

Israel Neuman

Turnarounds

for horn and tape

2008

The premises of ***Turnarounds*** are rooted in the perception of music as transformation of energy. Potential energy is transformed to kinetic energy with the release of the first statement and with other following events. The ratio between repetition and change determines the efficiency of energy utilization. Change creates a forward motion; repetition creates only the illusion of motion.


Systematic organization of extended techniques, which are manipulated through various matrix operations, forms the fundamental structure of the piece. Both the horn part and the tape part are products of this system. The sound source of the tape is derived from audio recordings of the horn's extended techniques. In two sections of the piece the performer is asked to choose a path within an array of musical choices presented to him in a cyclic notation. These unpredictable repeated cycles are the inspiration for the title of the piece.


Turnarounds incorporates various levels of approximation mainly due to the choice of material for the horn. While the tape part is fixed, the horn part allows some flexibility in its performance, as long as important points of alignment are maintained. Those points of alignment are marked in the score with vertical dashed lines. The tension created by this approximation is a structural feature of the work.

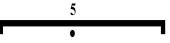
The tape part is realized in four channels. During performance, an auxiliary monitor is required for the display of the time code for the performer.

Notation

Performance notes appears inside the score. Below is frequently used notation.

Breath mark  – approximately a quarter note

Slashed breath mark  - approximately an eighth note


Square fermata  – hold or rest in duration of indicated seconds


Hand mutes:

Open 


Stopped 

½ stopped 

Gradual hand change/ hand glissando 


with no pitch adjustment 

Unusual glissandi




Contour gliss.  use half-valve, smooth elongated glissando.



Irregular gliss.  random flutter valves.

Written out gliss.  use valves, as accurate as possible.

Fast gliss.  when indicated, fast ascending glissando.



Tremolos:

 regular tremolo
 also used with
 fluttered tonguing


 irregular tremolo
 also used with
 rapid irregular tonguing
 (mix of double, triple and fluttered tonguing)


Trills:

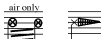
 normal trill


 microtone trill –
 trill to the smallest possible interval,
 either above or below.

Others:

 verbal commentary

 tapping

 air sound; kisses;

 mouth piece siren-
 buzz a detached m.p. deep into the bell,
 for the marked duration, clip off away from bell.

 increasing speed

 decreasing speed

Turnarounds

Israel Neuman

Time Line 0:00 0:02 0:03 0:04 0:05

Horn in F

sfz *mp* *n.* *p* *f* *sfz*

Highest possible
change to air
inhale hysterically
ahh...
5

Tape

Time Line 0:07 0:08 0:10 0:12 0:14 0:16 0:22

Horn in F

mf *p* *sfz* *p* *f* *ff* *mp* *ff* *mp* *f* *p* *mp* *sfz* *sfz* *sfz* *sfz* *f*

3
fltr
Pshiwoo
2
clip off
5:4
doink
air only
fltr valves

Tape

Time Line 0:35 0:38 0:46 0:48 0:51 0:55 0:58 1:12

Horn in F

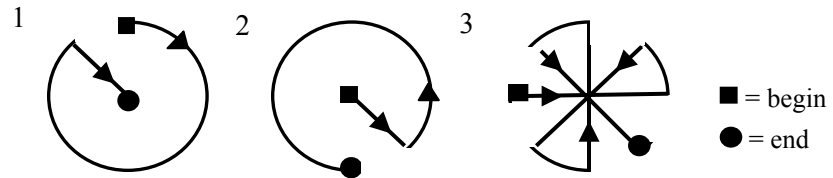
ff *fff* *mf* *mp* *f* *subito p* *f* *p* *f*

air only
doink
air only
doink
air only
bend
scoop
triple tonguing
contour gliss.
Clearing throat
m...m...m...
14

fltr valves
5
tape continues
break
sfz

The score is divided into three systems. The first system (0:00-0:05) shows the Horn in F part starting with a dynamic of *sfz*, moving through *mp*, *n.*, *p*, *f*, and back to *sfz*. It includes performance instructions like 'Highest possible', 'change to air', and 'inhale hysterically'. The Tape part shows a series of notes and rests. The second system (0:07-0:22) continues the Horn in F part with dynamics ranging from *mf* to *ff*, including instructions like 'Pshiwoo', 'clip off', and 'doink'. The Tape part features a complex rhythmic pattern with a '3' marking. The third system (0:35-1:12) shows the Horn in F part with dynamics from *ff* to *f*, including 'triple tonguing' and 'Clearing throat' instructions. The Tape part ends with a 'break' and a final *sfz* dynamic.

*Horn part is transposed; Tape part in concert key



Play the circle continuously from 1'12" to 2'39" (approximately three times). Do not exceed the time limit. You may choose to begin with any element and continue either clockwise, counterclockwise or across. You must include all the elements. Optional paths are indicated on the left.

♩ ≈ 85 Time line 1:12 – 2:40

unmeasured hand gliss

24 3

microtone trill

9 3

hand gliss

21

irregular trem.

15 2 2

Tape

12 4

2:27 2:40

Tape

Time Line 2:44 2:46 2:50 2:51 2:55 2:57 3:01 3:03

Horn in F *pp* *mp* *mf* *fp* *mf*

Tape

Annotations: *76*, *fltr*, *Sing into the horn*, *tap in bell*

Time Line 3:05 3:07 3:09 3:12 3:13 3:15

Horn in F *p* *f* *mp* *mf* *p*

Tape

Annotations: *triple tonguing*, *growl*, *rapid irregular tonguing*, *scratches*

Time Line 3:16 3:17 3:18 3:19 3:20 3:22 3:23 3:24 3:29 3:31

Horn in F *fp* *fp* *fp* *mf* *mp* *ff*

Tape

Annotations: *tap in bell*, *unmeasured hand gliss*, *contour gliss.*, *unmeasured rapid hand change*, *fast gliss.*, *Wo Wo*

Time Line 3:32 3:33 3:37 3:39 3:40 3:43 3:48

Horn in F *mp* *ff* *f* *mf*

Tape

Annotations: *whoop*, *m.p. siren, play in the bell*, *clip off, away from bell*

Time Line 3:52 3:55 4:00 4:04 4:07 4:09

Horn in F

air only
kisses
fltr valves
mp *f* *sfz* *mf* *f* *mp* *f* *mp* *f*

Tape

Time Line 4:11 4:13 4:17 4:22 4:25 4:26 4:29

Horn in F

irregular gliss
contour gliss
f *ff* *f* *sfz* *ff* *mf* *mp* *f* *p* *f* *mf* *ff* *fp* *fp*

Tape

8^{va} 15^{ma}

Time Line 4:32 4:33 4:35 4:37 4:38 4:39 4:41 4:46 4:48 4:50 4:53 4:58

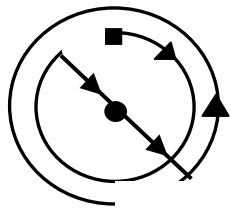
Horn in F

fltr
sing play
sing play
irregular trem
change to air
tap in bell
fp *fp* *subito p* *subito ff* *subito p* *f* *subito p* *sf* *sf* *p* *ppp*

Tape

15^{ma} 8

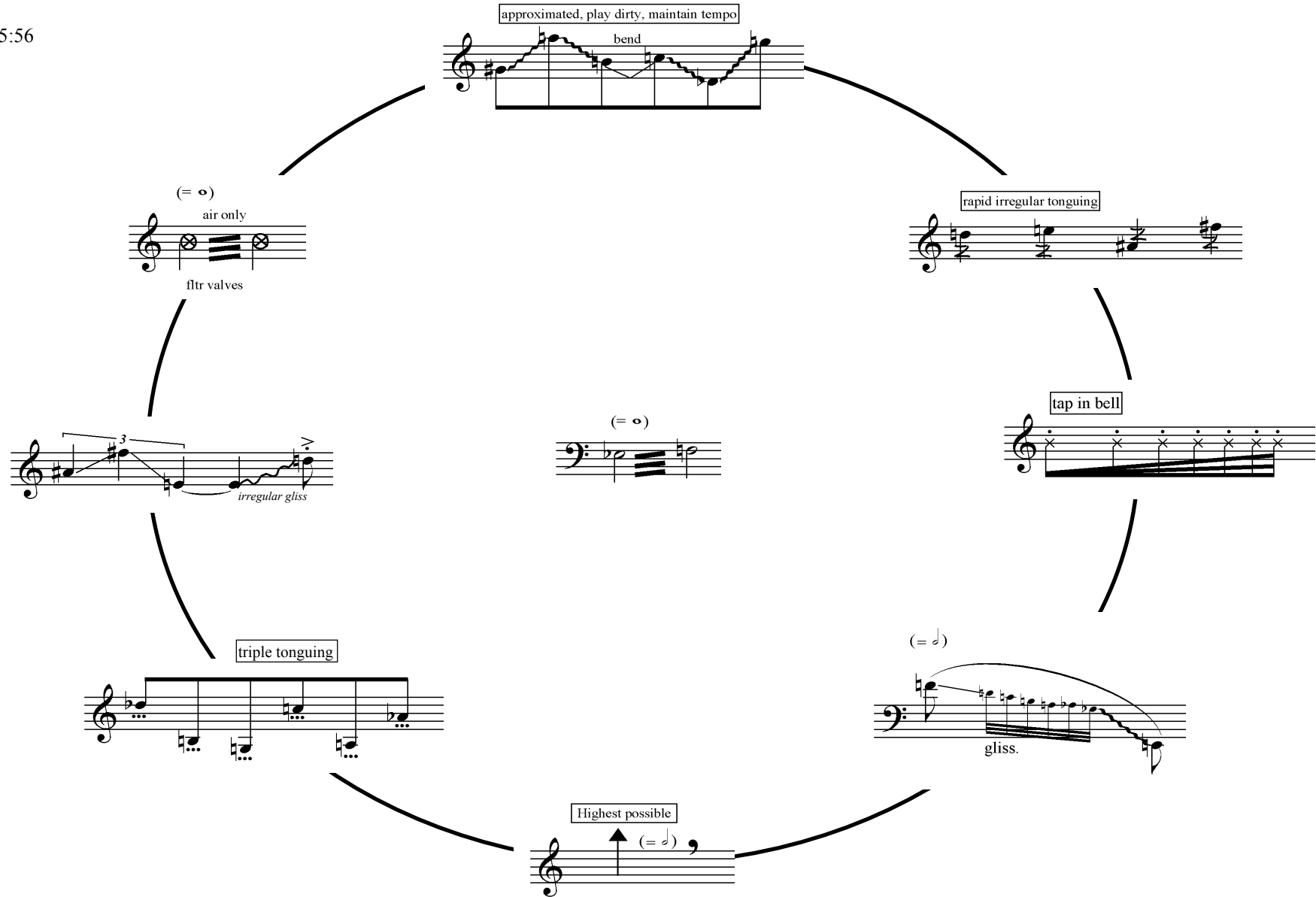
tape continues



■ = begin
● = end

Play the circle continuously from 5'06" to 5'56" (approximately three times). Do not exceed the time limit. You may choose to begin with any element and continue either clockwise, counterclockwise or across. You must include all the elements. Optional path are indicated on the left.

♩ ≈ 96 Time line 5:06 – 5:56



Time Line 76 6:02 6:12 6:19 6:26 6:30

Horn in F

fp *f* *mp* *mf* *p* *mp* *pp* *p* *ff* *mp* *mf* *p* *mf* *sfz*

Time Line 6:31 6:33 6:36 6:37 6:39 6:40 6:41 6:44

Horn in F

p *sfz* *p* *sfz* *p* *sf* *mf* *mf*

unmeasured rapid hand change

air only
fltr valves

air only
fltr valves

Time Line 6:45 6:47 6:49 6:51 6:52 6:55 6:58 7:00 7:02

Horn in F

fp *ff* *mp* *mp* *fp* *mf* *fp* *mf* *ff* *f* *sfz* *mf* *ff* *growl*

hom chord

hom chord

irregular trem.

contour gliss.

irregular gliss.

kiss

gliss.

kiss

Time Line 7:04 7:06 7:07 7:08 7:10 7:12 7:14 7:16

Horn in F

sfz *p* *ff* *mp* *mp* *3* *sfz* *mf* *mp* *f* *ff* *p* *ff* *p* *fff* *p*

unmeasured hand change

unmeasured rapid hand change

Tape

Time Line 7:18 7:19 7:20 7:22 7:24 7:27

Horn in F

Tape

mp *sfz* *mf* *sfz* *sfz* *sfz* *mf* *ff* *mp*

irregular trem. Highest possible rapid irregular tonguing Highest possible

Time Line 7:28 7:31 7:34 7:37

Horn in F

Tape

mf *p* *sf* *p* *sf* *mf* *mp* *p* *f* *p* *sfz*

rapid irregular tonguing fast gliss. fast gliss. bend

Horn in F

mp *f* *sf* *p* *mf* *sf* *mf* *p* *p* *n.*

air only fltr valves fltr change to air

4 3 5