

REGIONS

flute, Bb clarinet, violin, cello, grand piano & crotales

Eleanor Hovda

*1997 Revision
Princeton University Ch. Ensemble*

Commissioned by

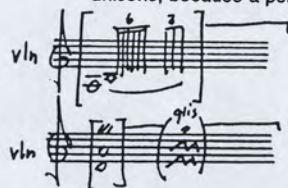
Atlanta Contemporary Chamber Ensemble
California Ear Unit
Boston Musica Viva

through the Meet the Composer/Readers Digest Commissioning Program

REGIONS - Eleanor Hovda

PERFORMANCE NOTES

REGIONS is written in one minute or 30-second increments rather than being metered. The six players work from full score. Rehearsal numbers correspond to page numbers in the score. Each score page is approximately 30 seconds or one minute long (indicated in the r.h. top corner of the score). Time is flexible in this piece, and should be dealt with in terms of breath lengths and by the Conductor's sense of when changes should occur. There should be no awkward cueing places, no entrances "on a dime", rarely exact unisons, because a point of the piece is to have each instrument evolve color changes by various bowing, fingering, embouchure and other changes on single "notes".



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

- ① - ordinary manner of tone production (modo ordinario)
- ② - traverse air sound (EXHALE) - completely relaxed embouchure. Use diaphragm to articulate energy.
- ③ - covered air sound (EXHALE) - mouth completely covers embouchure hole.
- ④ - covered air sound (INHALE) - mouth completely covers embouchure hole.
- ①② & ③ are interchangeable in a long passage and should be used as needed.

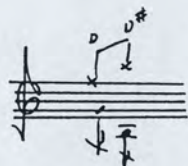
- Subtone: covered tone, ppp. finger a 1/2 step above written pitch & cover mouthpiece (lowers pitch by 1/2 step [approx.])

- Always articulate from the diaphragm rather than from the tongue or throat

Example: (> > > >>>>) = use diaphragm attacks/accents *ad lib.*

- a e o u (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 (sch) (nh) (consonants) attack 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. ($\pm$) 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.

"Nohkan" sound - this is a very piercing, airy sound produced by overblowing and allowing surrounding partials to sound. The Nohkan is a traverse bamboo flute used in Japanese Noh Theater.

CLARINET:

This piece requires the clarinet to use many **alternate fingerings** for 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.

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 ($\pm$) means that pitch may be altered up and down microtonally. The rhythmic notation given in the score for alternate fingering changes is not hard and fast. In long passages of alternate fingerings, the goal is to savor the changes, which should happen more or less asymmetrically (unless noted otherwise).

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PERFORMANCE NOTES

CLARINET: (cont.)

Never use vibrato in this piece, or bend tones with the lip. The actual fingering changes will create the changes in sound.

Always maintain as soft and sheer a sound as possible in *pp* sections. The intensity of the sound will be greater. *Niente* means to literally come out of nowhere, with no discernable attack - exaggerate this quality as much as possible. (*use subtone + "whisper tone" in pp + niente sections*)

NB: The following may also be used, *ad lib*, fleetingly, in clarinet solo passages to expand /ornament the texture:

DOUBLE TRILLS - FLUTTER TONGUE - TRILL KEYS - and other AUXILIARY KEYS used as *appoggiaturas*

STRINGS: (Violin & Cello)

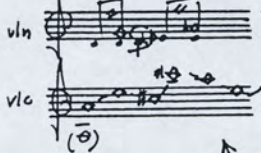
Bowings:

This piece is unusually concerned with articulations of harmonics and "sounds around the sound" rather than clear fundamental pitches. The intention is for players to coax the "sound around the sound" from the instruments by use of changes in bowing and pressures of fingering. During long sections of held tones or repeating patterns, each player should bow independently, having freedom to mold the sound. 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-of-eight style and/or move back & forth through **tasto-ord-pont** smoothly and continually.
 - **tremolo should be made from a "dangling" bow** and should **vary from a narrow shake 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 ponticello - ordinario areas primarily. This can be done by a figure-of-eight () or oval () motion.

Fingerings

The strings use "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 and the resulting sound is "airy" and full of overtones.



Violin and Cello staves with musical notation showing harmonic tremolos and glisses.

- fundamental/harmonic tremolos and glisses - these create a hollow, "dovellike" or yodel sound. They should be played very softly, allowing the "hollowing out" around the fundamental. Bow speed should be slow and pont - ord - pont should be in continuous flux.
- fingers/palm moving along strings picking up harmonics ad lib.
- 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. (*See General Notes, above, "braces"*)
- Harmonic glisses on strings between the 8va harmonic and the end of the fingerboard are ad lib and of varying widths (very short - medium - long).
- 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 adhere to literally.

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PIANO & PERCUSSION NOTES

General notes on the score:

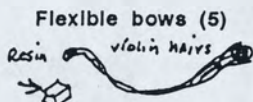
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GRAND PIANO

The piano is used entirely within the case (see diagram). Three kinds of techniques are used:



Flexible bows (5)

- each of these are made from 6-8 strands of recycled violin bowhairs bundled together by knotting both ends. Each bow is resined with violin resin and threaded under the string/s it will be activating. The player holds an end in each hand and slowly draws it back and forth along the string it is threaded under. It helps to label each bow end with masking tape, which can be pasted to piano bars when the bows aren't in use.

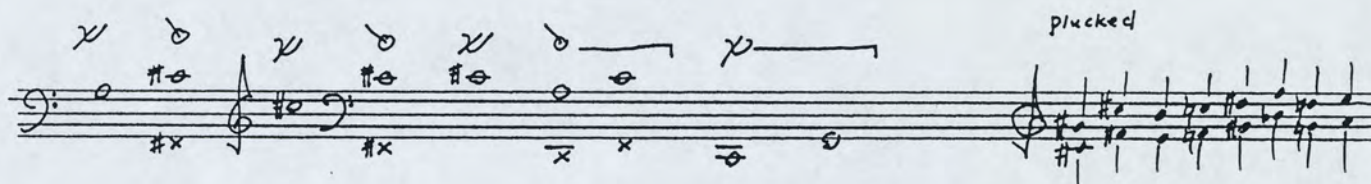
Superball friction mallet (1):

this mallet is used to elicit harmonics from the strings by stroking individual strings. The sound materializes without attack. This is accomplished by drawing the mallet gently toward the keyboard on the designated string, in "string area B" (between hammers and felts). Depending on which string is designated, the mallet will elicit the 1, 2, 3 or 4 partial (8va, 5th, 8va, M3). The desired partial is noted in the score together with the string to be stroked

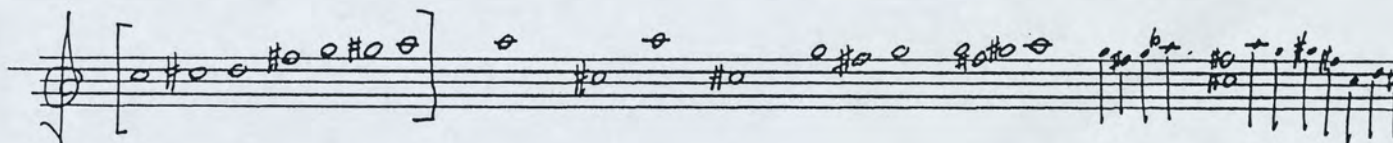
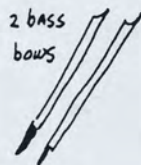
Plucked strings

appear only once, at the end of the piece. Masking tape can be used to mark the pairs of 5ths to be plucked. This passage is very slow, and contemplative. There should be plenty of time to find each pair of strings. The strings should be plucked gently and allowed to ring.

The pitch areas where the bows, superball friction mallet and hands plucking appear in REGIONS is as follows:

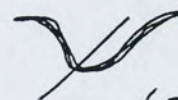


PERCUSSION (Crotales) - Crotales are always bowed with bass bows (2 are needed). cello and violin bows are workable if necessary. The bowed Crotales are only occasionally bowed loudly. Usually they provide a ghostlike resonance and the sound appears to come from nowhere. Below are noted the Crotales needed in REGIONS:



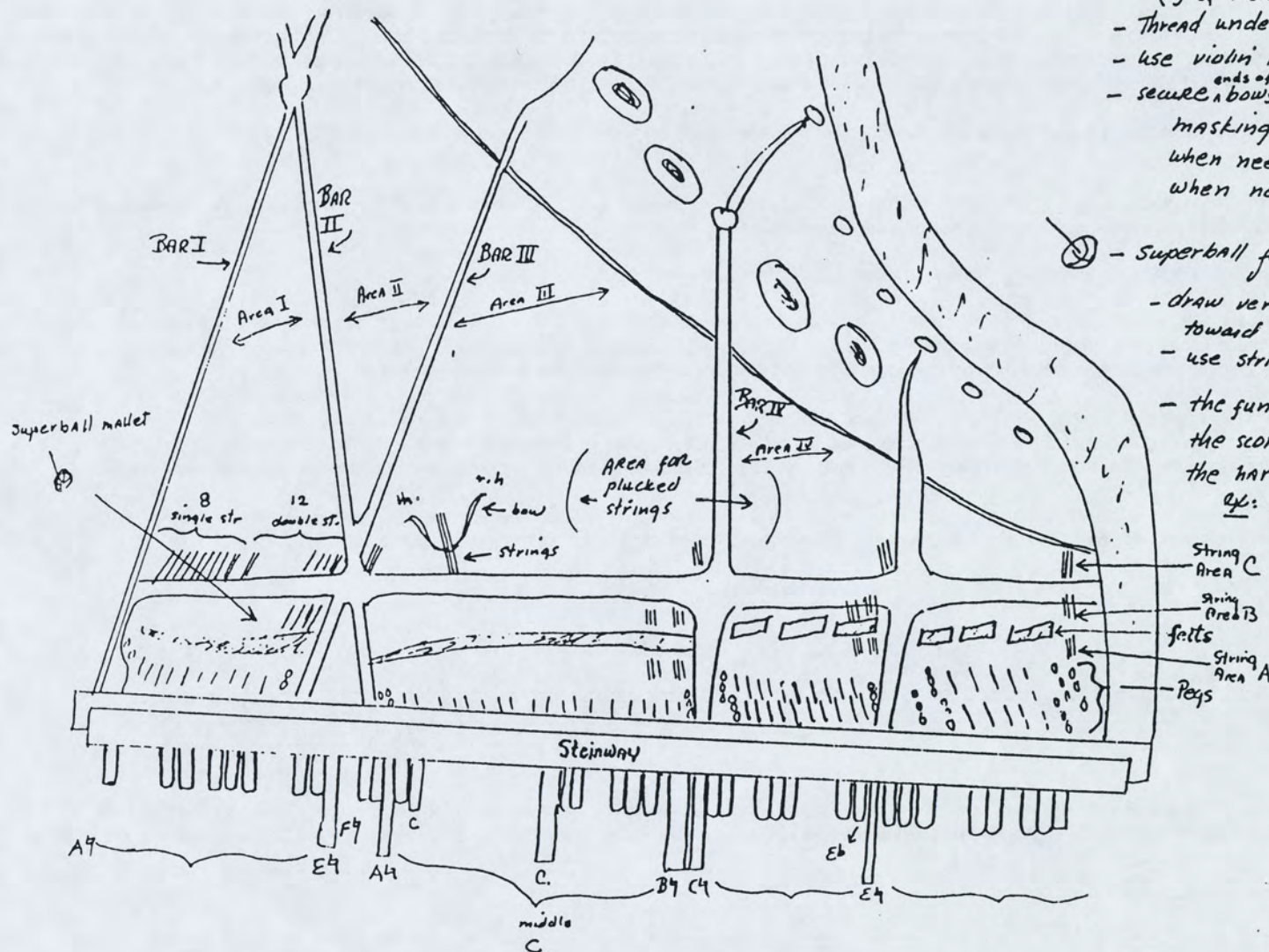
Regions - use of piano

Piano bows



= 6 or 7 violin hairs knotted
At each end for each bow
(5 of these bows are needed)

- Thread under strings to be bowed
- use violin Resin for traction on bow
- secure ^{ends of} bows to piano bars with masking tape for easy access when needed. Stick back ends when not in use



⊙ - Superball friction mallet

- draw very lightly & relaxedly toward keyboard.
- use string area B
- the fundamental given in the score should produce the harmonic noted
ex: Superball on F# (-2) = C#

String Area C

String Area B

felts

String Area A

Pegs

N.B. Pianos differ. I tried to use only Regions of the piano that were common to all G. Pianos.
If necessary, substitute B₄ or see if desired pitch is a 13th, 5th or 8^{va} of another note

Regions

flute: use "covered tone" or "subtone"
use A# fingering + almost cover emb. hole
trill keys ad lib

flute
subtone "timbral trilling" using alternate fingerings of B (A# + C ad lib)
"whisper tone" - barely audible - allow microtonal + timbral changes
n < ppp

Bb clar.
n < ppp

violin
fleet, flowing tempo
produce evolving timbre changes
allow all overtones, air sounds
Sul A pont ord pont ∞
Lh. Tap → [6 6 3]
n < ppp

cello
r.h. bow n < pp

(Crotales)
Setup perc.

Grand piano
bowed (violin hair + superballs)
l.h. r.h. | gently draw bow (threaded under strings) back + forth
(X)
niente < pp

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CA 1'

Regions/HordA-2

NB flute: use All Air sounds
 - cover embouchure hole
 - "du" attacks
 - diaphragm attacks

(3-1-2-3-1) As needed
 as fast & fleet as possible - a brush of sound
 use vowel & consonant formations ad lib

subtone (mo) (3) (1)
 backglutter

"Air sound"

flute

Bb clar.

violin

cello

Crotales
perc.

piano

timbral trills Any speed of Alt. fingerings, use microtones freely

niente < pp

Sul A

light, airy harmonics - pitch may be blurred
 even, flowing, rapid tempo - use pont ord ∞

niente

pp

even, rapid, flowing tempo
 light, airy harmonics
 bow: (pont-ord - tasto ∞) ad lib

pp

niente

< ppp

(b)

(#x)

Regions/HovdA-3

ubtone/covered tone
 flutter Tongue
 "ai swoops"
 "Subtone"/"Nohkan" sound - intense, with overtones - use Alternate fingerings if poss. get microlone changes + overtones

sh hō hak ē shē u ēsh he o ē ēsh
 (1) (3) (2) (3) (2) (3) (1) (mo) (3) (mo) (3)

flute
 Bb clar.
 violin
 cello
 perc.
 piano

NB: (Ad lib use D#⁺ E⁻ = D⁻ there are many alt. fings.)
 sfz
 pitch (±) ad lib - use alternate fingerings for pitch, timbre "melody"
 ff
 (4 = ⁺/₁)
 niente
 pp
 pitch (±)
 niente < mp
 f
 mp
 f
 tremolo + slow glis
 port-ord-taso ∞ → Ad lib
 PP
 port-verfast, circular glassy, airy
 PP
 (ψ)
 < pp
 #x

Regions/Horla-4

ALWAYS use Diaphragm Attacks

"Nohkan" sound - intense, airy, full of overtones

flute

subtone - circular pattern
fast as possible - Augment by alternate fingerings if it works easily

Bb clar.

PPP possible

violin

tremolo + slow glis, emphasize overtones, etc.
bow: (pont - ord ∞) Ad lib - use much pont.
Slow, light bow ALWAYS

cello

pp

perc.

piano

use neighboring tones
Ad lib

Requins/Horda - 5

pitch (+) $\# \circ$
Ad lib

ad lib

ff

ca 1'

pitch (+) $\# \circ$
Ad lib

ad lib

ff

use alt fingerings

(Also +) $\# \circ$
C9, D

mf

5

turn 3rd finger to the side
+ scratch w/ nail on F# m (# (-))

flute

diaphragm attacks

subtone - non vib -

subtone; circular pattern

rapid 5

use alternate fingerings (use 3 to 5 different ones) ad lib

get timbral &/or microtonal changes

att. fing.

basic pitch (±) Ad lib

niente

ppp possible

soft as poss + then softer

this cannot be too soft (pont)

ppp poss.

Bb clar.

violin

niente

pp

touch + depress slowly / very slow, light bow pont ∞ ord

allow harmonics

"quasi harmonic"

cello

niente

ppp possible

perc.

Superball on strings: AREA south of hammers

stroke lightly to get 8va + 5th partial

piano

simile

Regions of Horda - 6

* NB All players: Don't try to "Synch"
each part is heterophonous in terms the others

ca. 1'

flute

(sling out) → (pull in) →

whisper tone always
light, fast, fleet - (microtonal fingerings if possible)
A brush of sound

Alternate fingerings for articulation (when possible)
(length of a breath is phrase length)

subTone sempre

Bb clar.

ppp possible sempre

ppp

ppp

(± pitch ad lib)

point 20 ord - glassy & airy - a ghost of sound

violin

bounce bow

ppp possible sempre

Sul G=D A
airy, glassy
A ghost of sound

cello

ppp possible, sempre

Quasi (touch lightly) Harmonic

lightly touch above held tone to create timbral change

bounce bow

ppp

perc.

piano

(#G)

[γ] →

Regions/Houda-7

(see note p.3) ca 30'
 ①-②-③ as needed
 As fast as poss.

flute

NB (clarinet - timbral) changes w/ Alt. fingerings
 always subtone, softer than soft

Bb clar.

(pont. ord - pont ∞) glassy, airy a ghost of sound

violin

ppp

cello

ppp

perc.

superball mallet

piano

very fast, fleet
"air" ①②③

flute

NB change pattern if it is - AWKWARD

"air" ① — (3) as needed — ① — ③ — ① — ③ →

fast circular pattern that is easy to play repeatedly

(alt. fingerings)

Bb clar.

rapid, light bow — (pont ∞ ord.)
"Quasi-harmonics" — get airy, glassy sound, not clear pitch

ppp

violin

2-3

(Sul C) rapid, light bow, almost bounced — allow air sounds, glints of pitch
(pont ∞ ord ∞ pont)

niente ppp

Sul C

†AsTo
Peru slow bow

cello

ppp

niente

perc.

piano

slow strokes

ppp

Requies/Hovda-9

ca 30'

flute

Bb clar.

violin

cello

perc.

piano

Take time in pont positions.
use ord to pass thru mainly
(tasto - ord - pont ∞) $\rightarrow$ pont

bow pattern:

slide in serpentine motion vary pressure

Allow overtones.
Air sounds, quints of pitch

Ricochet bow
tasto ord pont

(pont - ord ∞) $\rightarrow$

lean into gliss
+ release hand

trem

mf

Go To C⁻² bow: (X)

niente

ppp

niente

Regions/Hovda-10

flute

Bb clar.

violin

(pontas ord)
(gentle bow changes)
X X X X trem

L.h. lean quickly into gliss & release

slow microtones
(+ -)

Ricochet bow
Tasto
ord
pont

tremolo

cello

perc.

piano

PP

47

Requiem/Hovda-11

flute

use alternate fingerings to get microtonal + timbral melody
timbral trills & changes
alt. fing.

Bb clar.

niente $\leftarrow$ mp $\rightarrow$ (etc) (ord-pont ∞) (use much pont for glassy timbral curls)

violin

press into gliss + release hand

cello

ff

pp

(ord-pont)
use much pont

2 bass bows

perc.

C-2
(ψ)

G-2
(ψ)

piano

niente

niente $\leftarrow$ ppp

12

Regions/Horda-12

ca 1'

Nohkan - intense, overtones, airy, (+) pitches
use ALTERNATE fingerings if possible

pitch (+)

③ #6

flute

use alternate fingerings
to get timbral trills, patterns

Bb clar.

3 3 6 3 6 3

ppp

violin

3 6

ff

Sul G + D

p

mp

f

mf

cello

3 5 3

ff

pp

mp

p

mf

perc.

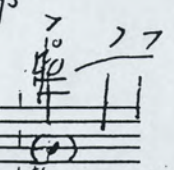
(repeat circular pattern)

piano

(ψ)

Regions/Horda - 13

flute "Nohkan" sound (non vib) ca 1'
 "color" with trill keys
 (mf < f)
 to color harm. try various "fundamentals"



flute

"whisper tone"
 subtone
 non vib

use many alternate fingering for microtone/timbral "submelodies"
 non vib, use trill + AUX keys Ad lib to "color" line
 GOAL is to alter "D" in many ways

Bb clar.

n < ppp

short glisses Ad lib between 1/2 step + m3
 intersperse Ad lib

violin

mf

f
 short glisses Ad lib between 1/2 step + a fourth
 intersperse Ad lib

fff

cello

< mf

fff

- set a flowing pulse
 - bow crotates

repeat pattern

perc.

mf

p

niente

piano

Regions/Hovda - 14

diaphragm attacks

flute

Bb clar.

violin

cello

perc.

ff (att. fing)

ppw pass

pp

pluck
string

l.v.

Short bow stroke for each
take time needed

pitch

15

Regions/Horcia - 15

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flute

"Air"
very fast

Super
Subtone - fast + fleet

Bb clar.

possible

very fast, glassy + airy
pont - a brush of sound
(try quasi-harmonics)

violin

cello

ppp

crotales

perc.

piano

Pluck strings gently inside piano
use masking tape on hammers to mark pairs
take time as needed

ped → pp gently, calmly
16

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