

Israel Neuman

Triggers

for tenor saxophone and electronics

2010

Performance Notes

The score is transposed.

The technician must operate the required equipment from a location on the stage that allows him/her to follow the saxophonist.

The improvisation in sections B, F, G, I and L should maintain the characteristics of the preceding sections. In sections B, F, I and L, the material for improvisation appears in the box on left side of the page. The graphics set a general form for the improvisation and imply changes in intensity.

Saxophone improvisation material: The sets are unordered and do not imply rhythm. The sets should not be transposed or inverted. The saxophonist should improvise only with the pitch classes which are included in the sets. Extended techniques can be applied to any of the included pitch classes.

Technician improvisation material: The boxed and circled numbers indicate the MIDI pads/keys and knobs/faders that can be used for improvisation. The preceding cue carries on to the improvisation section. In section B, F and L, cues should be activated during the improvisation. (See technician notes)

General interpretation of the graphics:

Section B – the improvisation is in one continuous part. The intensity should gradually increase and lead to an abrupt ending.

Section F – the improvisation is in four parts of different intensity envelope. The saxophonist should cue the growls in between these parts. The technician should activate the cues accordingly.

Section I – the improvisation is in one continuous part of changing intensity.

Section L – the improvisation is made of exploding events of high intensity. The technician should randomly activate the cues.

Technician Notes

The equipment required for the performance of the electronics of *Triggers* includes: a computer with the software Max/MSP 5 or a later version; an audio interface device compatible with Max/MSP with one microphone input channel and two output channels; a (USB) MIDI controller with seven programmable pads or keys and seven programmable knobs or faders (preferably motorized faders); one microphone; a small mixer (optional); and two speakers with amplification.

The microphone has to be connected to input channel 1 of the audio interface device. The two output channels of the audio interface device have to be connected to two input channels in the mixing board. The Left/Right output channels of the mixer have to be connected to the power amplification system.

The electronics part of *Triggers* was composed in Max/MSP 5.0.4 for the Macintosh operating system. All the files, which are required for the performance of this part, are located in the folder Triggers MaxMSP and should be kept there at all times. Moving files out of this folder may result in a malfunction of the patcher. The folder and technical information can be found on the website <http://israelneuman.com>.

The operation of the patcher is twofold. The technician first activates a cue with pad/key number 1. The cue recalls a specific preset and prepares the patcher for the interaction with the saxophone. The technician then uses the other pads/keys and knobs/faders according to the notation or as part of the improvisation.

The electronics part is notated on two percussion staves combined by a bracket. The lower staff notates the location of cues and their consecutive numbers (preceded by uppercase Q). It indicates to the technician when to activate a cue with a strike of pad/key number 1. The vertical dashed lines show the alignment of cues in regard to the saxophone part. The upper staff indicates to the technician when to use the rest of the pads and knobs. Special notation for the technician appears in the notation key

and the tables below.

In section B, F and L, cues should be activated during the improvisation. In section B, activate cue number 7 about 10 seconds after the beginning of the improvisation. In section F, activate cues number 31-33 with the growls in the saxophone. In section L activate cues number 50-52 in random locations during the improvisation.

The MIDI programming of the patcher is based on the device used by the composer. The tables below specify the MIDI notes which are associated with the notation of pads/keys and knobs/faders in the score.

Pads/Keys - MIDI notes









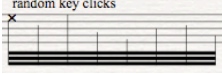

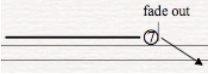


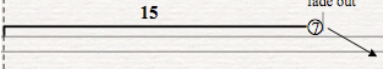
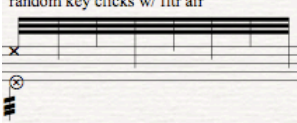
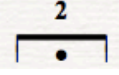







Notehead	MIDI Note
1 (Cues)	40
2	36
3	37
4	38
5	39
6	42
7	43

Knobs/Faders - MIDI notes

Notehead	Controller
1	1
2	2
3	3
4	4
5	5
6	6
7 (Master)	7

Note: In case a MIDI controller with out motorized faders is used, knob number 7 (the master fader) has to be brought back to the unity gain position with the activation of the cue that follows a fade out. For example, in the beginning of section A, the notation indicates a fade out before cue number 3 (Q3). The technician should bring the master fader back up with the activation of cue 3.

Notation

	air sound only		doink (short gliss. up following the specified note)		activate pad/key <i>n</i>
	flutter tongue air sound		fall (short gliss. down following the specified note)		use knob/fader <i>n</i>
	key clicks, specified		scoop (short gliss. up to the specified note)		use knob/fader no.7 (master) to fade out
	random key clicks		shake (lip trill)		let cue play and use knob/fader no.7 (master) to fade out before next cue
	very fast random key clicks		growl		let cue play for <i>n</i> seconds and use knob/fader no.7 (master) to fade out
	random key clicks w/ flutter tongue air sound		hold or rest of specified seconds		
	inhale sound	 	long breath mark (= 1 second)/ short breath mark		
	slap-tongue		activate cue <i>n</i> with pad no. 1 in the location indicated by dashed line		
	flutter tongue note		cue <i>n</i> continues to next section		

Triggers

Israel Neuman

♩ ≈ 60

A

Tenor Saxophone

Technician

12

key clicks fltr air

key clicks trem.

2

random key clicks (=d)

fp *ff* *p* *mf* *mp* *f* *mp* *mf*

15

fade out

Q1 Q2 Q3 Q4

1 1 1 1

Ten.

Tech.

random key clicks fltr air (=o)

inhale (=d)

fltr air (=d)

key clicks

random key clicks (=d)

air only

mp *f* *mf* *f*

3

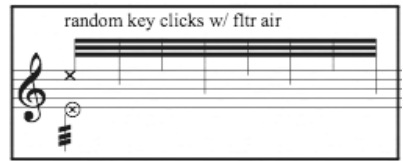
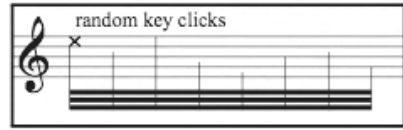
Q5 Q6

1 1

Cont. to B

B Improvisation (about 0'30")

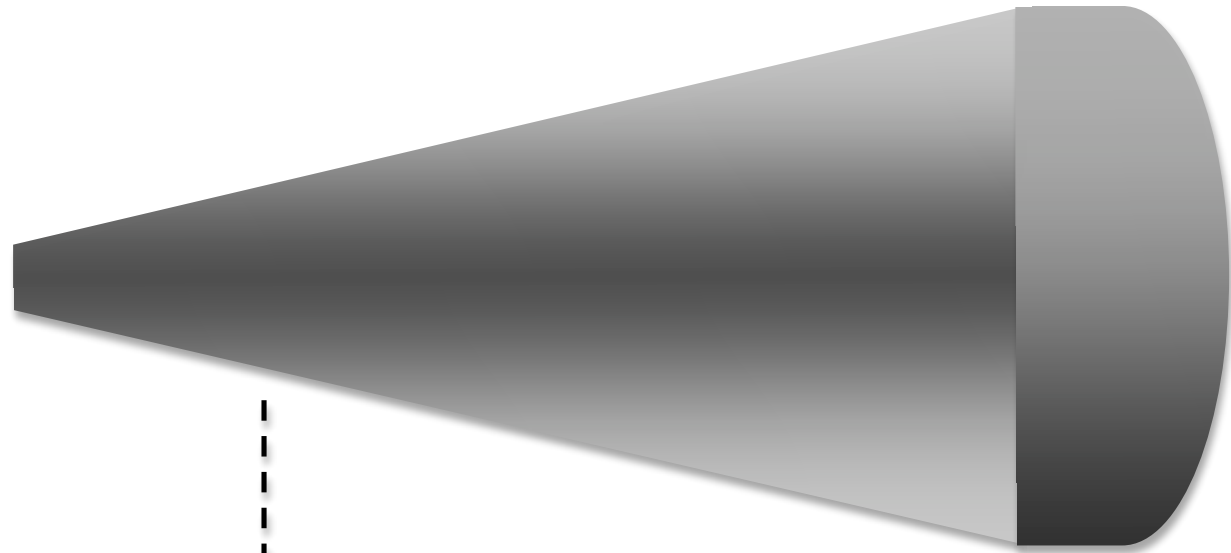
Tenor Saxophone



Technician

Pads/Keys: **4** **6** **7**

Knobs/Faders: **3** **4** **5** **6**



To **C**



Q7

1

C wait for complete silence

Ten. *mf* s-t

Tech. fade out Q8 Q9 Q10 Q11 Q12

D

Ten. *f* *mp* *f* *p* *f* s-t

Tech. fade out Q13 Q14 Q15 Q16 Q17 Q18

Ten. *growl* *f* *p* *fp* *f* *f* *p* *f* *ff* *mf* *f* *s-t*

Tech. Q19 *1* Q20 *1* Q21 *1* Q22 *1*

Ten. *f* *ff* *mp* *ff* *fp* *ff* *mp* *inhale*

Tech. Q23 *1* Q24 *1* Q25 *1*

E

Ten.

Tech.

Q26 1

Q27 1

Q28 1

f

mf

s-t

fltr air

Ten.

Tech.

Q29 1

f

mf

f

mf

s-t

key clicks trem.

s-t

Ten. *s-t inhale s-t*
mp

Tech. *Q30*
 1 → Continues to F

F Improvisation (about 1'20'')

Tenor Saxophone

random key clicks

air only

s-t

inhale

Technician

Pads/Keys: **3** **6** **7**

Knobs/Faders: **1** **2** **5** **6**

on cue

growl

Q31
1

on cue

growl

Q32
1

on cue

growl

Q33
1

To **G**

G

Ten. *ff* *pp* *mp* *p* *ff* *pp* *ff*

air only growl growl

Tech. *improvise* *improvise*

Q34 Q35

Ten. *>p* *mp* *f* *PPP* *mp* *fp* *f* *mf*

inhale inhale s-t to growl s-t

Tech. *improvise* *improvise*

Q36 Q37

Ten. **H** s-t *mf* *f* 3 3

Tech. Q38 1 Q39 1

Ten. s-t

Tech. Q40 1 7 Q41 1 Q42 1 Cont. to I

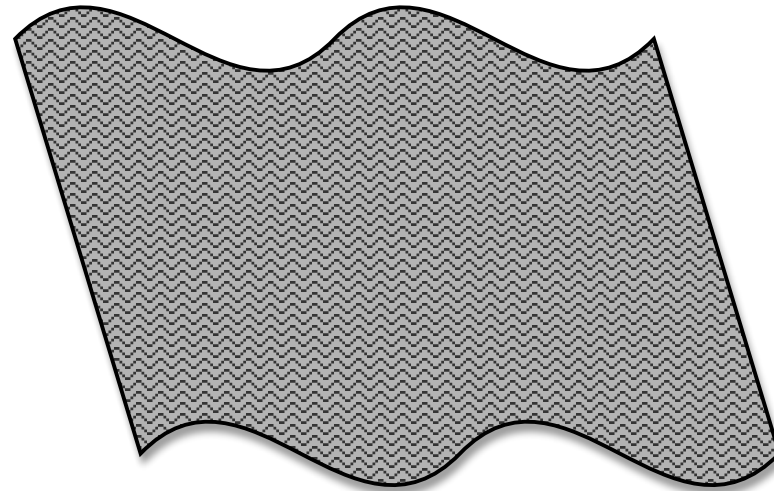
I Improvisation (about 0'55")

Tenor Saxophone

Technician

Pads/Keys: 2 3 4 5 7

Knobs/Faders: 1 2 3 4 6



To **J**

J 2

Ten. *mf* scoop fall scoop doink s-t scoop shake fall shake

Tech. Q43 1 3 5 7 5 7 3 7 3

Ten. s-t shake doinks shake

Tech. Q44 1 5 7 5 3 5 3 Q45 1 5 3

K

Ten. *f*

Tech.

Q46

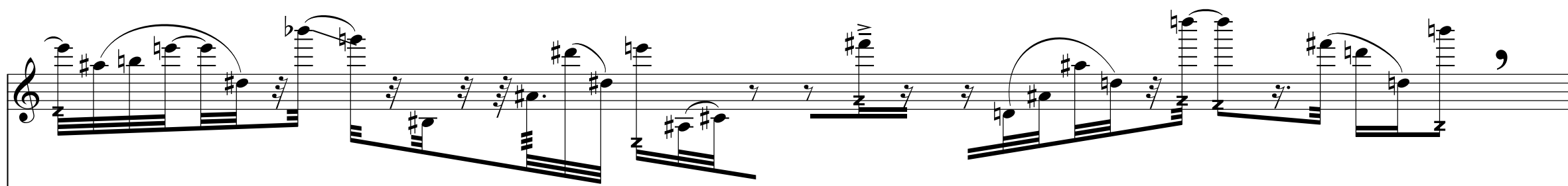
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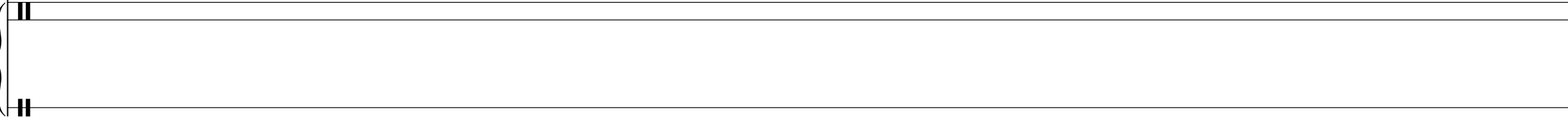
Ten.

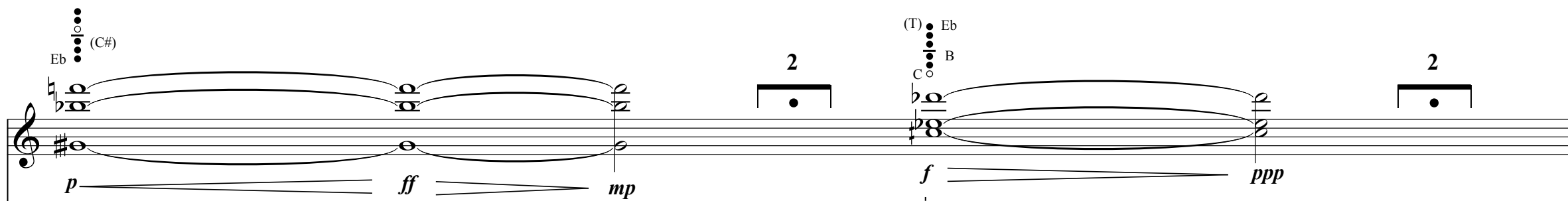
Tech.

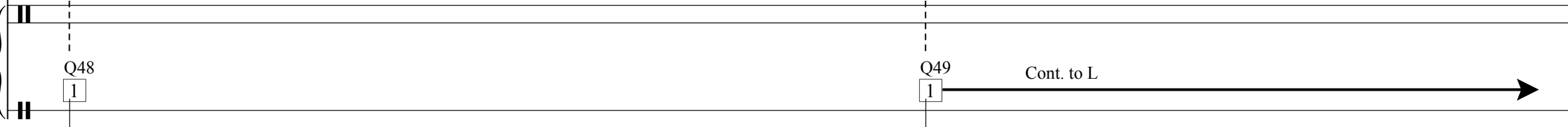
Q47

1

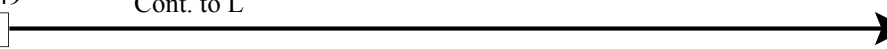
Ten. 

Tech. 

Ten. 

Tech. 

Q48 1

Q49 1 Cont. to L 

L Improvisation (about 1'00")

Tenor Saxophone

doink

Musical notation for 'doink' on a tenor saxophone staff, showing a sequence of notes: Bb, Bb, Bb, Bb, Bb.

fall

Musical notation for 'fall' on a tenor saxophone staff, showing a sequence of notes: Bb, Bb, Bb, Bb, Bb.

scoop

Musical notation for 'scoop' on a tenor saxophone staff, showing a sequence of notes: B, B, B, Bb, Bb.

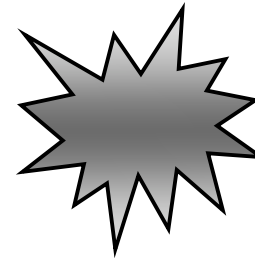
shake

Musical notation for 'shake' on a tenor saxophone staff, showing a sequence of notes: B, B, Bb, Bb, Bb.

Technician

Pads/Keys: 2 3 4 5 6 7

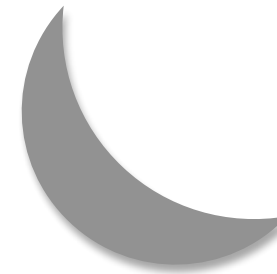
Knobs/Faders: 1 2 3 4 5 6



Q51
1

Q50
1

To M



Q52
1

M

Ten.

ff

2

3

3

3

3

Detailed description: This musical system features a Tenor staff and a Piano staff. The Tenor staff begins with a boxed 'M' above it. The first measure has a fermata over a quarter note, with a '2' above it. The Piano staff starts with a *ff* dynamic. The Tenor staff contains several triplet markings (brackets with '3') and accents (>). The Piano staff has triplet markings and some notes with accents.

Ten.

air only (=d)

mp

3

3

3

Tech.

Q53

1

Detailed description: This system continues the Tenor and Piano parts. The Tenor staff has a triplet marking and an 'air only (=d)' instruction above a note. The Piano staff has a *mp* dynamic. A dashed vertical line connects the 'air only' note to a technical exercise in the Piano staff. The exercise is a quarter note with a fermata, labeled 'Q53' and '1' in a box. The Tenor staff also has triplet markings and accents.

Ten.

(=d)

fff

Tech.

Q54

1

Detailed description: This system contains two staves. The top staff is for the Tenor voice, starting with a treble clef and a key signature of one flat. It begins with a fermata over a dotted quarter note, marked with a circled 'd' and '(=d)'. This is followed by a series of eighth and sixteenth notes, some with slurs and accents. The bottom staff is for the Technical part, consisting of two grand staff systems. A dashed vertical line connects the start of the Tenor's melodic line to a box labeled 'Q54' containing the number '1', indicating a specific fingering or technique for the first finger.

Ten.

pp

Tech.

Q55

1

Detailed description: This system continues the musical score. The Tenor part features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes and a fermata. The Technical part shows a sequence of chords. A dashed vertical line connects the start of a triplet in the Tenor part to a box labeled 'Q55' containing the number '1', indicating a specific fingering or technique for the first finger.

Ten.

2

fff

ppp

2

p

ff

ppp

T
C
B

Tech.

Q56

1

Q57

1

Ten.

adlib whisper in the altissimo range

silence

Tech.

22

fade out

7