Oliver Leith

Hooligan

in C

Sample
Not for performance

Sample
Not for performance

SOME THOUGHTS ON THE PIECE

The title and idea doesn't pass any judgment on hooliganism or paint football fans as hooligans, it's just a nice title for a group chant which captures a brashness and unwavering joyful mania that I've always been fascinated by.

I enjoy watching football sometimes, although I don't know much about it, I'm a tourist. I am normally more swept up in the scenes surrounding it. The shouting, the chanting, the drinking, the singing.

I went to a Millwall game a couple of years ago and was amazed at the force of sound, whole rows kicked the metal barriers in that simple rhythm - duh duh duh duh duh duh duh duh duh duh. There are great videos of vuvuzela rhythms slowly taking over a whole arena. Even the videos of crowds fighting with themselves and others are sort of addictive. This year watching the national anthems on television, there was a strange synchronisation problem between camera, crowd and players which made it look like everyone was singing different songs at the same time. People chant altered songs.

It's always a little bewildering, surely not everyone in this pub knows this song, like me, there must be people slurring away roughly to the unknown tune. This is the essence of the piece, we're at the pub screaming away.

It is an experimental game really. If it is done politely it will not be fun.

Sample
Not for performance

Commissioned by CoMA with funds from the Performing Rights Society Foundation and subscribers to CoMA's Commissioning and Friends of CoMA schemes

Hooligan

I KNOW THERE SHOULDN'T BE RULES BUT THERE ARE

Score in C

This is an open score for anyone*. It should involve as **many** people or instruments as possible. It requires a piano, or some other fixed multi voice instrument (synthesiser, keyboard etc) There are a few different divides of ensemble. Mainly high and low and if your instrument can smoothly glissando or change intonation (easily). If anything is out of range, transpose the original to the nearest octave or miss that note. The parts can also be sung, as long as it is nonsense words.

Try to split the ensemble into equal sized groups according to the notated parts. If there are two notes in the part, split these equally too. There are divisi- where parts separate into more parts, these should be predetermined. Players may wish to change parts in the piece for the sake of range.

The percussion part can be played on any untuned instruments, where you are asked to play different 'pitches' (high, mid, low) this can be spread between instruments or from different points of your single instrument. It is a timbral thing. Rolls should be unmeasured and as constant as possible.

Tuning here, that may appear to be just out of tune, is an overall effect that thickens the sound, just like a crowd. There are 100 cents in a semitone so the tuning changes I suggest are very small.

Tempo markings are approximate and generally everything here should be blurred - it may seem unmusical but it's just a different music.

You are pretending to be a crowd, singing - making noise. As close as possible we are mimicking the human voice, so, Arco for strings, etc.

If the Keyboard/fixed instrument parts get lost in the mix - use a couple of pianos/ keyboards etc or assign notes from the part to four voices in the ensemble - however many are necessary.

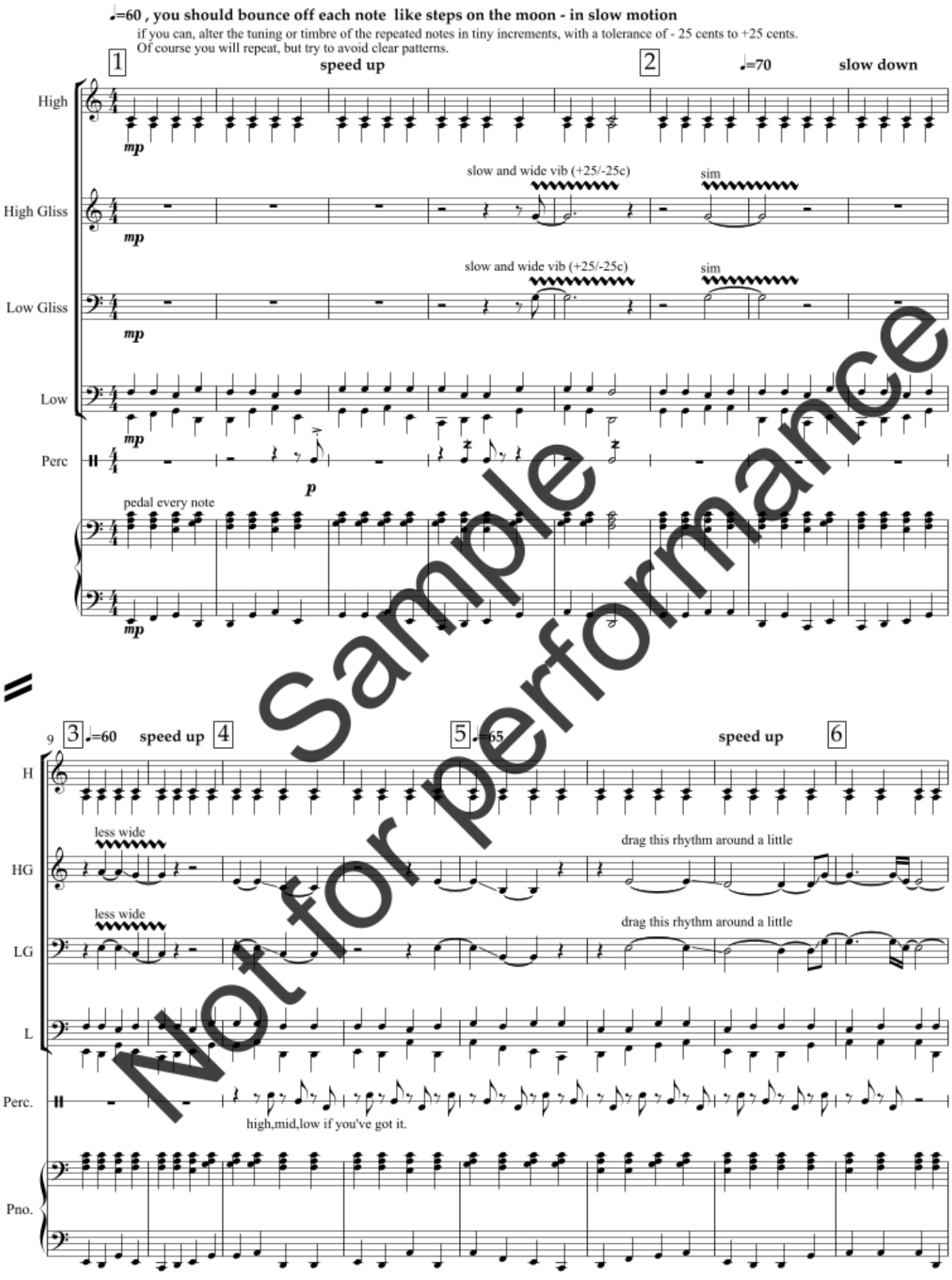
The performance should be pre-planned, there are decisions to be made. Decide your path through the piece, there are points where parts are divisi or there is an upper or lower note.

In part 5, there is a bit where people who can play keyboard can join one hand at a time, it is suggested this two bar phrase is memorised and prepared before performance.

*For those that like making sound but absolutely hate playing or singing for nerves, like me, there is a little bit where you press play on something, like a phone or a laptop.

Sample
Not for performance

One



Not for performance Sample

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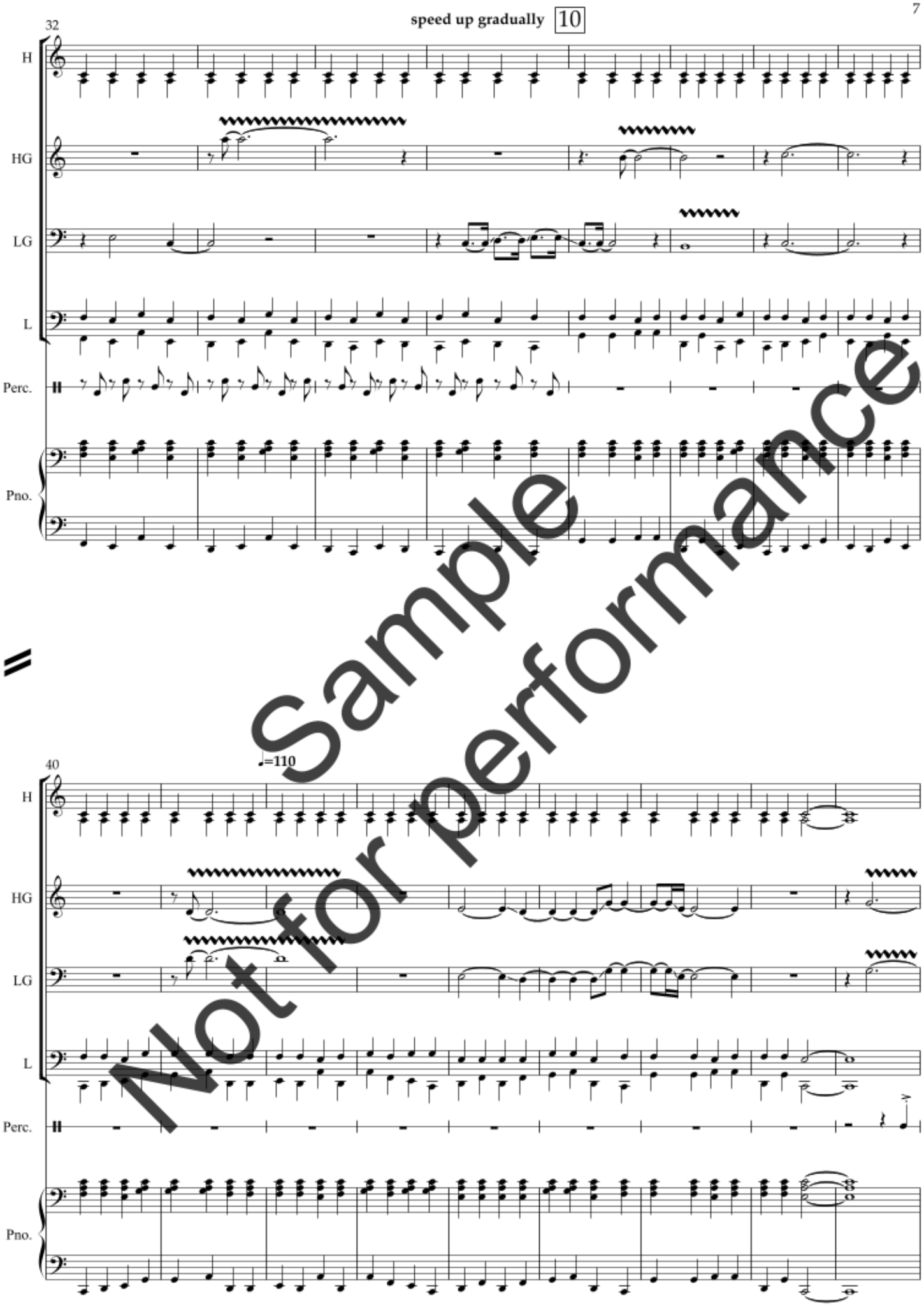

Sample
Not for Performance

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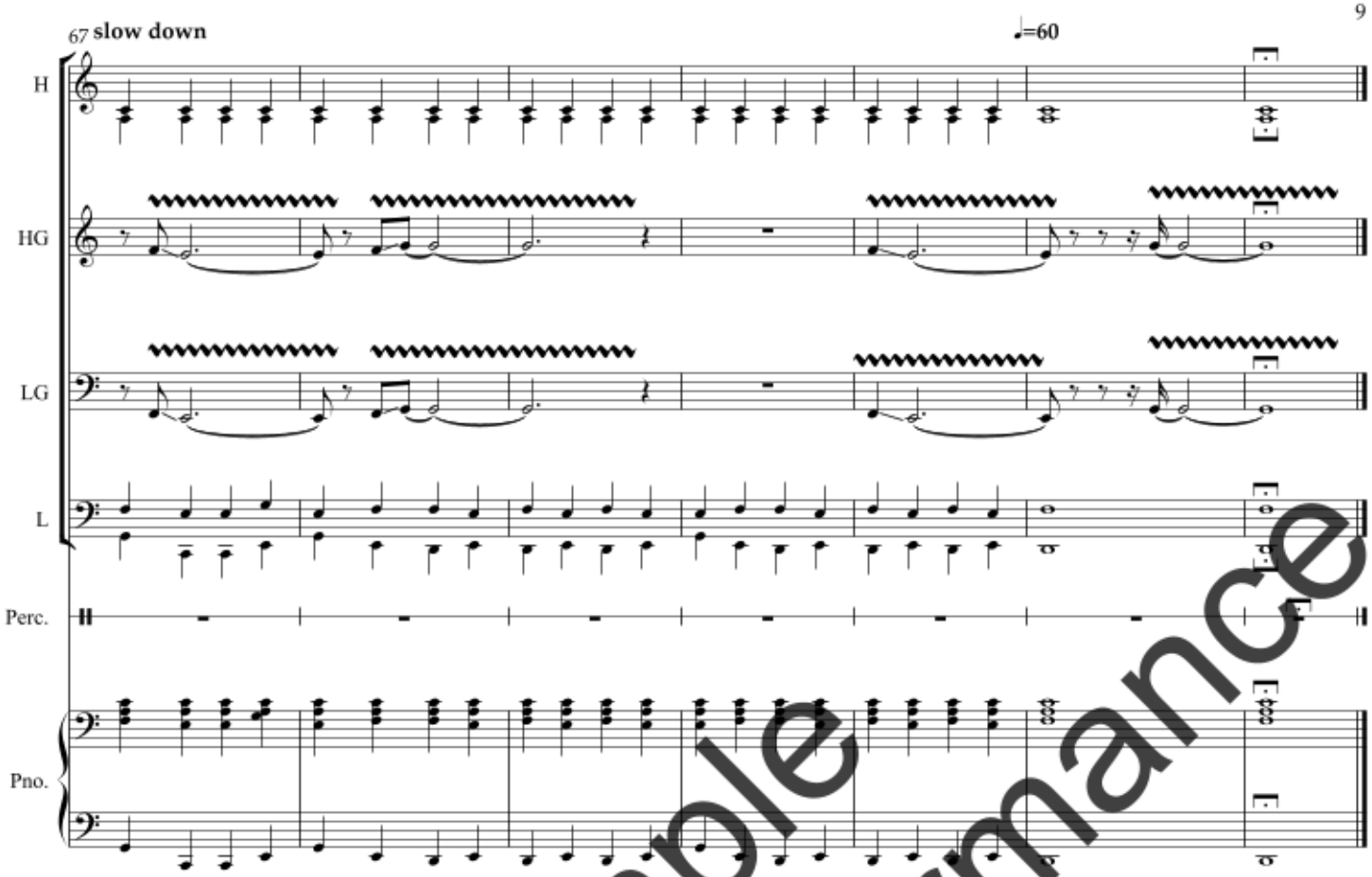

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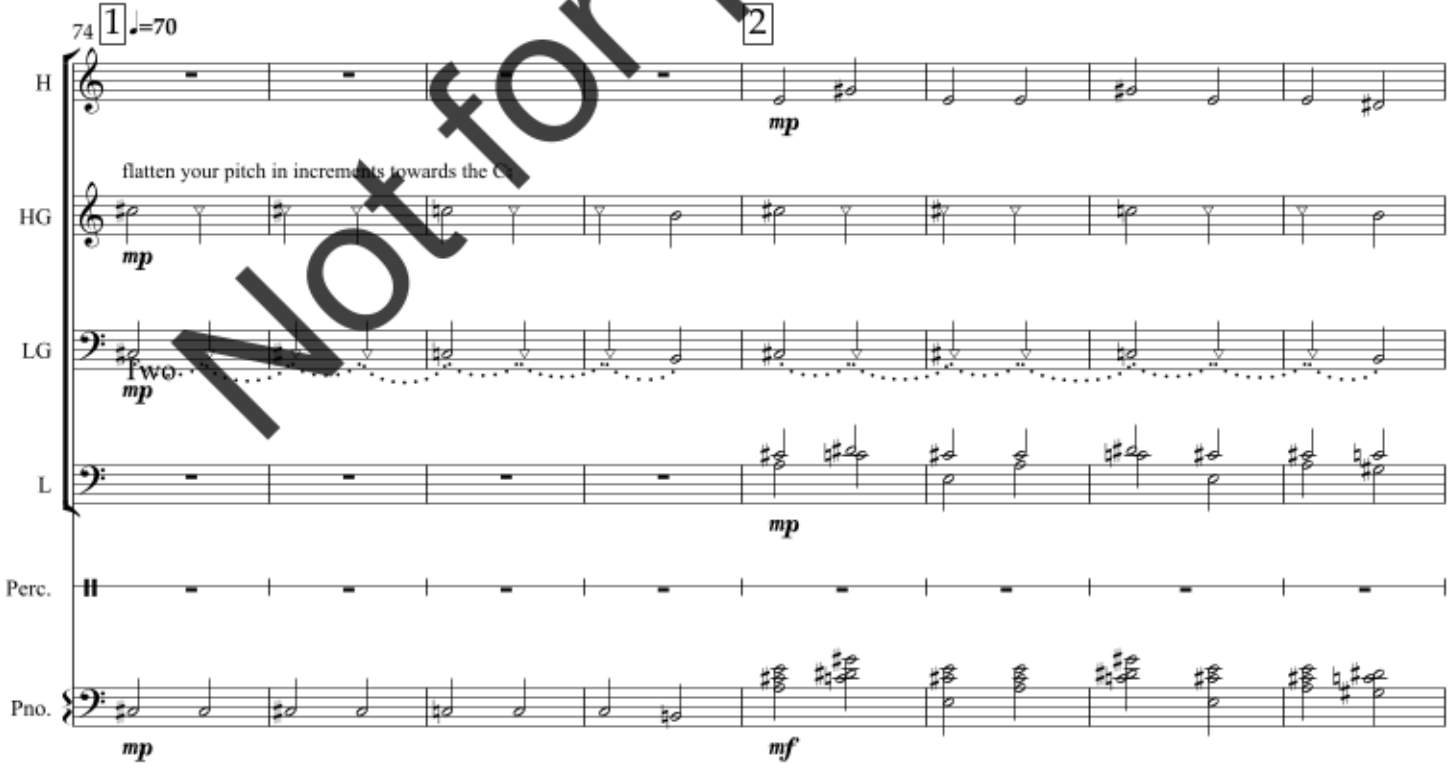
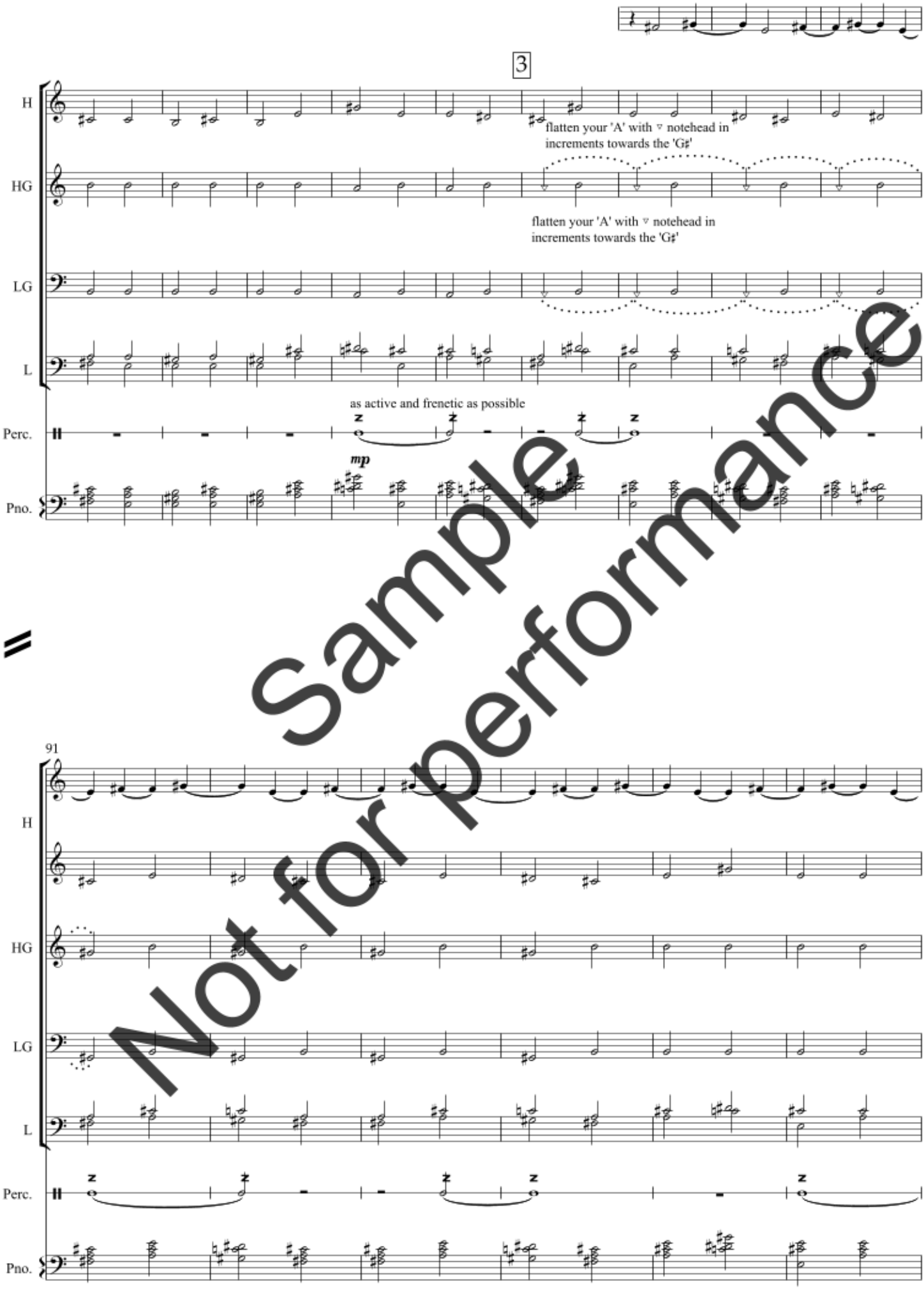
Two





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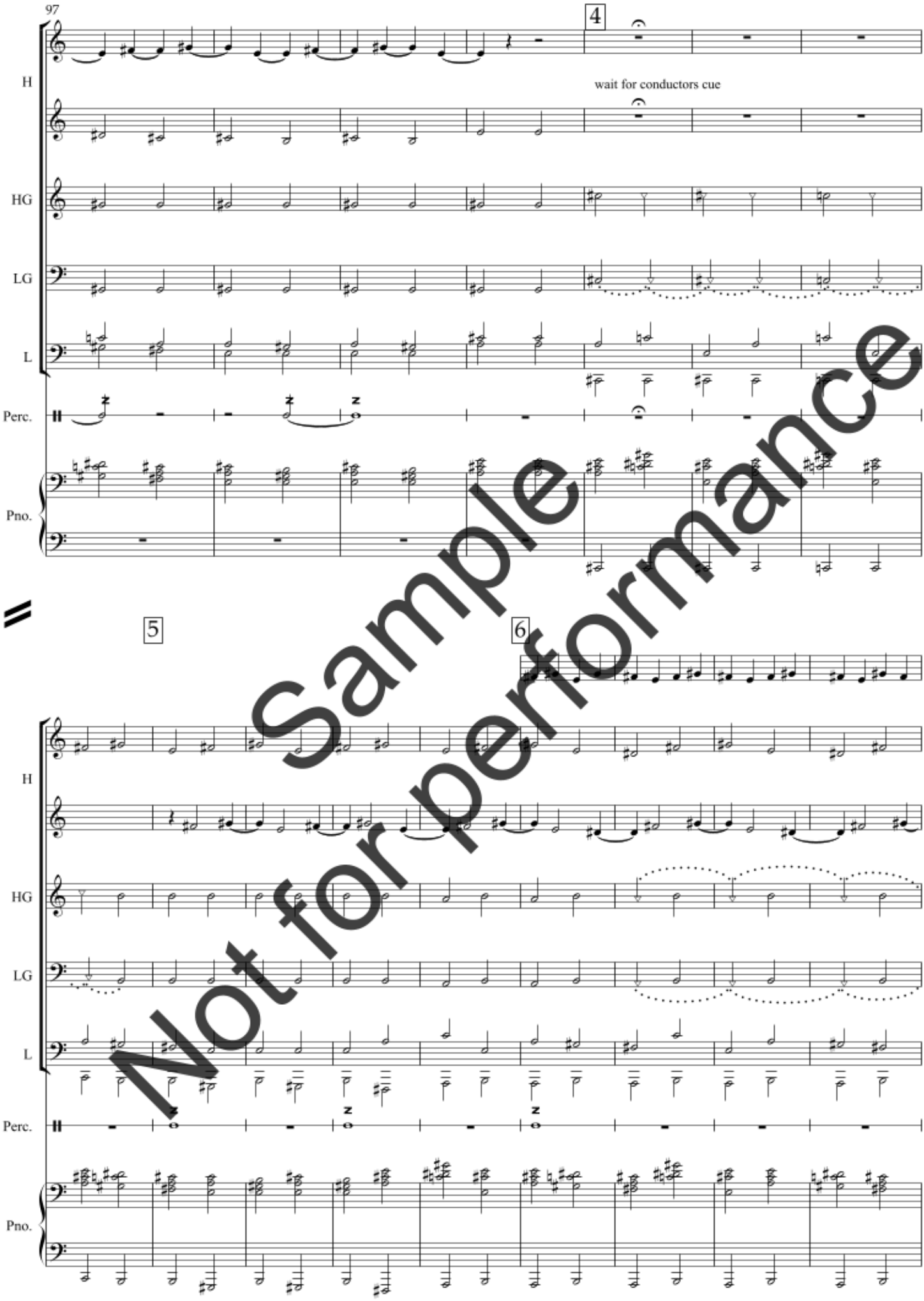

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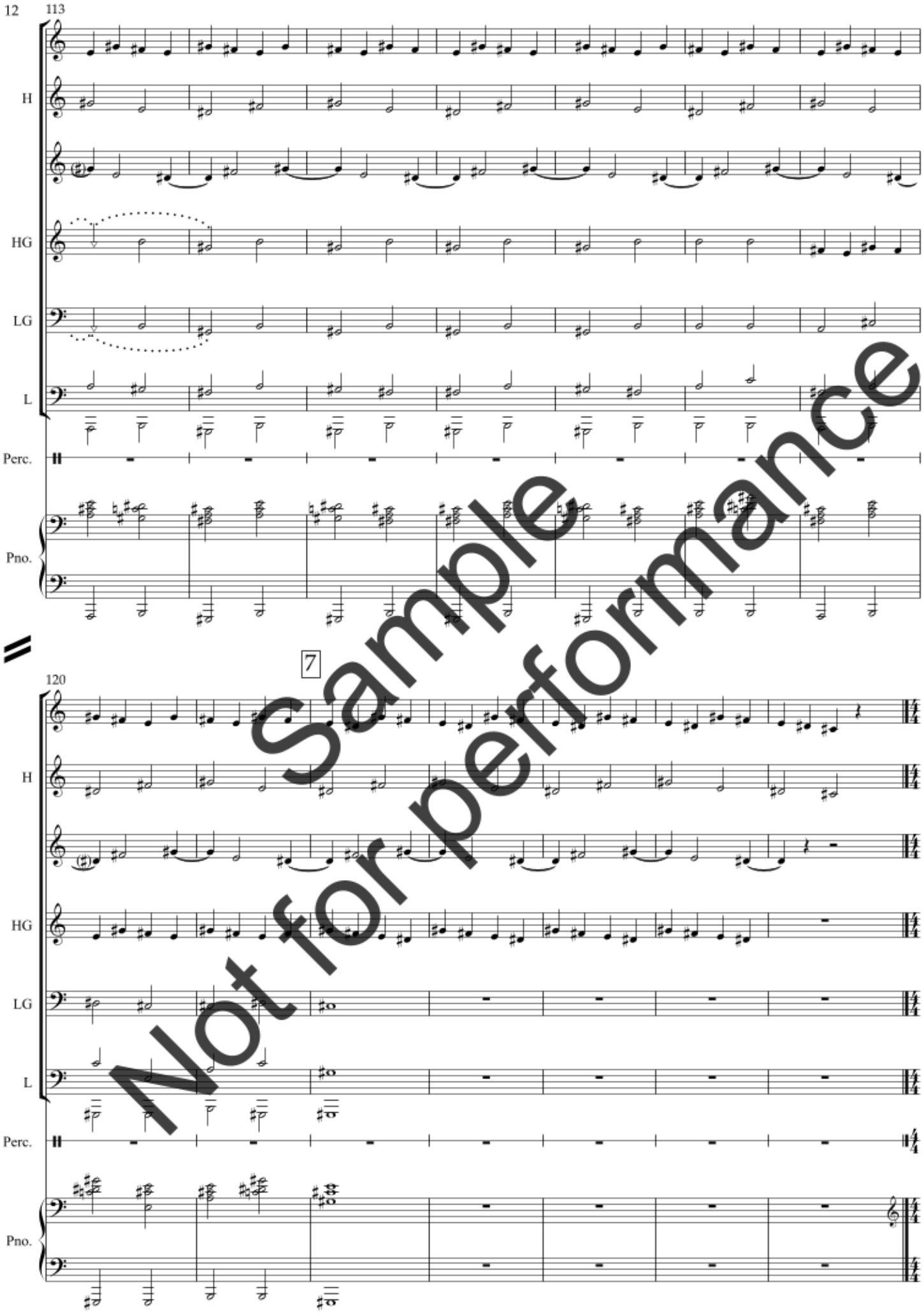

Sample
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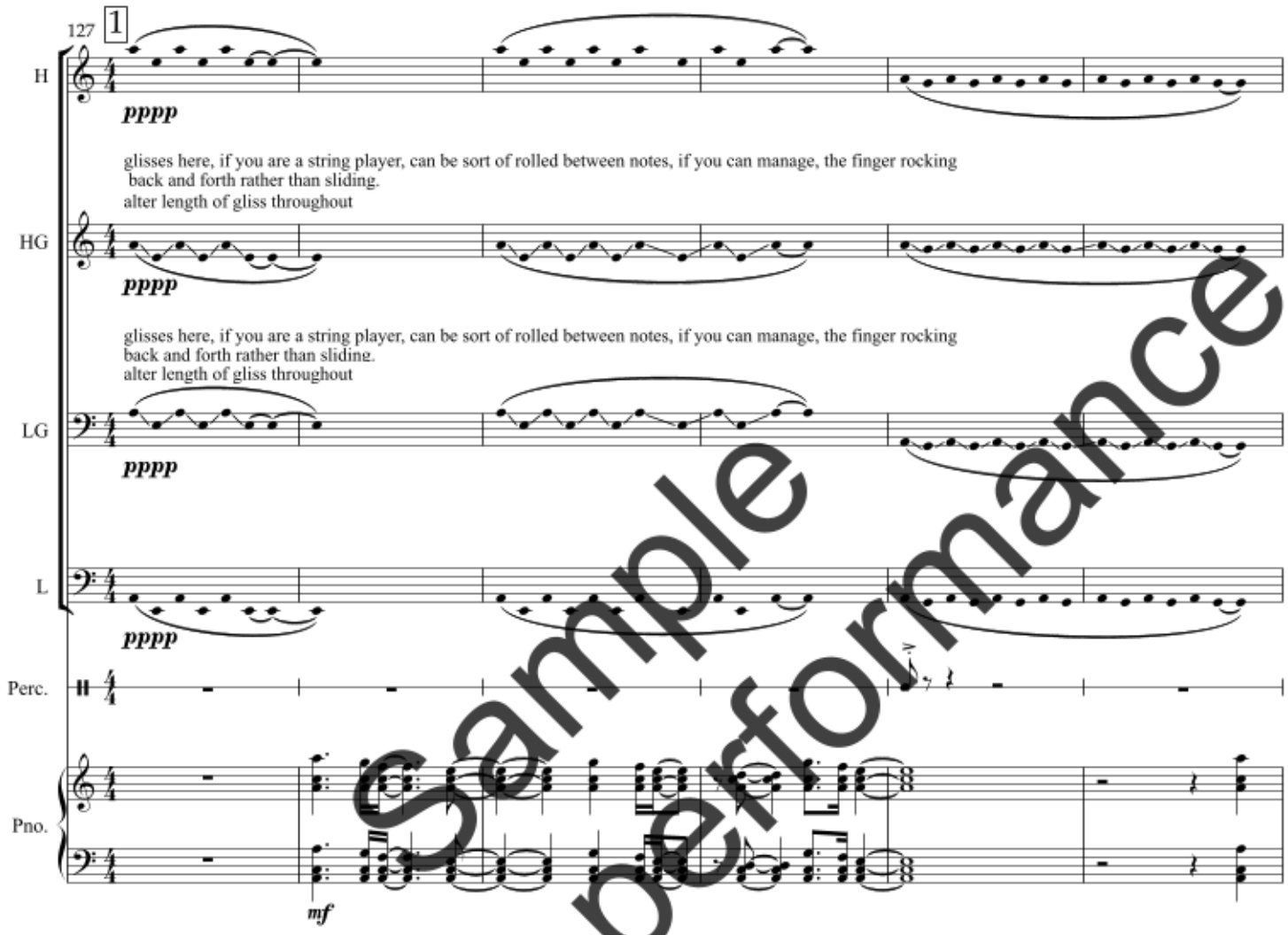
Three

♩=70 imagine you're screaming wayowayowayowayo
almost cheering on the pianist
The rhythm should be blurry and not as written with a tolerance of ♪
anyone who can sing with their instruments should also warble through.



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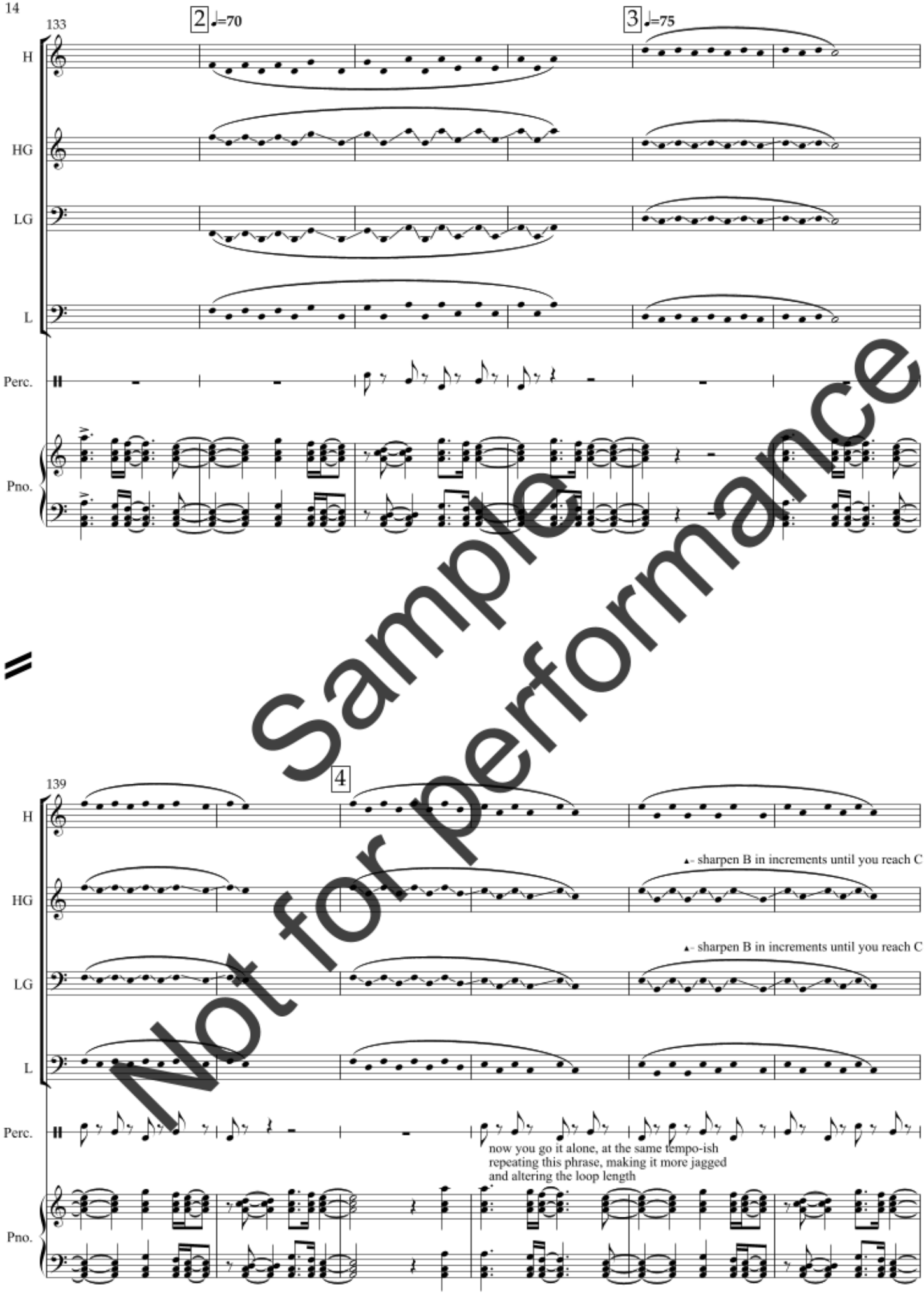

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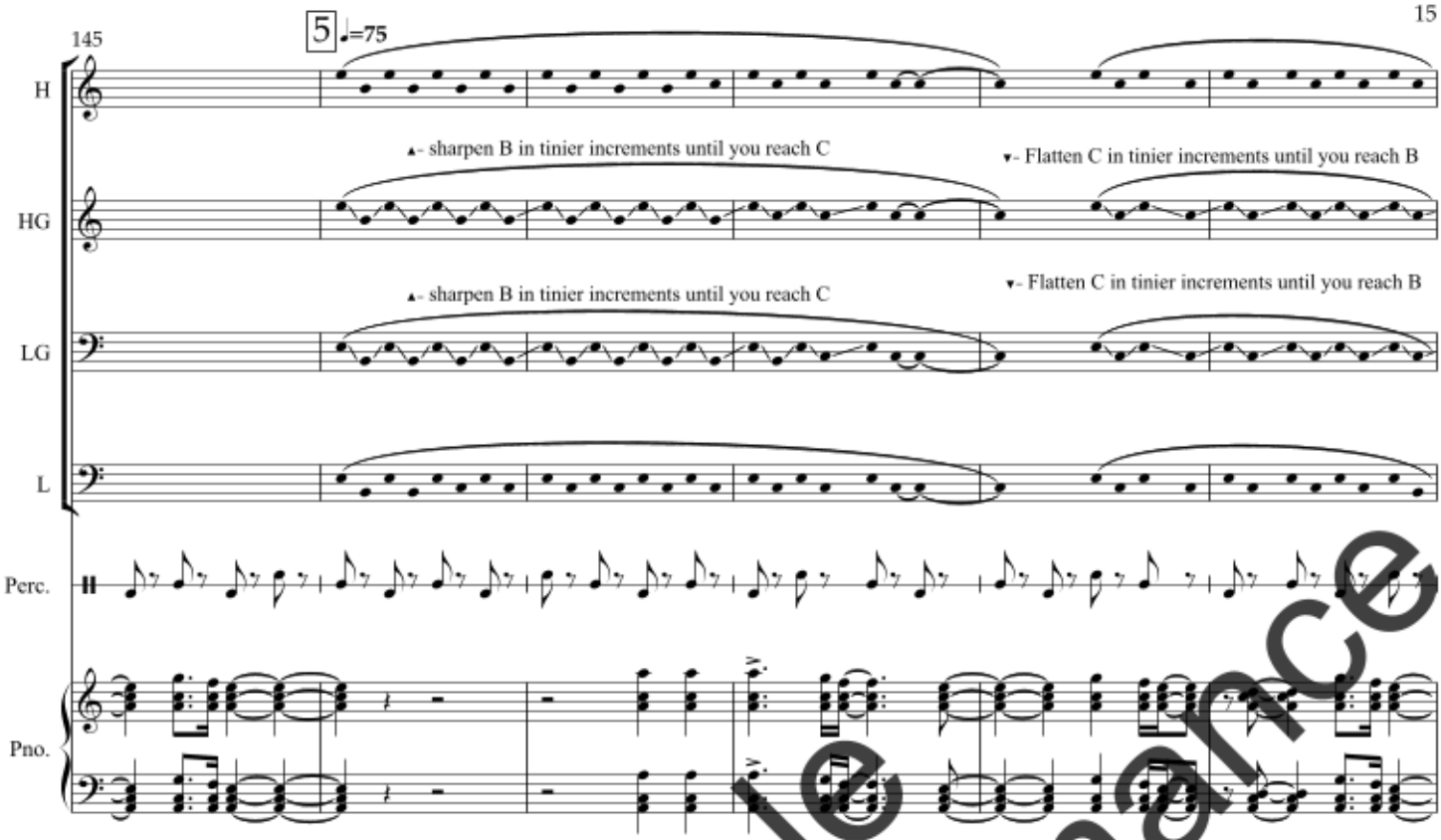

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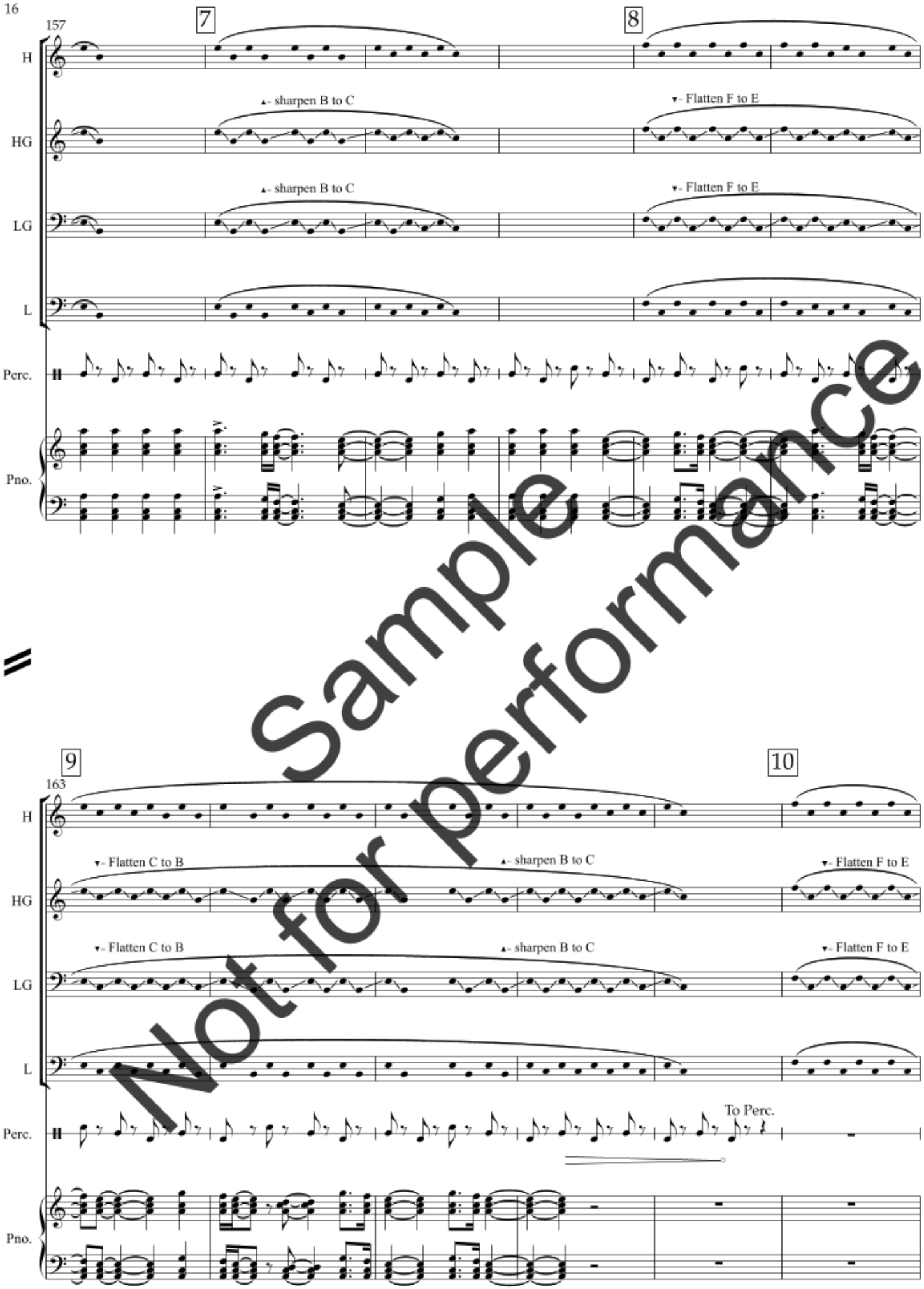

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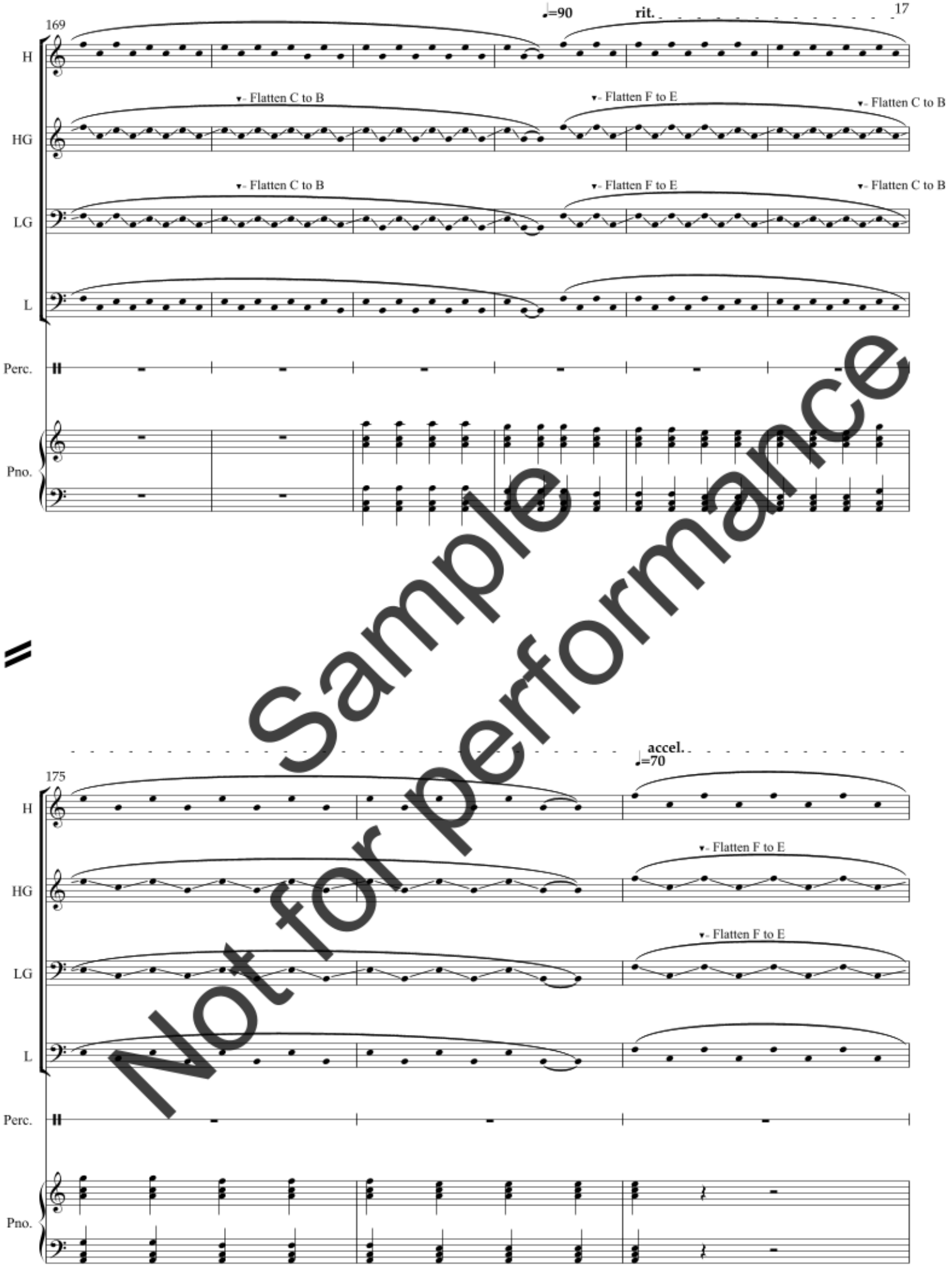
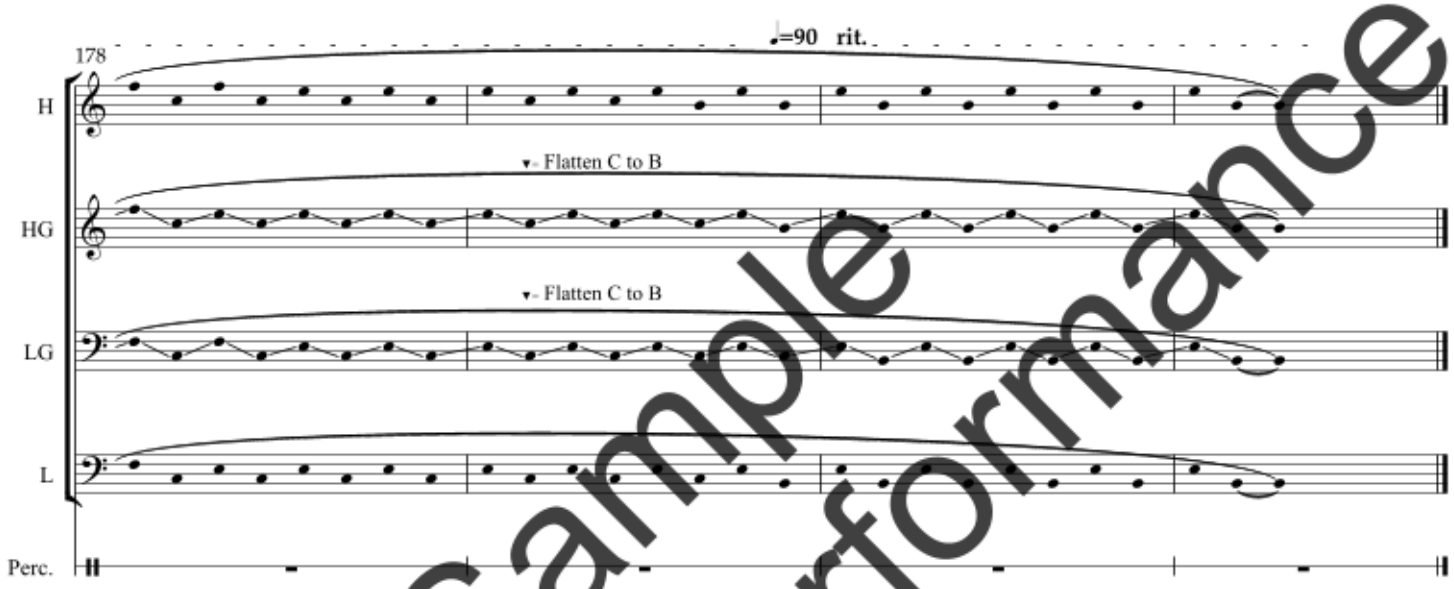

169
♩=90
rit.
H
HG
LG
L
Perc.
Pno.
Flatten C to B
Flatten F to E
Flatten C to B
Flatten C to B
Flatten F to E
Flatten C to B
Sample
Not for performance
175
accel.
♩=70
H
HG
LG
L
Perc.
Pno.
Flatten F to E
Flatten F to E



Sample
Not for performance

Four

Optional but very much recommended non-instrumental performance On any device capable of streaming video from any popular ;) website that also allows you to alter the playback speed, find a video of the national anthem of whichever country you're in, play it at quarter speed (x0.25) as loud as possible without external speakers. There are royalty free versions if you are worried about that sort of thing. Try to start around the same time and try to have a find a few versions. Fade it out when it becomes tedious.

Five (notes)

* (next page) This is a very active held 'C' - it is the murmer of a crowd, it is a C with random fluctations with no fixed rhythm (until later). Make small and arhymthic changes of pitch and timbre and keep the sound as constant as possible. No harsh attacks. Percussion, roll something smooth. Where possible and where comfortable you should also hum in a similar fashion. You should sound like bees. Active and very detailed, but really just one thing. When altering pitches try to keep within a +40/-40 cent deviation from the in tune C. If you are an instrument capable of gliss you should slowly and subtly change pitch like a very slow unmeasured vibrato. If you are an instrument capable of alternate fingerings, use them or lip up/down for this effect.

Sample
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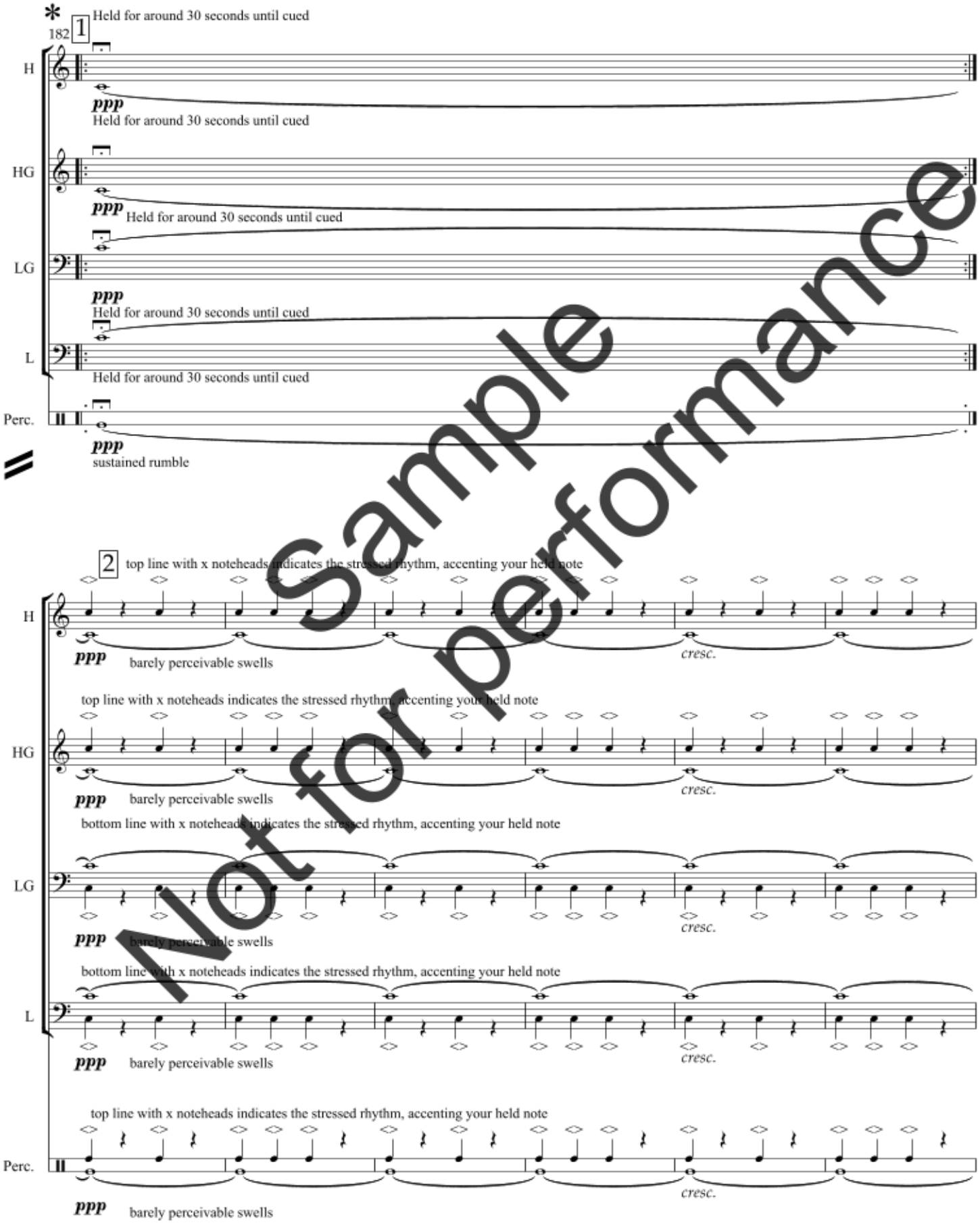
Five

♩=70 everything completely blurred, a distant crowd as a loose rhythm emerges, do not neaten the rhythm, it should be sloppy as if spread across miles. I was obsessed with vuvuzela videos

c.30 secs



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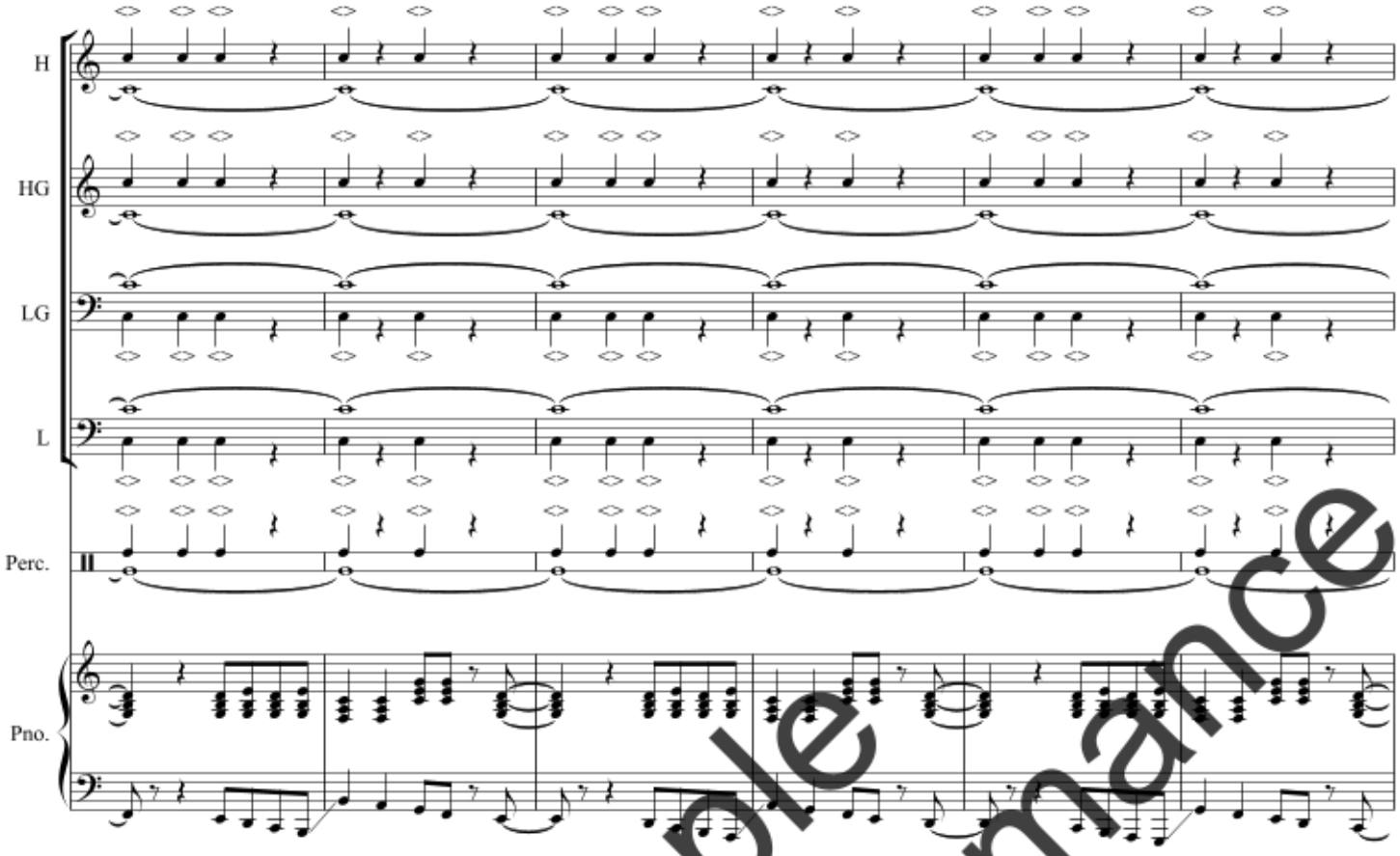
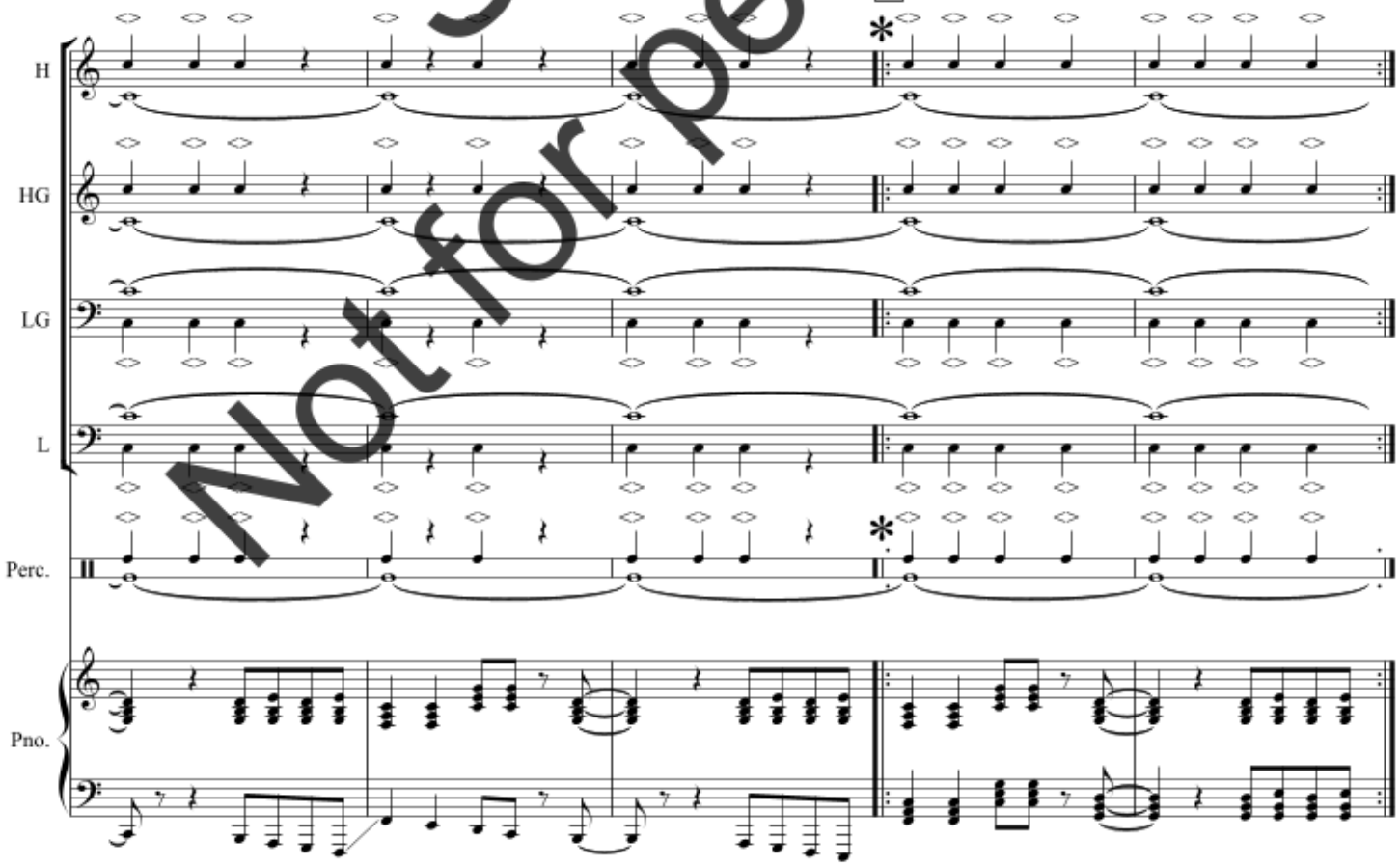


note for conductor, the repeat marks are functional loops you can move people on when the next pianist has joined in (if you decide to do that), they are not a musical necessity.

people who are happy to play the keyboard/Piano/s should join one by one, playing the chords in different octaves until the piano is covered and you're all cramped. Only one hand each please mind.
If you had more keyboards and pianos you could do a similar thing - and stagger in a similar way. I would suggest these bits are learned by memory

4



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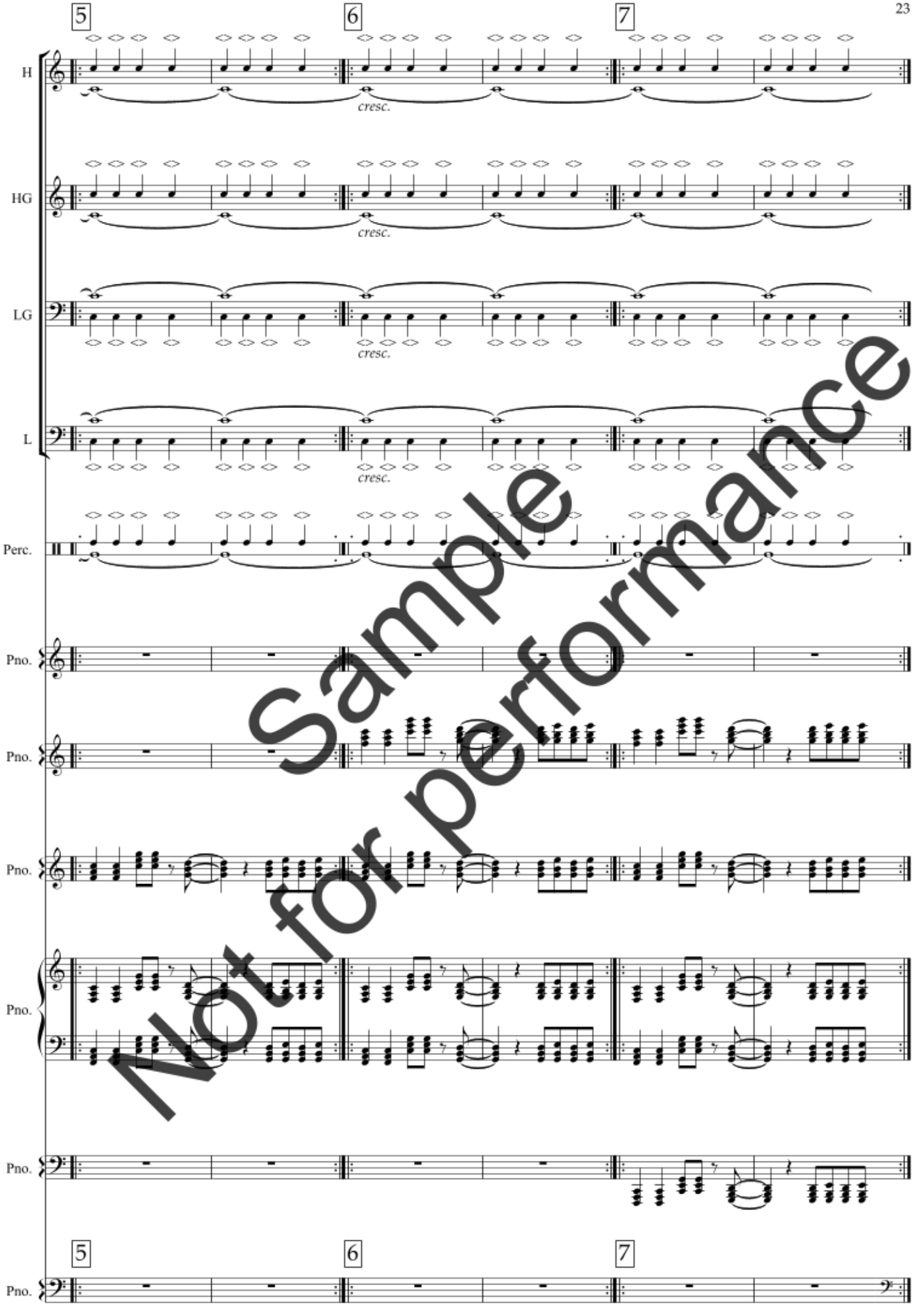

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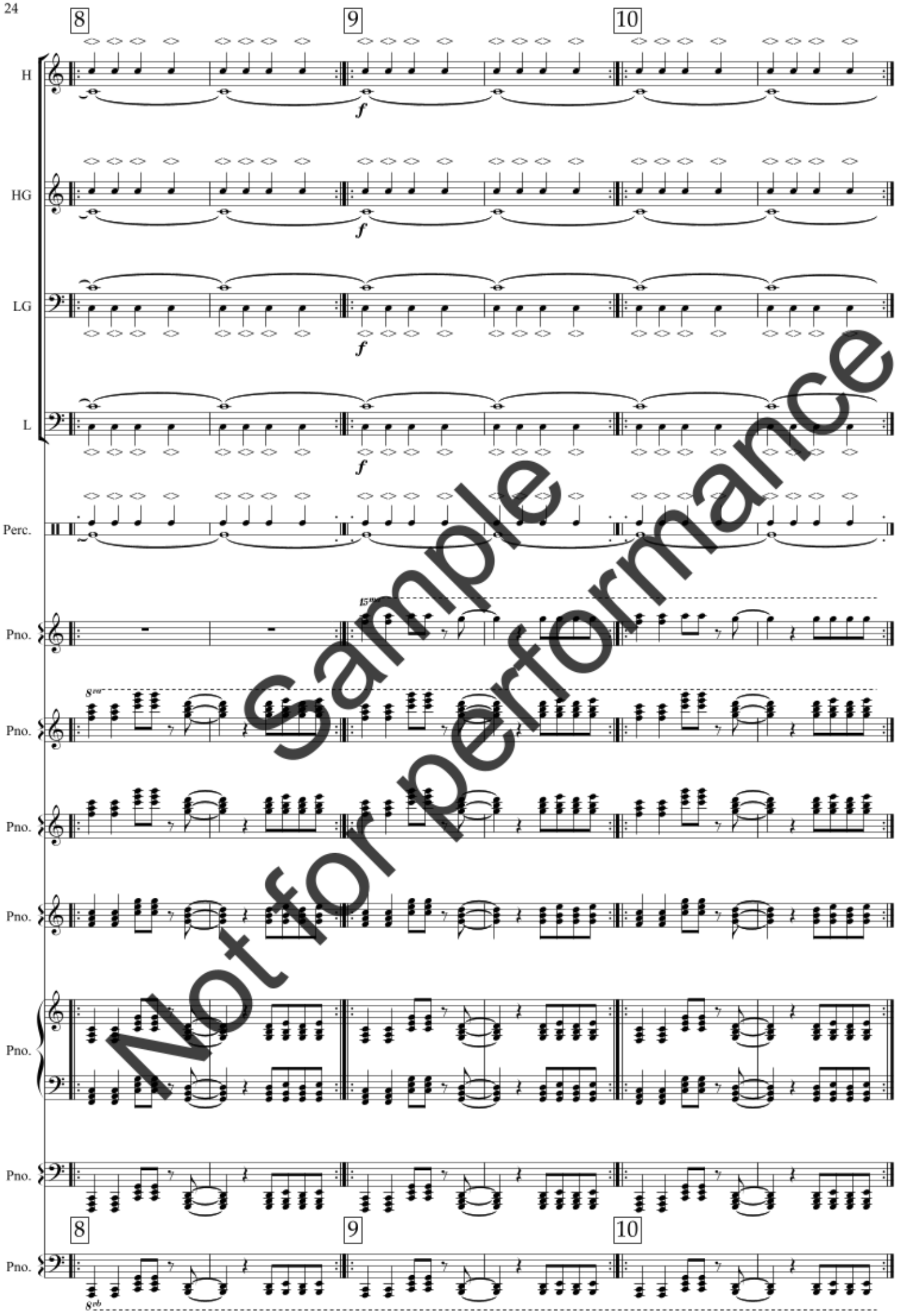

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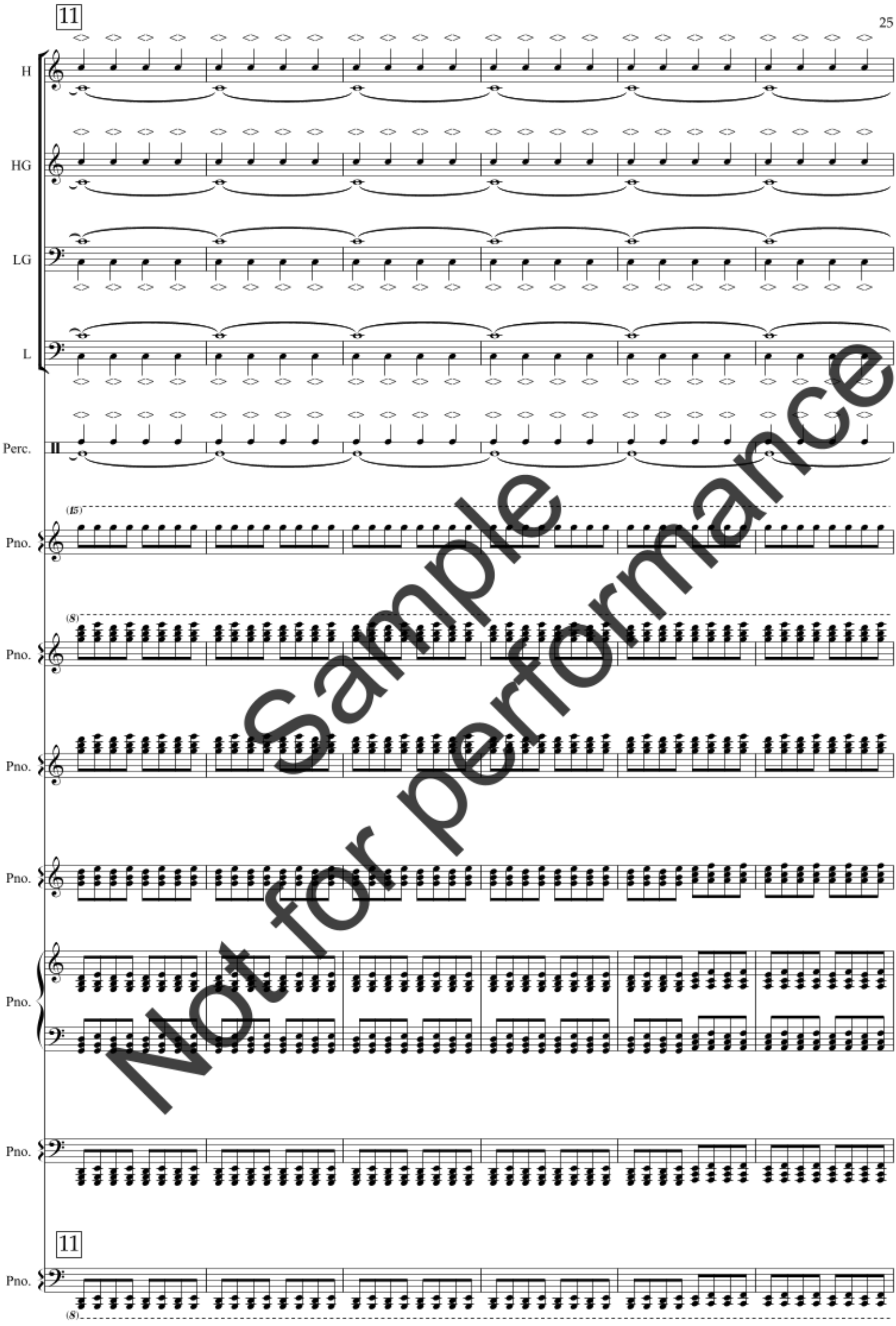

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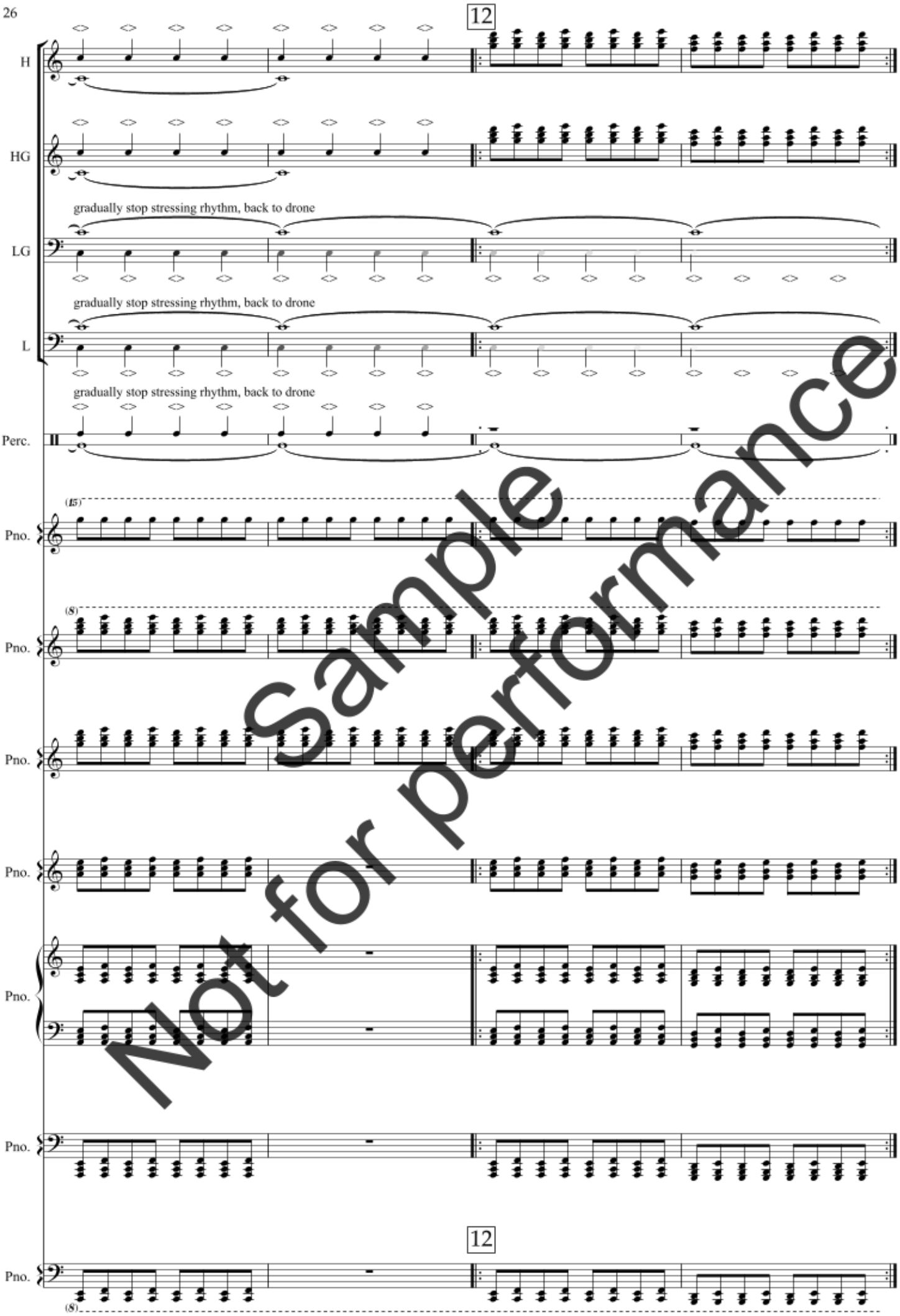

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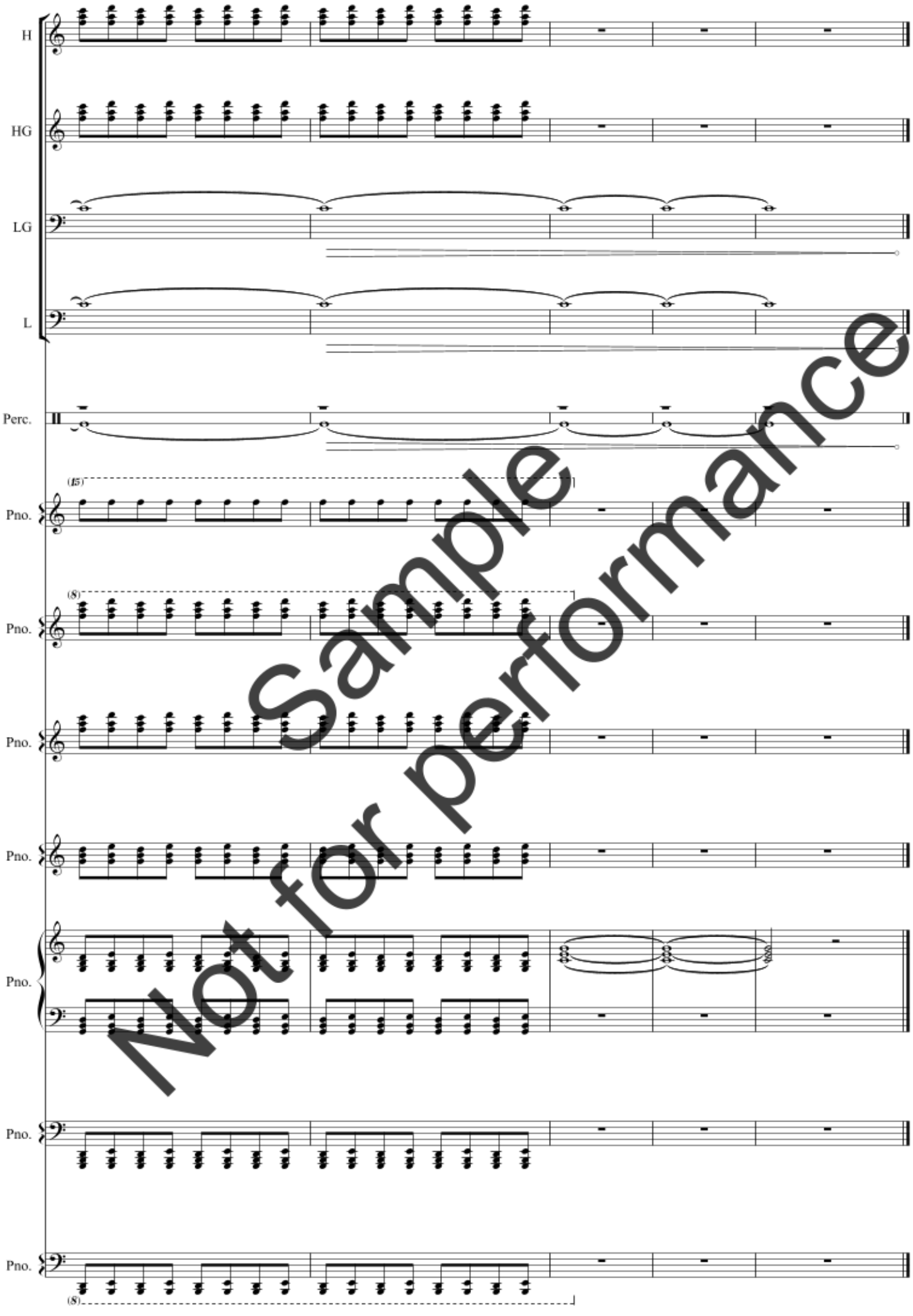

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