Portfolio of Compositions with Commentaries

Piaras Hoban

Portfolio submitted in partial fulfilment of the requirements for
the degree of

Doctor of Philosophy

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Co. Kildare, Ireland.

October 2011

Head of Department: Professor Fiona Palmer
Supervisor: Dr. Jesse Ronneau
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Abstract

This portfolio consists of 10 original musical works in the form of scores. The musical forces range from solo instruments to large ensemble, with four of the works featuring electronics of some kind. The portfolio includes recordings for 9 of the instrumental works and supplementary material such as code and video documentation for live-electronic elements. The accompanying commentary situates these compositions locally, in terms of a personal practice, and also within the broader context of 20th/21st century musical composition.
mit-cap-68-kruff

for soprano, choir, strings & computer (2009/2011)

Piaras Hoban
Duration: circa 17 minutes

**Instrumentation:**

- Soprano
- Choir (IV) (with cymbal and bow)
- Strings (IV)
- Electronics

**Notes:**

The opening twelve minutes or so of this work are a solo for soprano and electronics. After the synthetic explosion the choir and strings should enter (after a period ideally decided upon in rehearsal). It is desirable that both would enter as groups but that both groups enter independently of each other.

Strings should de-tune all strings by at least a minor-third. Each string should be de-tuned by a different interval, so that the standard tuning (or intervallic relationships) are no longer apparent.

Each member of the choir should have a cymbal (mounted upon a stand) and a bow. They should bow the cymbals regularly, attempting as much as possible a fusion of the bowed cymbal sonority with the sounds produced by the stringed instruments. The choir should begin bowing as soon as the strings begin to play.

The electronic component is written in SuperCollider. It requires one microphone input from the soprano and a midi-controller. An audio interface with four outputs is required. Great care must be taken over the position of the microphone in relation to the loudspeakers. The work makes use of extremely long delay times which, in certain acoustic situations, are highly prone to causing feedback.

The electronics performer should familiarise themselves with the synthesizers written (in SuperCollider) for this piece. The patch was developed through a process of improvisation with the performer and it is recommend that this should also be the case in preparation for performance. The electronics performer should aim to gradually increase the density and prominence of the electronics part up until the point at which the synthetic explosion occurs. From this point the electronic performer should aim to fuse the electronics with the live-performers and subsequently completely dissolve the electronic presence.
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Choose a pitch from electronics and sustain; occasionally mimic the fluctuations used by soprano earlier in the piece. Electronics will gradually fade. Continue for a minute or so after electronics finish then stop abruptly.

...improviso al fine.
Fischer Panda Generator
for harpsichord & computer (2009)

Piaras Hoban
Fischer Panda Generator

Wedge Clef

Indicates playing (directly) the strings on the side of the nut closest to the keyboard. The strings should be played with the tips of the fingers (not nails!), creating a very light sound. The wedge shape of the clef is a graphic abstraction of the playing space. The top of the clef refers to the strings which would be sounded by playing the topmost keys of the instrument. Due to this wedge shape the length of the string which is sounded gets shorter as one moves towards the bottom of the clef. Therefore, the glissandi gestures, when performed, sound inverted; i.e. a glissando moving from top of staff to bottom, sounds as an ascending glissando.

Percussion Clef

This clef again indicates playing directly on the strings after the nut, using the flat of the hand in a brushing motion. The area to be played is from roughly downwards. The full extent determined by the width of the hand. The hand should move in a moderately fast, circling movement. The sound created should be continuous, rough in character and very distant.

Muting

Diamond noteheads indicate muting of the string. Only two muted strings are used in the entire piece. The high A should be muted with a piece of blue-tack (or some suitable alternative) so that the string still sounds but with a very dull, percussive character. The low G# should be muted with the pad of the finger to achieve a similar effect. The string may have difficulty being re-sounded if the mechanism becomes slightly stuck and the key may need to be depressed again in order to sound the note. This "inadequacy" is considered an integral part of the sound. It follows that there may be a difficulty in performing certain rhythms as notated, without re-attempts, but all rhythmic figures be completed.

At certain points the low G# is sounded and then gradually muted as it decays. This is indicated by a spanner underneath the note(s) in question. Mutings with both the finger-pad and fingernail are called for. Again this technique has a certain inbuilt irregularity. The performer should attempt to achieve the notated duration of the muting gesture. Strings should be muted after the nut.

Tremolo

The tremolo gesture at bar 80 should be performed by executing a rapid tremolo with the finger-pads of a finger from both the left and right hand.

Technical Considerations

The computer part for this piece consists of synthetic sounds which mesh, fuse and interfere with the harpsichord timbres. Therefore, it is crucially important that in performance a dynamic equilibrium is established.

Due to the nature of the sounds involved the harpsichord must to be amplified. The electronics should then aim to match the level of the amplified harpsichord.

The computer performer triggers processes and control dynamic levels.

The computer part is written in SuperCollider and requires a reasonably powerful Macintosh computer. The computer part contains any further technical requirements and instructions.

At present the computer part is designed for stereo presentation. However, an N-channel version is in preparation.

Duration: approx 6’
Fischer Panda Generator
for harpsichord & computer (2009)

Piaras Hoban
Beginning union, gradually expand interval as indicated.

Regular (Q = 60)
Fingernail pizzicato on single string. Let ring.

A little pushy (Q = 66)
Muted

TRIG t5: tGLISSANDOt
TRIG t6: tDISINTEGRATE
TRIG t7: tSTRINGtCLUSTER
TRIG t8: tPERC:tGLISS
now faint now clear
string quartet (2009/2010)

Piaras Hoban
Duration: ca. 6 minutes

Scordatura: Both viola and cello should tune IVc down a tritone to F# (pitches correspond to regular finger positions not resultant sound).

- Circular bowing
- Ordinario bowing

Circular bowing should use long, full strokes.

- heavy bow pressure
- normal bow pressure
- erratic bow pressure (fluctuate between light and heavy pressure)
- light bow pressure

p pont

Vp verso pont (towards/near the bridge)
O ordinario
VT verso tasto (towards/near tasto)
T tasto

Very brief increase in bow pressure (then returning to indicated pressure)

\[\text{Chaotic vibrato: very fast, wide and unstable vibrato.}\]

\[\text{Periodic vibrato: very stable and smooth vibrato. Should be reasonably wide.}\]

Diamond noteheads indicate flageolet finger pressure.

\[\text{Quick alternation between flageolet finger pressure and regular finger pressure. Interpret quite freely the rhythmic outline.}\]

A ritardando indication above a trill marking indicates that the speed of the trill should slow.

"The strokes now faint now clear as if carried by the wind but not a breath and the cries now faint now clear."
now faint now clear
string quartet (2009/2010)

Piaras Hoban
Begin to de-tune IIc. De-tune by roughly a major third...

†For should be denoted by this point. The sound expected here has a very rich spectrum.

Some experimentation may be needed to find the correct pressure. A scratch tool or radio interference...

…a sound similar to radio interference.
pluck
lever harp (2010)
piaras hoban
**Tuning:**

The levers for the bottom octave should all be placed in the half-way position. When care is taken with positioning of the levers this will cause the strings to buzz. All other lever changes have been left at the performer's discretion.

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**Non-standard notational devices:**

- Indicates playing the strings with the backs of the fingers, a kind of rough arpeggio.

- Indicates playing the strings with the palm of the hand, following the indicated rhythm. This technique is intended to create a mass of sound so the strings should not be dampened.

This clef indicates the position on which string should be stopped, between the levers and the table. The plucking hand should always pluck the long portion of the string.

A diamond notehead indicates that the string should be gripped between the thumb and index finger (or middle finger). The glissandi notated with this technique are somewhat quiet, the grip should be of the correct pressure to let the glissando sound clearly.

A square notehead indicates muting of the string at the indicated position with the tip of the finger.

In medium to large rooms the harp may need to be amplified. This should always be done in as natural a manner as is possible.

---

**Duration:** circa 5 min

**Instrumentation:** Lever harp

*Please print score A3 for best clarity.*
Pluck
level harp (2010)
piaras hoban

\[ \frac{3}{2} : \frac{5}{4} \]

Free, but straining

\[ \frac{3}{2} \]

Free, spacious

\[ \frac{3}{2} \]
Píarsa Hoban

Guitar Orchestra

All Pennies Are the Same
All Pennies Are The Same. (2009)

Guitar Orchestra

(Duration: circa. 14"

Performance Notes:

The following players require a slide:

Soprano: I & II
Guitar 1: I & III
Guitar 2: II & III
Guitar 3: I
Guitar 4: I

The slide should be of any material that provides a strong, clear tone.

Scordatura:

There are two possible tuning systems for this piece.

The first, and most desirable, is that each player shall alter each string by up to a minor second either side of standard tuning. This ensures that all the passages which appear as unison in the score become dense clusters.

The second tuning system involves adjusting only the low E string (in the same manner described above) and NOT tuning the ensemble before the piece. This would go someway towards achieving the intended ensemble sound.

Indicates that this cell should be repeated non-rubato.

Crescendo from nothing

Indicates that this cell should be repeated rubato.

Diminuendo to nothing

The slide should be of any material that provides a strong, clear tone.

The following players require a slide:

Cue ad. lib.' indicates that the conductor should cue all the players within the duration given.

All markings should be interpreted as Bartok pizzicati.

'V' indicates that this cell should be repeated rubato.

'w' indicates that this cell should be repeated non-rubato.

Contrabass sounds an octave lower than written.

All Pennies Are The Same (2009)
[3]

Contrabass

Soprano

Guitar 1

Guitar 2

Guitar 3

Guitar 4

1) Play until end of repeat and move onto next cell.

Barr fourth fret and play behind. Pitch contour is purely a guide.

Cue AD LIB.

Soprano
Slap top shoulder of guitar with hand.
With slide.

\[ \text{\textit{With slide.}} \]
1) On receiving cue players should begin fade.
beggarinner
for accordion, soprano saxophone and computer
(2011)

Piaras Hoban
Performance Notes:

:: The structure of this piece consists of a number of distinct sections labelled S (start) A1, A2, A3, A4, B1, B2 and C.

:: The chronology of sections is shown on each page of the score, with an arrow indicating the position of the current section in the overall scheme (when a section appears twice, two forms of arrow are used to indicate first and second appearance).

:: Section A1, A2, A3, A4 are to be played without co-ordination between the players. Section B1 and B2 are points where the two parts coalesce. At the beginning of each of these sections a pause is marked, indicating that both players should wait until the other joins them.

:: Each section consists of a varying number of cells and a total duration indication. Players should use a stopwatch so as to follow the duration of each section but it is not necessary (or desirable) to adhere strictly to the given duration.

:: Each cell is connected to a number of other cells, these are the only cells to which one may proceed from the current cell.

:: A cell which has a dashed border may be repeated or the direction of movement may be reversed; otherwise one must not repeat or retreat.

:: Durations have not been indicated for the cells, so it is left to the performer to decide at what rate they move through the material (rate should be variable and not constant); however, the cells have been notated proportionally and players should aim to maintain these proportions (at whatever speed they choose).

:: Each section should be printed on an A3 sheet of paper and given its own music stand. The music stands should be arranged around the player in a manner which allows easy passage through sections, whilst also changing the direction in which the instrument is projecting. This subtle spatial movement is important.

:: This piece also features live computer sound. The computer generates an extremely quiet ambience within/above which the acoustic instruments explore their own material.

Instrumental Notes:

Saxophone:

:: Teeth tones: Placing the lower teeth instead of the lower lip against the reed. The pressure of teeth on the reed should be weak. Blowing up the cheeks during playing helps with this technique. Moving forward and backwards allows different harmonic areas to be played.

:: In section A1 all sounds are partials of the multiphonic fingering given. The timbral characteristics of these partials is important so the supplied fingerings should be used rather than the standard fingering for the pitch.

Accordion:

:: Glissandi are produced when the reed is actuated by too little air and therefore vibrates slower. To accomplish this the tone hole should only be opened a little and the button pressed only lightly. The line between sound and no sound is very fine. Once the correct button position is found the bellows should be increased with the button half depressed.

Accidentals:

Duration: circa 10 minutes

Spatial Layout
Soprano Saxophone Multiphonic Fingerings.
(all fingerings taken from Weiss/Netti: Die Speiltechnik des Saxophones, Barenreiter Verlag 2010)

Micro-tone fingerings (for section A3)
Instructions for live-electronics:

This work features a live-electronic component which has been written in SuperCollider.

The following equipment is required:

1x Laptop Computer

1x Audio Interface with 4 outputs.

No inputs are required.

The primary role of the electronics in this work is to create an "electronic-aura", by means of extremely quiet and high-pitched synthesis. The parameters of these synthesizers should be slowly varied over the course of the work.

The second function of the electronics is to create ambiguity as regards the providence of saxophone and accordion sounds.

It is recommended that the electronics performer should first of all familiarise themselves with the synthesizers written for this piece by means of improvisation. Once familiar they should rehearse the work with the performers. There is no score for the electronics, nor is there one specific interpretation desired apart from those aspects already mentioned.
Soprano Sax.

A1

60''

S|A1|A2|B1|A3|A4|A1|A3|B2|C11
60''

Soprano Sax.

A3

sempre legatissimo

SIA1|A2|B1|A3|A4|A1|A3|B2|CII

(only played on repeat of A3)

ton/air fluctuating slightly

pp

pp

Sopranino Sax.
Soprano Sax.

A4

60"

SIA1|A2|B1|A3|A4|A1|A3|B2|CII
wait for other, allow trill speed to fluctuate

Saxophone

wait for other, allow trill speed to fluctuate

Accordion

wait for other, allow trill speed to fluctuate

SIA1|A2|B1|A3|A4|A1|A3|B2|CII

SIA1|A2|A3|B1|A4|A3|A1|B2|CII

B1

50''

B2

35''

wait for other

wait for other
Accordions

SIA₁₁A₂₁A₃₁B₁₁A₄₁A₃₁A₁₁B₂₁C₁I₁

60"

pp
Very freely, delicate

\[ \text{SIA}_1|\text{A}_2|\text{A}_3|\text{B}_1|\text{A}_4|\text{A}_3|\text{A}_1|\text{B}_2|\text{CII} \]

(acc)

\[ \text{SIA}_1|\text{A}_2|\text{B}_1|\text{A}_3|\text{A}_4|\text{A}_1|\text{A}_3|\text{B}_2|\text{CII} \]

(sax)
this becomes other this

for ensemble and electronics (2011)

Piaras Hoban
Performance Notes:

General Directions

This work features two different kinds of materials. One of which is improvisatory whilst the other is conventionally composed.

The improvisatory materials are numbered using arabic numerals (1,2,3 etc...). They take the form of graphic descriptions of the action to be performed and suggest the general character of the sounds.

A computer screen is used to display information to the performer during improvised passages. The screen will display the current section number, the next section number and the duration until the next section.

There is also an indicator for the level of activity, which should be applied to the current material. Activity should not relate exclusively to speed but rather activity across all parameters. As such their should be variety in the manner in which increases in activity level manifest themselves and this is left to the performer's preference and discretion.

As each performer will have independent directions regarding activity and section order, group co-ordination is not required or to be sought after.

During the improvised sections a light may also flash on the screen indicating that the performer should play one of the figures from the accents chart and then return to what they were doing. It is intended that these accent materials would be internalised and should not require sight-reading during performance.

The other materials in the work require do require some level of global co-ordination within the ensemble. These sections are labelled A, B and C. These will be indicated on each performers information screen so that all performers know when the section will begin.

In Section A the harp and electric guitar play together and the other instruments play shadowing material around the harp and guitar.

In Section B the harp and electric guitar play similar material but this time it does not need to be too precisely co-ordinated. The other instruments play glissando figures.

Section C is the most unorthodox of the "fixed" materials, making using of a programming metaphor. The bowed strings each have a "loop" which consists of a number of options and a basic gesture. For example, the double bass first of all chooses a pitch from the bank of pitches provided; this pitch may then be modified by an octave up or down (instrument permitting); the modified (or unmodified) pitch is then input to the musical gesture which consists of a sustained note, followed by a glissando upwards with both the beginning and the end of the glissando marked with accents; this is followed by a pause before the action repeats.

For the harp, guitar and piccolo, section C involves co-ordination. Once more, the harp and guitar play together. Their muted notes book-ending a piccolo multiphonic. The first harp and guitar note triggers the multiphonic, which lasts for a variable duration, and the second harp/guitar note ends the multiphonic (this will require co-ordination between all three players).

The work also features a live-electronic element; which takes the form of ambient materials intended to further and re-inforce the delicate, soundscape-like quality of the work.

Piaras Hoban :: July  2011

phoban01@gmail.com
Duration: circa 15 minutes

Instrumentation:

Harp
Flute (Piccolo/Bass Flute)
Electric Guitar
Violin
Viola
Bass
Electronics

Bowed Strings
All bowed strings should de-tune the fourth string by roughly a perfect fifth.

It is recommended that a second or third choice (non-valuable) bow is used, as the work calls for col-legno with extreme pressure. The wood of the bow should be heavily rosined.

Electric Guitar
A small mallet is required for this part
The lower three strings (IV V VI) should all be de-tuned until they are extremely slack.

Harp
The harp should be amplified.
The following pedalling should be applied throughout the improvised sections.

Miscellania:
Actions of the stopping hand are generally colour-coded blue.
Actions of the bowing/plucking hand are in general colour-coded green.
Items related to string or pitch choice are colour-coded red.
Instructions for live-electronics:

This work features a live-electronic component which has been written in SuperCollider.

The following equipment is required:

3x Laptop Computers

1x Audio Interface with 4 outputs.

Two of the computers are used to display information to the performers and should be positioned on music-stands or some such other device in order to facilitate this.

The third computer should be positioned off-stage.

A local wireless network should be setup and broadcast from one of the computers. All three computers should then connect to this network. Once this has been done SuperCollider should be started on all machines.

Once the performance patch has been initialised on the performers' laptops there is nothing further required (it is recommend to use the Caffeine application in order to prevent the screen from going dark during performance).

The third machine contains the control patch. The electronics performer should start the patch and improvise a soundscape using the various sonic tools included. It is advised that the electronics performer should familiarise themselves with the synthesizers well in advance of the performance. The intention is that the electronics should both fuse with the surrounding soundscape and give it a vaguely electronic aura.
Accents

Bowed Strings

Use this figure with one of given pitches.
Variants such as harmonics and unisons should be made use of also

Flute

Jet Whistle using one of given pitches in an appropriate octave.

Harp

Buzz string in lower octaves by placing pedal in half-way position. Use one of given pitches.

Electric Guitar

Strike the three lowest -detuned- strings and allow them to rattle against the fingerboard.
Use a clean tone and emphasise bass EQ. Amplifier level should be great enough to ensure sound is very detailed, without becoming overbearing.

Clear note-head = harmonic finger pressure
Solid blue note-head = full finger pressure
Mute string beyond the fingerboard.
Vary finger pressure also.
Bowed Strings

**Quasi Tremolo**

- **Pressure**
  - (light)
  - (extreme)

- **Clear note-head = harmonic finger pressure**
- **Solid blue note-head = full finger pressure**

- **p**
- **mp**
- **f**

- **Use great pressure & vertical movements of the bow to obtain discrete impulses.**

---

**Notes**

- **4**
- **5**
- **3**

---

**Ex. 1**

**Ex. 2**
Clear note-head = harmonic finger pressure
Solid blue note-head = full finger pressure
Vary bowing between on and off the string

(Presto)

$ppp \leftrightarrow mf$

sempre alla punta

Bowed Strings
Grip the string between thumb and index-finger, and execute a vertical glissando after plucking the string.
soundbox

E♭ A C♯ D

etc...

Soundbox

pp → mf

Pens

C D♯

Harp

etc...

Soundbox

pp → f
Sweep through harmonics of indicated pitches. Sound quality should vary, with a predominance of air at all times.

Variety of short notes (extreme staccato, tongue pizzicato etc...) interspersed with sustained unstable air notes.
Vary the quality of pitches through changes in embouchure and/or fingering alterations.
* Both harp & guitar should employ various methods of sound production: harmonics, muting, straight tones, etc...

Quite a bit of air...

Very airy tone
Bass Flute:

- Interruptions via the fingers [trills, rapid harmonic flourishes, whisper tones etc...]
- Interruptions via the bow [changes in bow pressure, speed, legno/crine etc...]
- Interruptions via both fingers & bow

Flute:

- Continue in the manner of this figure;
- Interpolating through different transpositions

Contrabass:

- Allowing notes to sustain and overlap as much as possible through the use of open strings and harmonics.

Violin:

- Molto tasto

Viola:

- Molto tasto

Cello:

- Molto tasto

90"
C → 30" →

Bass

choose

+/- octave

3 > gliss_len < 15

5 > duration < 10

2 > duration < 5

 vamp →

mp → f

Strings

I II

4
choose 
+/- octave
6 > gliss_len < 20
2 > duration < 7
1 > duration < 3

Viola

C

30"

Viola

choose
+/- octave
6 > gliss_len < 20
2 > duration < 7
1 > duration < 3

Gliss

Strings

I II

4

PPP -> mp
C → 30" → Violin

Choose

+/− octave

1 > gliss_len < 18

0.5 > duration < 6

1 > duration < 5

Strings

4

I II

mpp

mp
C

30"

Harp and Guitar

*Note: Notated at sounding pitch; guitar should play an octave higher.

Piccolo multiphonic

choose

choose

choose

p mp f

mp mf f

2 > duration < 10

1 > duration < 5

[84]
seam-sew
for ensemble (2010/2011)

Piaras Hoban
Stage Layout

Performance Notes:

Winds:
General
Breath-tone mixtures:
Regular tone: 1/2 tone, 1/2 air:
Air-tone:
Clarinet
Diagram indicating clarinet fingering. The diagram has been included in the full score at points where fingerings are relevant to the musical discourse.
A black circle indicates a closed hole, a white circle is an open tone-hole.
A dashed line indicates the gradual closing of a tone-hole.
Indicates lip pressure:
Slap tongue:
Flute
Jet whistle: This is produced by blowing through the flute with the lips totally around the embouchure hole.
Flutter tongue: Should be performed using the uvula. This is required for the speed changes which are indicated.
Tongue Pizz: A sort of percussive "pop" that is done using the tongue and the lips. Make your lips very firm, stick your tongue out through them, then pull it back in rapidly. As the air rushes in to the mouth you get a little popping sound.

Strings:
General
At certain points (m. 36) separate (parametric) staves have been used to specify bow and finger positions. The intention here is to produce sonic 'debris' as a result of the collision between these independent entities.
The wood of the bow should be heavily rosined, so as to allow the legno passages sound more forcefully (for this reason it may be advisable to use a non-precious bow).
Finger Pressure: A diamond notehead indicates flagolet finger pressure. It is important to note that a harmonic may not always sound at the position indicated. A dashed line between noteheads indicates a gradual transition from one state to the other.
Bow angle:
Crine
Legno
Legno/Crine
Bow Position:
P -sul pont
O - ordinaire
T -sul tasto
Bow: It is advisable to use a non-first-choice bow for this piece. The legno side of the bow should be heavily rosined to allow these passages to sound clearly.
This symbol indicates a very quick release (to open string) and then re-stopping of the fingered note. Bowing should be continuous. The effect desired is a very brief interruption of the tone.
Vibrato in tandem with extremely high pitches denotes an oscillation in finger pressure. A vertical movement as opposed to the regular horizontal one.
This staff indicates playing beyond the bridge (on the side nearest to the tailpiece).

Vibraphone:
Multiphonic: Fingering just beyond a harmonic node with moderate bow pressure produces a multiphonic. This sound is somewhat difficult to elicit and a certain amount of searching may be required to find the correct combination of bow pressure and finger position. This sound is inherently unstable and may 'break', in which case it should be resounded if time allows.

Cello
Scordatura: The 4th string should be tuned down a minor ninth to B, so that it rattles against fingerboard when bowed.

Piano
The piano part requires a pair of very soft mallets. At points where these are to be used the pianist should tremolo (at the indicated speed) directly on the strings of the piano. Roughly within the indicated range.
Slap: This action is to be performed by slapping the keys in an almost careless manner. The notation used is intended to be suggestive and not absolutely exact.
At m. 166 the strings of the top octave should be muted using sticky tape. The intended sonority is a brittle, dry, woodblock-type sound, with a hint of pitch still perceptible.
Miscellania
Combination Trills: Trills using more than one auxiliary note. Should be performed in an irregular manner with no discernible patterning.
Trill Staff: At measure 70 a staff indicating the speed at which trills are to be performed is used. The line indicates gradual changes in trill speed from no trill to a fast trill.
Fingerings for multiphonics appear in parts.

Score is in C

Duration circa 14 min
Instrumentation:
Flute (doubling picc/alto)
Clarinet (doubling bass)
Violin
Cello
Piano

[86]
seam-sew
for ensemble

Loose, unformed...

Clarinet

Cello

Pno.
...disintegrating, close-up...
...beginning to congeal...
..poco accelerando...

with sub-tones....

vib
This section should be performed using circular breathing. If that is not possible then the greatest effort should be made to allow this section to sound unencumbered by a discernible pattern of breathing.

*gradually slowing bow-speed...
...una sorta di silenzio...
...trying to form, again...
Hollow, fragile...
Mute these strings with tape. A hint of pitch should remain perceptible.

Bowing on all strings.

Bowing on tailpiece

Heavy or

(Bow pressure) heavy

End

Heavy

End
ná bac leis an seanfhuaím
violin & cello (2010)

Piaras Hoban
Interference: A sound produced by bowing with great force very close to the bridge on the second string (fG). The sound should have an extremely rich and full spectrum, perhaps similar to the sound of radio interference. Bow pressure should be quite heavy but a scratch tone must be avoided. Indicated by blue shading. (cello)

Multiphonic: Finger just beyond a harmonic node with moderate bow pressure produces a multiphonic. This sound is somewhat difficult to elicit and a certain amount of searching may be required to find the correct combination of bow pressure and finger position. This sound is inherently unstable and may 'break', in which case it should be resounded if time allows. (violin)

This staff indicates playing behind the bridge, bow position is indicated by the movement of the staff line itself. (cello)

"oscillate"

Oscillate: This term indicates that the string should rattle audibly against the fingerboard. This is a result of the extreme scordatura. Some care may need to be taken, when bowing, to ensure that the string oscillates freely enough to rattle against the fingerboard. (cello)

Cello Scordatura

The 2nd string should be tuned down a major third to B⁹ whilst the 4th string should be tuned extremely low until it is quite slack and capable of producing the "oscillate" sound. Pitches notated are not those which sound. Rather, pitches reflect the fingering as it would be on a conventionally tuned instrument.

PTrill: This is a percussive trill performed by the thumb and pinky. The thumb should clatter somewhat noisily against the fingerboard. The percussive sound of the thumb should be uneven in both velocity and meter.

CTrill: Combination trill. A trill involving multiple notes, the order of which should not be fixed.

Flicker trill: An uneven trill where the top note is fingered and then occasionally released to allow the lower note 'flicker' through.

This symbol indicates a very quick release (to open string) and then re-stopping of the current note. Bowing should be continuous. The effect desired is a brief interruption of the initial tone.

Vibrato: Indicates increasing pressure on the string to effect a moderate vibrato (only used in tandem with very high pitches).

Bow position is indicated using the following symbols:
P: Pont
VP: Verso Pont (towards/near bridge)
O: Ordinaire
VT: Verso Tasto (towards Tasto)
T: Tasto

Bow pressure is indicated using the following colors.

- Very light pressure
- Light Pressure
- Moderate Pressure
- Heavy Pressure

Where the line is wavy, pressure should subtly fluctuate. Transitions between bow pressures should be quite even.

Pages 2 and 3 feature a staff which specifies the speed at which trills are to be performed.

Diamond noteheads indicate flagolet finger pressure. As with bowing, a certain degree of fluctuation is desirable.

Duration: circa 10 min.
misha_ayre_ugh
piano (2010)

Piaras Hoban
Glissandi: There are various types of glissandi called for in the performance of this work. Glissandi may be either chromatic or diatonic. As per clusters an accidental will be used to indicate any deviations from chromatic.

(1) Cluster-glissando: This glissando involves dragging the entire cluster around the keyboard. It requires a good deal of physicality on the part of the performer (m.157).

(2) Circular-glissando: This involves a continuous, circular movement upwards and downwards. It is indicated using the following symbol:

(3) Inflection-glissando: This involves beginning the glissandi chromatic and then morphing to diatonic (white-keys). A duration is not specified for this action, however it should happen towards the beginning of the glissando. It is indicated with the following symbol:

Disintegration: This action appears four times in the score (m.235). It can be thought of as a disintegration of the centrifugal-like motion which has been established.

Accent-tenuto: Notes marked with an accent-tenuto articulation and a dynamic marking placed above the note should sound above the texture in which they are placed. The desired result is not dissimilar to a kind of descant line, hinting at patterning which is hidden beneath the mass of notes (m. 61)

Clusters: Clusters are indicated by a solid black line extended between noteheads. All clusters are presumed to be chromatic unless an oversize accidental (placed before the cluster) indicates otherwise.

In m.21 and m.97 a curve has been used to indicate a special type of cluster. This cluster is performed by gradually lowering the extent of the arm onto the keyboard.

Slap: This action is to be performed by slapping the keys in an almost careless manner. The notation used is intended to be suggestive and not absolute (m. 247)

Crescendo Trills: Beginning on page 22, these trills feature extensively in the latter part of the work. They are to be performed by executing a trill between the given notes, always beginning at niente and growing to the dynamic indicated below the staff. The dynamics indicated below the staff outline a dynamic envelope. The performer should arrive at the appropriate dynamic based on the position of the trill within the dynamic envelope. The intended results are wisp like figures whose average dynamic is variable. The trill lasts for the duration of the written note, trill symbols have not been extended to preserve the clarity of the score. Indicated with the following symbol: "C~"
"Vorspiel"
gradually relaxing into next tempo...
cupo, con moto
with tremendous aggression
extremely fast...

very roughly, incessant...

\[ \text{ quasi unison } \]

\[ \text{ molto legato } \]
\*All glissandi from mm. 187 to mm. 205 are played on white keys unless an accidental is present.
\[ j = 102 \]

\textit{woozy, dazed}

\textit{con rubato}
molto ritardando

molto accel

quasi disintegrate

congeal

\[ \text{quasi } \ldots = 60 \]

\[ \text{disintegrate} \]

\[ \text{molto ritardando} \]

\[ \text{disintegrate} \]

\[ \text{molto accel} \]

\[ \text{congeal} \]
...gradual accelerando towards m.271...

[Diagram of musical notation]
...dizzingly quick (but remaining composed)...

[Erdmattet]

\( n_f > p \)

\( \text{pp} \rightarrow \text{mp} \rightarrow \text{pp} \rightarrow p \rightarrow \text{pp} \)

\( P \approx 40 - 56 \)

\( \text{Sotto voce} \)

\( \text{ph.} \)