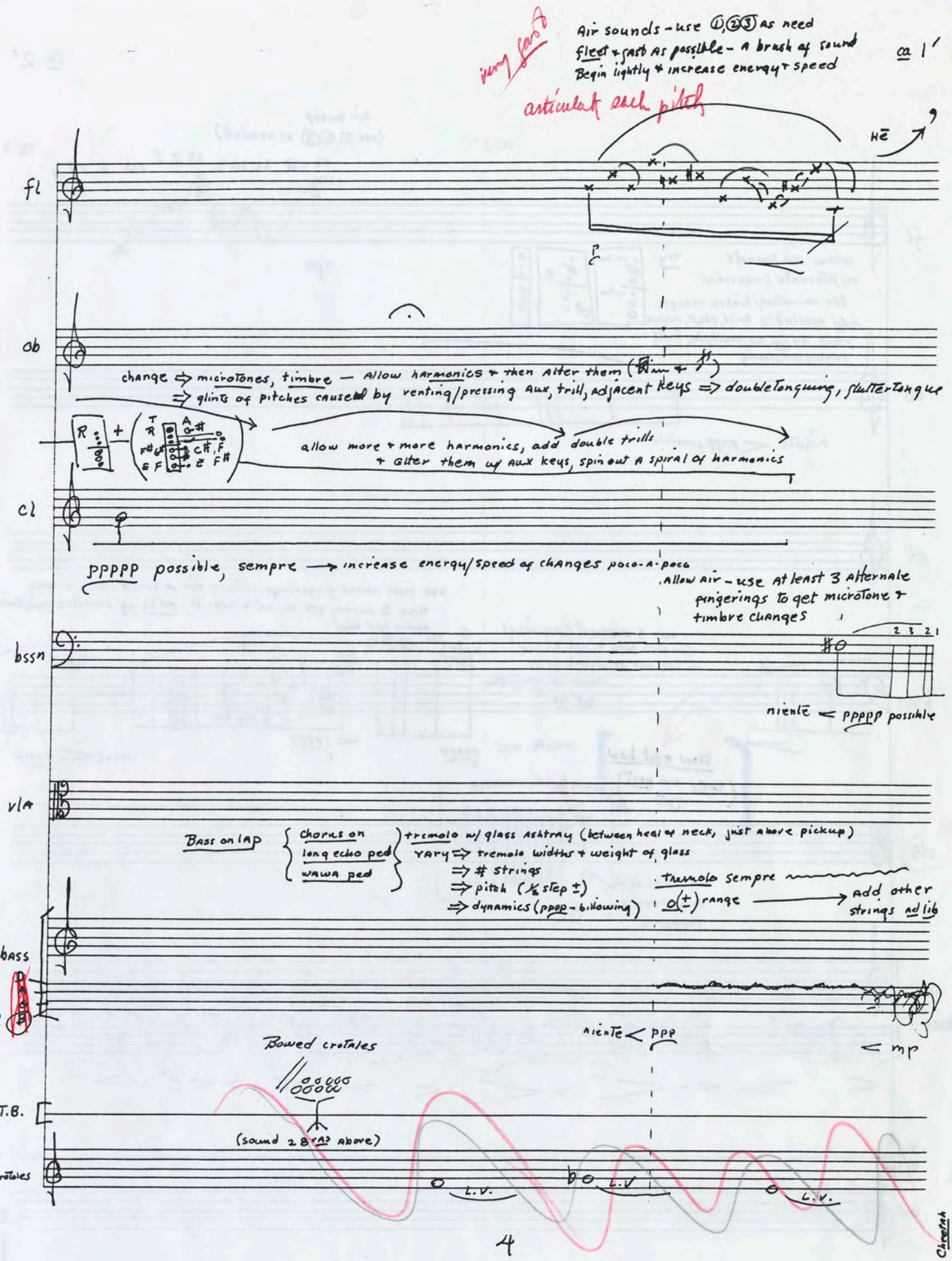
crot.

r.h. roll

l.h. roll

Cheetah 92


( ) = keys to use for trills { single / double / multiple
ca 30"
(B) (G#)
(D#) (c)
(D#) (c)
subtone – almost cover mouthpiece – relaxed embouchure
double trills using ( ) keys; flutter tongue ad lib
use ① air/pitch + 3rd subtone – get glints of pitch
allow harmonic glints + trill those
Hō
(one breath)
fl.
niente ppp
ob
Subtone
whisper tone
sempre
(use 3 breaths – take all the time needed)
total
start with air – barely let fundamental sound – keep it on the edge of sounding
use All Available trill, Aux venting keys to sculpt sound ad lib
etc.
cl
niente ppppp
bssn
vla
e. bass
pc
T.B.
trem
crot.
Cheetah 92



very fast

Air sounds - use ①,②③ as need
fleet + fast as possible - a brush of sound
Begin lightly + increase energy + speed

ca 1'

articulate each pitch

fl

HE

ob

change ⇒ microtones, timbre — Allow harmonics + then alter them (♯ + ♯)
⇒ glints of pitches caused by venting/pressing aux, trill, adjacent keys ⇒ double tonguing, flutter tongue

R + T A G# R F# G# C#, F E F E F#

allow more + more harmonics, add double trills
+ alter them w/ aux keys, spin out a spiral of harmonics

cl

ppppp possible, sempre → increase energy/speed of changes poco-a-poco

Allow air - use at least 3 alternate fingerings to get microtone + timbre changes

bssn

2 3 2 1

niente < ppppp possible

vla

Bass on lap { chorus on / long echo ped / wawa ped } tremolo w/ glass ashtray (between heel of neck, just above pickup)
vary ⇒ tremolo widths + weight of glass
⇒ # strings
⇒ pitch (½ step ±)
⇒ dynamics (pppp - billowing)

tremolo sempre
o(±) range → add other strings ad lib

e.bass

scord

niente < ppp

< mp

Bowed crotales

T.B.

(sound 28 vas above)

pc

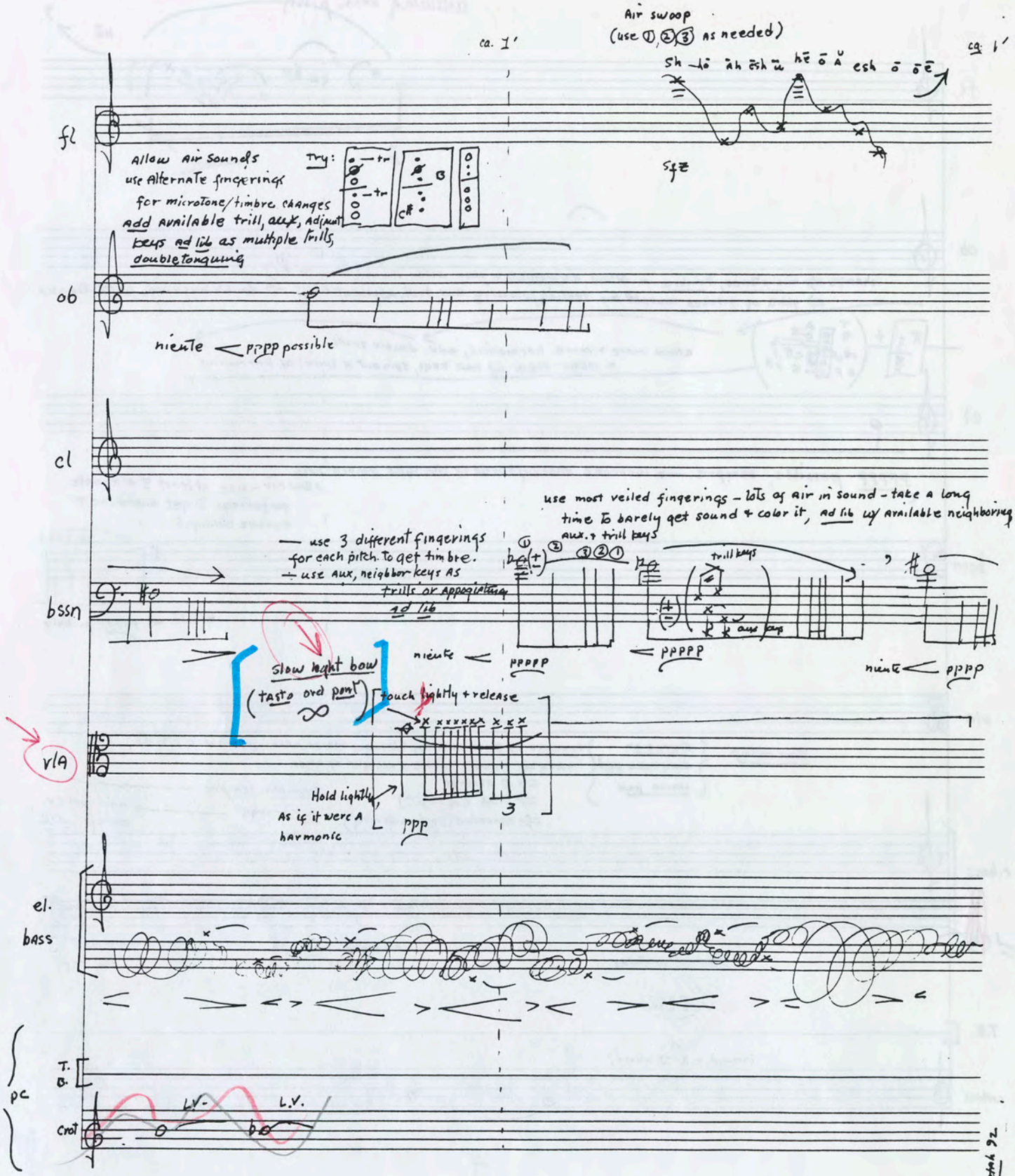
crotales

L.V.

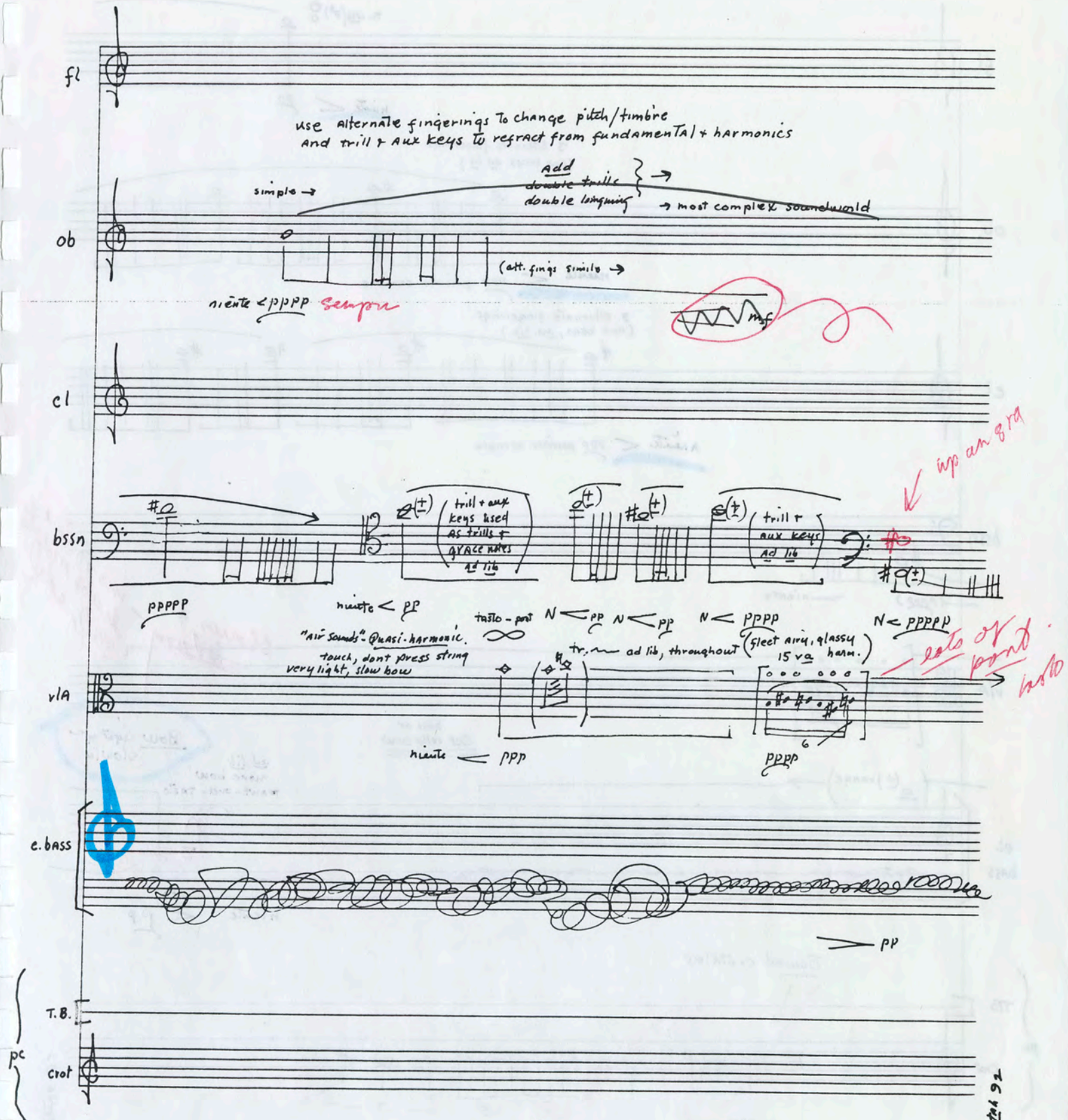
L.V.

L.V.

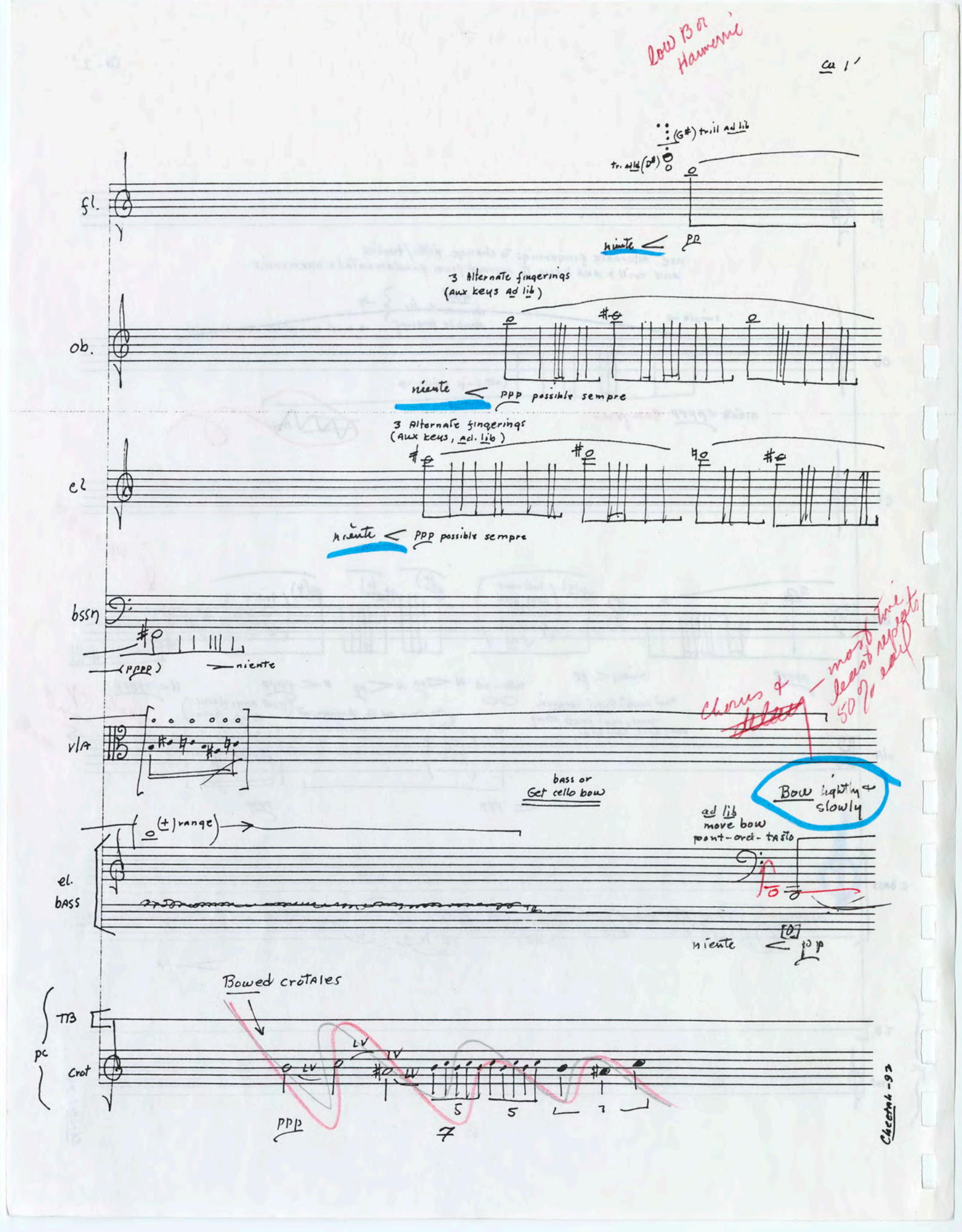
Cheetah


Air swoop
(use ①,②,③ as needed)
ca. 1'
ca. 1'
fl
Allow air sounds
use alternate fingerings
for microtone/timbre changes
add available trill, aux, adjacent
keys ad lib as multiple trills,
double tonguing
Try:
ob
niente < pppp possible
cl
use most veiled fingerings - lots of air in sound - take a long
time to barely get sound + color it, ad lib w/ available neighboring
aux. + trill keys
— use 3 different fingerings
for each pitch to get timbre.
— use aux, neighbor keys as
trills or appogiating
ad lib
trill keys
aux keys
bssn
niente < ppppp
< ppppp
niente < pppp
slow light bow
(tasto ord pont)
touch lightly + release
vla
Hold lightly,
as if it were a
harmonic
ppp
el.
bass
T.
B.
pc
L.V.
L.V.
Crot

Cheetah 92


fl
use alternate fingerings to change pitch/timbre
and trill + aux keys to refract from fundamental + harmonics
simple →
Add
double trills
double longing
→ most complex soundworld
ob
(alt. fings simile →
niente < pppp
sempre
mf
cl
up an 8va
bssn
trill + aux keys used as trills + grace notes ad lib
trill + aux keys ad lib
ppppp
niente < pp
tasto - pont
N < pp
N < pp
N < pppp
N < ppppp
"air sounds" - Quasi-harmonic.
touch, dont press string
very light, slow bow
tr. ad lib, throughout
(fleet airy, glassy 15 va harm.)
lots of pont.
tasto
vla
niente < ppp
pppp
e. bass
pp
T.B.
pc
crot

Cheetah 92



low B or Harmonic

ca 1'

(G#) trill ad lib

tr. ad lib (D#)

fl.

niente < pp

3 Alternate fingerings (Aux keys ad lib)

ob.

niente < ppp possible sempre

3 Alternate fingerings (Aux keys, ad. lib)

cl

niente < ppp possible sempre

bssn

(pppp) niente

Chorus & ~~delay~~ — most time least repeats 50% each

v/A

bass or Get cello bow

Bow lightly & slowly

(±) range

ad lib move bow pont-ord-tasto

el. bass

niente < pp

Bowed crotales

TB

pc

Crot

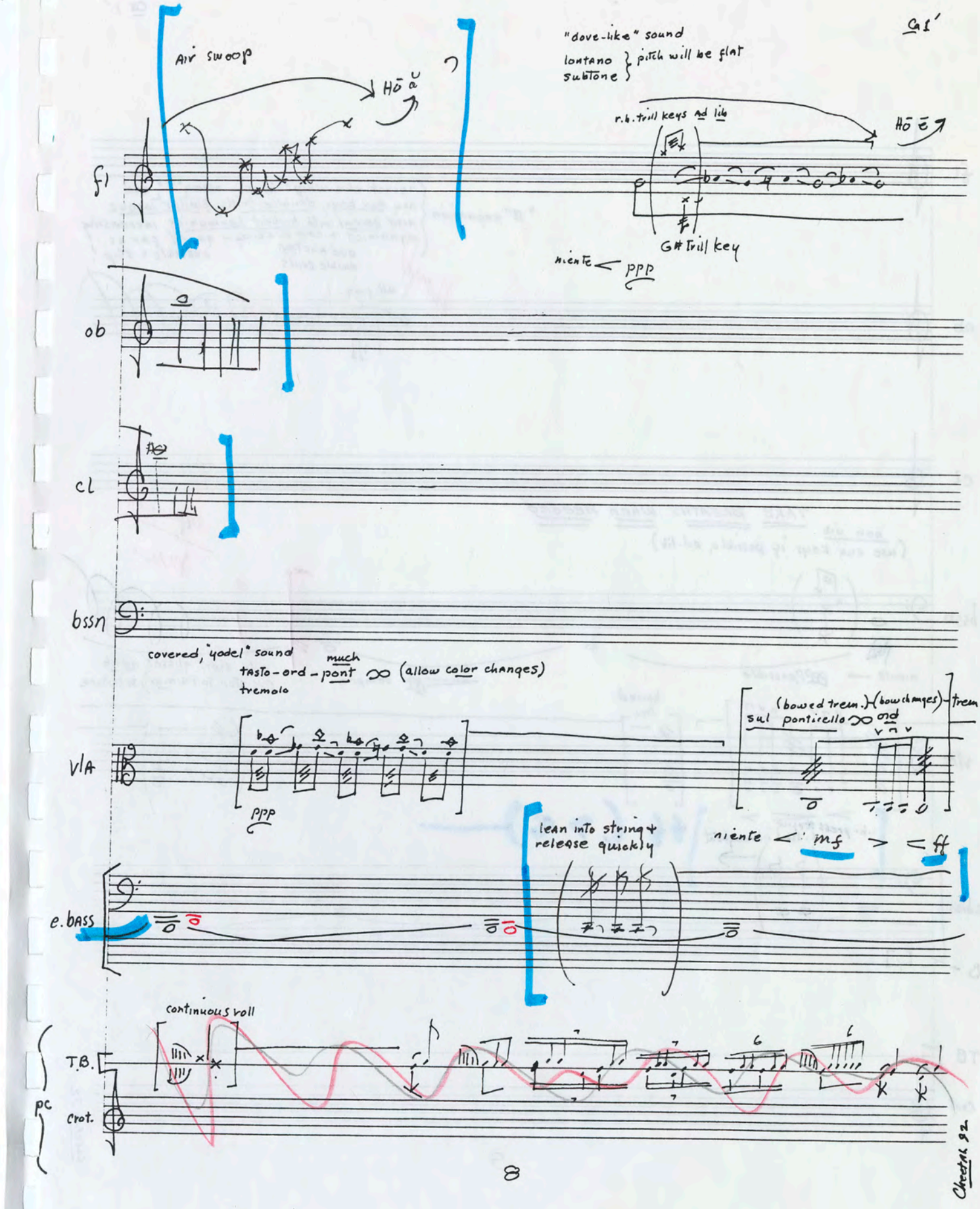
LV

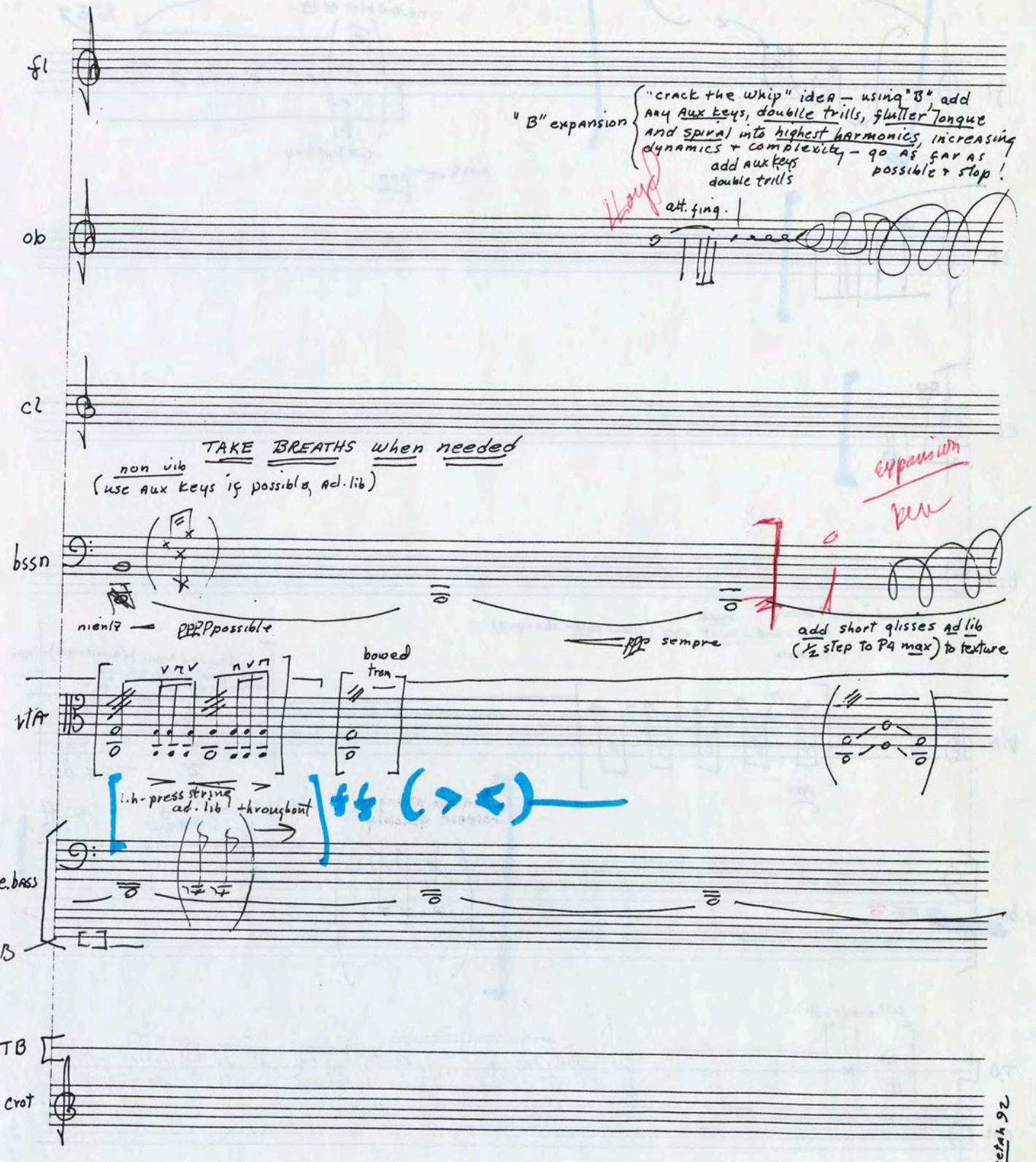
ppp

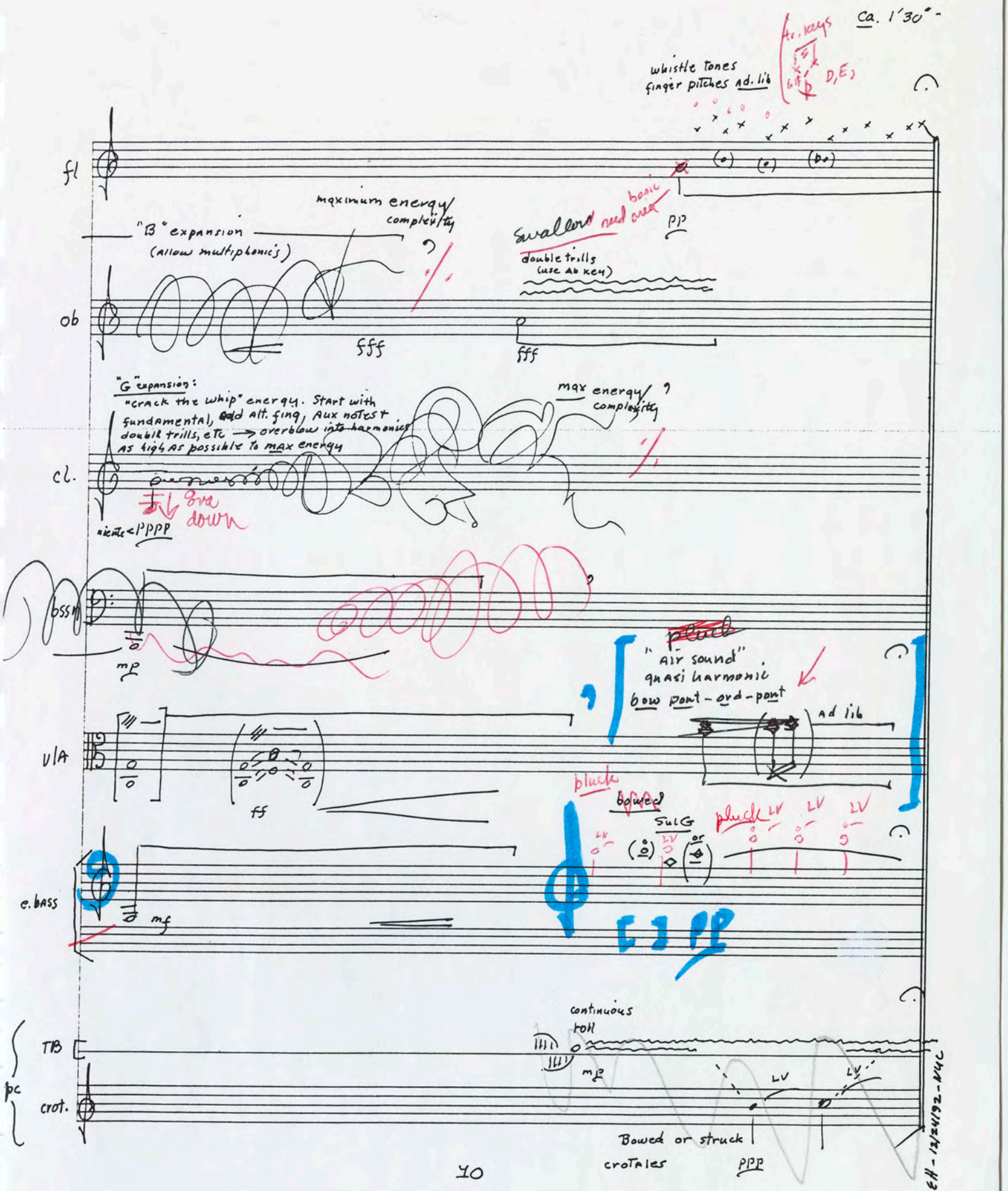
5

7

Cheetah-92


Ca 1'
Air swoop
Hō ă
"dove-like" sound
lontano
subtone
pitch will be flat
r.h. trill keys ad lib
Hō ē
G# Trill key
niente
ppp
fl
ob
cl
bssn
covered, "yodel" sound
tasto-ord - pont much
tremolo
(allow color changes)
(bowed trem.)-(bow changes)-trem
sul ponticello
ord
vla
ppp
lean into string + release quickly
niente
mf
ff
e. bass
continuous roll
T.B.
pc
crot.
Cheetah 92


fl
ob
cl
bssn
vla
e.bass
B
TB
pc
crot
"B" expansion
"crack the whip" idea – using "B" add any Aux keys, double trills, flutter tongue and spiral into highest harmonics, increasing dynamics + complexity – go as far as possible + stop!
add aux keys
double trills
Loop
att. fing.
TAKE BREATHS when needed
non vib
(use aux keys if possible, ad. lib)
niente
ppppossible
ppp sempre
expansion
add short glisses ad lib (½ step to P4 max) to texture
bowed trem
l.h. press string ad. lib throughout
ff
Cheetah 92



EH - 12/24/92 - NYC