

Oliver Leith

Hooligan

inc

Sample
Not for performance

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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.

Not for performance

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.

One

♩=60, you should bounce off each note like steps on the moon - in slow motion

if you can, alter the tuning or timbre of the repeated notes in tiny increments, with a tolerance of - 25 cents to +25 cents.

Of course you will repeat, but try to avoid clear patterns.

1 speed up 2 ♩=70 slow down

This system contains the first six measures of the piece. It features five staves: High (treble clef), High Gliss (treble clef), Low Gliss (bass clef), Low (bass clef), and Perc (percussion). The piano part is on a grand staff (bass and treble clefs). The tempo is marked as ♩=60. Measure 1 is marked with a circled '1' and 'speed up'. Measure 2 is marked with a circled '2' and 'slow down'. The piano part has a 'pedal every note' instruction. The High and Low Gliss parts have wavy lines indicating vibrato, with notes marked 'slow and wide vib (+25/-25c)' and 'sim'. The Perc part has a 'p' dynamic marking.

9 3 ♩=60 speed up 4 5 ♩=65 speed up 6

This system contains measures 9 through 14. It features five staves: H (treble clef), HG (treble clef), LG (bass clef), L (bass clef), Perc (percussion), and Pno. (grand staff). The tempo is marked as ♩=60. Measure 9 is marked with a circled '3' and 'speed up'. Measure 10 is marked with a circled '4'. Measure 11 is marked with a circled '5' and 'speed up'. Measure 12 is marked with a circled '6'. The Perc part has a 'high,mid,low if you've got it.' instruction. The HG and LG parts have wavy lines indicating vibrato, with notes marked 'less wide' and 'drag this rhythm around a little'.

6

17 ♩=70

speed up

7

♩=80

8

slow down

H
 HG
 LG
 L
 Perc.
 Pno.

==

24 ♩=60

9

H
 HG
 LG
 L
 Perc.
 Pno.

speed up gradually 10

32

Musical score for measures 32-39. The score includes staves for Horn (H), Horn/Guitar (HG), Low Guitar (LG), Low (L), Percussion (Perc.), and Piano (Pno.). The Horn part consists of a steady eighth-note accompaniment. The HG part features a melodic line with trills and slurs. The LG part has a bass line with eighth notes and slurs. The L part provides a steady eighth-note accompaniment. The Perc. part has a rhythmic pattern of eighth notes. The Pno. part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

40

♩ = 110

Musical score for measures 40-47. The score includes staves for Horn (H), Horn/Guitar (HG), Low Guitar (LG), Low (L), Percussion (Perc.), and Piano (Pno.). The Horn part continues with a steady eighth-note accompaniment. The HG part features a melodic line with trills and slurs. The LG part has a bass line with eighth notes and slurs. The L part provides a steady eighth-note accompaniment. The Perc. part has a rhythmic pattern of eighth notes. The Pno. part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

49

H

HG

LG

L

Perc.

Pno.

||

59

H

HG

LG

L

Perc.

Pno.

67 *slow down*

$\text{♩} = 60$

H
 HG
 LG
 L
 Perc.
 Pno.

||

Not for performance

Two

74 **1** $\text{♩} = 70$

2

H
 HG
 LG
 L
 Perc.
 Pno.

mp
mp
mp
mf

flatten your pitch in increments towards the C



3

H
HG
LG
L
Perc.
Pno.

flatten your 'A' with ▽ notehead in increments towards the 'G#'

flatten your 'A' with ▽ notehead in increments towards the 'G#'

as active and frenetic as possible

mp

||

91
H
HG
LG
L
Perc.
Pno.

97

4

wait for conductors cue

H

HG

LG

L

Perc.

Pno.

5

6

H

HG

LG

L

Perc.

Pno.

Musical score for measures 113-119. The score includes staves for H (Horn), HG (Horn/Guitar), LG (Lute/Guitar), L (Lute), Perc. (Percussion), and Pno. (Piano). The music features a complex rhythmic pattern with many accidentals and slurs. A double bar line is present at the end of measure 119.

Musical score for measures 120-126. The score includes staves for H, HG, LG, L, Perc., and Pno. A box containing the number '7' is located above measure 120. The music continues with complex rhythmic patterns and accidentals. A double bar line is present at the end of measure 126.

Not for performance

Three

♩=70 imagine you're screaming waywaywaywaywayo
 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.

127 **1**

H *pppp*

glisses here, if you are a string player, can be sort of rolled between notes, if you can manage, the finger rocking back and forth rather than sliding.
 alter length of gliss throughout

HG *pppp*

glisses here, if you are a string player, can be sort of rolled between notes, if you can manage, the finger rocking back and forth rather than sliding.
 alter length of gliss throughout

LG *pppp*

L *pppp*

Perc.

Pno. *mf*

133

2 ♩=70

3 ♩=75

Musical score for measures 133-138. The score includes staves for Horn (H), Horn/Guitar (HG), Low Guitar (LG), Low Bass (L), Percussion (Perc.), and Piano (Pno.). The score features melodic lines with slurs and a piano accompaniment with chords and arpeggios.

==

139

4

Musical score for measures 139-144. The score includes staves for Horn (H), Horn/Guitar (HG), Low Guitar (LG), Low Bass (L), Percussion (Perc.), and Piano (Pno.). The score features melodic lines with slurs and a piano accompaniment with chords and arpeggios. Annotations include "sharpen B in increments until you reach C" and performance instructions for the percussion part: "now you go it alone, at the same tempo-ish repeating this phrase, making it more jagged and altering the loop length".

145 5 ♩=75

H

HG

LG

L

Perc.

Pno.

▲ - sharpen B in tinier increments until you reach C

▼ - Flatten C in tinier increments until you reach B

151

H

HG

LG

L

Perc.

Pno.

6 ♩=70 accel. ♩=75 ♩=80

▼ - Flatten F to E

▼ - Flatten C to B

157

7

8

H

HG

LG

L

Perc.

Pno.

▲ - sharpen B to C

▼ - Flatten F to E

==

9

10

163

H

HG

LG

L

Perc.

Pno.

▼ - Flatten C to B

▲ - sharpen B to C

▼ - Flatten F to E

To Perc.

169 $\text{♩} = 90$ rit. 17

H

HG ∇ - Flatten C to B ∇ - Flatten F to E ∇ - Flatten C to B

LG ∇ - Flatten C to B ∇ - Flatten F to E ∇ - Flatten C to B

L

Perc.

Pno.

175 $\text{♩} = 70$ accel.

H

HG ∇ - Flatten F to E

LG ∇ - Flatten F to E

L

Perc.

Pno.

178 $\text{♩} = 90$ rit.

H

HG

LG

L

Perc.

▼ Flatten C to B

▼ Flatten C to B

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 field 'C' - it is the murmur of a crowd, it is a C with random fluctuations with no fixed rhythm (until later). Make small and arhythmic 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.

Five

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

c.30 secs

* 182 **1** Held for around 30 seconds until cued

H *ppp* Held for around 30 seconds until cued

HG *ppp* Held for around 30 seconds until cued

LG *ppp* Held for around 30 seconds until cued

L Held for around 30 seconds until cued

Perc. *ppp* sustained rumble

2 top line with x noteheads indicates the stressed rhythm, accenting your held note

H *ppp* barely perceivable swells *cresc.*

HG *ppp* barely perceivable swells *cresc.*

LG *ppp* barely perceivable swells *cresc.*

L *ppp* barely perceivable swells *cresc.*

Perc. *ppp* barely perceivable swells *cresc.*

bottom line with x noteheads indicates the stressed rhythm, accenting your held note

bottom line with x noteheads indicates the stressed rhythm, accenting your held note

bottom line with x noteheads indicates the stressed rhythm, accenting your held note

top line with x noteheads indicates the stressed rhythm, accenting your held note

accel.

3 ♩=100

Musical score for the first system, measures 1-8. The score includes parts for Horn (H), Horn/Guitar (HG), Low Guitar (LG), Low Bass (L), Percussion (Perc.), and Piano (Pno.). The Horn and Guitar parts feature a melodic line with diamond-shaped accents above the notes. The Percussion part has a steady rhythmic pattern. The Piano part is mostly silent, with a final chord in measure 8 marked with a forte (f) dynamic. The dynamic marking *mf* (mezzo-forte) is present in measures 1-7 for the Horn, Guitar, and Low Bass parts.

Musical score for the second system, measures 9-16. The score continues with the same instruments as the first system. A double bar line is present at the beginning of the system. The Horn and Guitar parts continue their melodic line. The Percussion part maintains its rhythmic pattern. The Piano part features a more active accompaniment with chords and a bass line. The dynamic marking *f* (forte) is present in measure 16.

*white note gliss

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

5 6 7

H

HG

LG

L

Perc.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

5 6 7

Pno.

cresc.

cresc.

cresc.

cresc.

This musical score page, numbered 23, contains ten staves. The top four staves are labeled H, HG, LG, and L, each with a 'cresc.' marking. The fifth staff is Perc., the sixth is Pno., and the next three are Pno. The bottom staff is also Pno. and includes measure numbers 5, 6, and 7. A large diagonal watermark 'Not for performance' is overlaid across the center of the page.

This musical score is for a percussion ensemble and piano. It consists of the following parts:

- H (High Tom):** Treble clef, quarter notes, marked *f*.
- HG (High Gong):** Treble clef, quarter notes, marked *f*.
- LG (Low Gong):** Bass clef, quarter notes, marked *f*.
- L (Low Tom):** Bass clef, quarter notes, marked *f*.
- Perc. (Percussion):** Standard percussion notation with quarter notes.
- Pno. (Piano):** Multiple staves including:
 - Right hand (RH): Treble clef, starting at measure 15.
 - Left hand (LH): Bass clef, starting at measure 8.
 - Grand staff (G8): Treble and bass clefs, starting at measure 8.
 - Another LH staff: Bass clef, starting at measure 8.
 - Another LH staff: Bass clef, starting at measure 8.

Measures 8, 9, and 10 are indicated by boxed numbers at the top and bottom of the score. A large diagonal watermark "Motif for Sample Performance" is overlaid across the page.

11

This musical score is arranged for a large ensemble. The instruments are listed on the left side of the page: H (Harp), HG (Harp/Guitar), LG (Lute/Guitar), L (Lute), Perc. (Percussion), and Pno. (Piano). The score consists of 11 staves. The top five staves (H, HG, LG, L, Perc.) feature rhythmic patterns with diamond-shaped notes and are grouped by brackets. The next three staves (Pno.) show a piano accompaniment with a treble clef, including a section marked with a circled '5'. The following two staves (Pno.) show a piano accompaniment with a treble clef, including a section marked with a circled '8'. The final two staves (Pno.) show a piano accompaniment with a bass clef, including a section marked with a circled '11'.

Not for performance

H

HG

LG

L

Perc.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

gradually stop stressing rhythm, back to drone

gradually stop stressing rhythm, back to drone

gradually stop stressing rhythm, back to drone

(15)

(8)

(8)

12

(8)

This musical score page, numbered 27, contains the following parts and staves:

- H**: Horn part, treble clef, playing a rhythmic pattern of eighth notes.
- HG**: Horn part, treble clef, playing a rhythmic pattern of eighth notes.
- LG**: Low Brass part, bass clef, playing a melodic line with long slurs.
- L**: Low Brass part, bass clef, playing a melodic line with long slurs.
- Perc.**: Percussion part, playing a rhythmic pattern of eighth notes.
- Pno.**: Piano part, treble clef, playing a rhythmic pattern of eighth notes, with a dashed line and the number (8) above the staff.
- Pno.**: Piano part, treble clef, playing a rhythmic pattern of eighth notes, with a dashed line and the number (8) above the staff.
- Pno.**: Piano part, treble clef, playing a rhythmic pattern of eighth notes.
- Pno.**: Piano part, treble clef, playing a rhythmic pattern of eighth notes.
- Pno.**: Piano part, grand staff (treble and bass clefs), playing a complex rhythmic pattern.
- Pno.**: Piano part, bass clef, playing a rhythmic pattern of eighth notes.
- Pno.**: Piano part, bass clef, playing a rhythmic pattern of eighth notes, with a dashed line and the number (8) below the staff.

A large, diagonal watermark reading "Not for performance" is overlaid across the entire page.