Modular Trigger Assignment

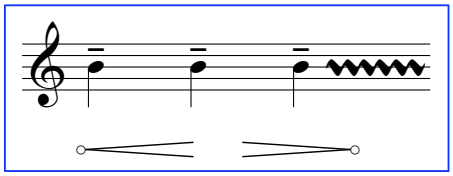
„Modular Trigger Assignment“ is an open form concept. It provides a notational template, which derives several musical modules, when a specific MTA-version (“gestalt”) is worked out. These modules serve as formal parts of the piece.
Each module is activated by a main-trigger. This is a concrete musical action, which is assigned to a specific player and which influences the musical behaviour of all other players. Each player is free to trigger his assigned module during a performance whenever and as often as he likes. The global form of the piece is built during the performance through the (unpredictable) succession of the different main-triggers.
The inner structure of each module (formal part) is determined by certain sub-triggers. Each player is able to influence the musical behaviour of another player through a sub-trigger. This creates a flexible musical structure, which varies each time the part is repeated in the piece.
For the execution of an MTA-gestalt (that means a concrete version) a definite instrumentation and a definite amount of modules has to be fixed. Then, concrete musical material (that means several more or less exactly described musical actions) is assigned to each module and the main- and sub-triggers are chosen. Furthermore one can agree on a musical or non-musical sign for ending the piece.
All the other necessary decisions are made by the players during the performance.

The notational template (module page):
On the top of the page you find the name of the “gestalt” and the instrument – below this the cardinal number of the module. The cardinal number has only the purpose to distinct the different modules and has no influence on their order.
The upmost box on the page shows the main-trigger. It is coloured red, if another player provokes the trigger. The accordant instrument is also announced. The player himself never plays the shown musical action in this case! However, if the box is coloured blue, the player is able to provoke the trigger himself, that means he can play the shown musical action whenever he likes.
Below the box you find two columns: left A and right B: After the main trigger was played, the player starts to choose and play any action from column A. He is free to choose the occurrence of the actions as well as their rhythmical placement. The lowermost action serves as a sub-trigger for another instrument, which is announced above in the little black box with the arrow. As long as the player stays in column A, he can play the sub-trigger whenever he likes in order to influence the musical behaviour of the other instrument.
The lowermost box shows the sub-trigger. It is coloured violet and announces the instrument, which is playing the sub-trigger. Here again the player himself never plays the shown musical action! If the player hears that action, he has to

change the column immediately. That means if he was playing actions from column A in the moment, he now changes to column B and vice versa. As long as he stays in column B he cannot provoke a sub-trigger.
During a performance several players are going to play their assigned main-triggers several times. This is the sign for all the players to change to the accordant module page and to play the musical actions and sub-triggers on this specific page as explained above. Thus, the placement in time and the occurrence of the triggers is the crucial factor for creating the form and structure of the piece and demands highest attention of the players.

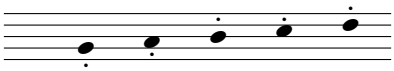
Explanations

General Explanations



The player can choose the number of repetitions of the quarter notes.
It can even be less than three, if it musically makes sense.
The tempo is basicly free, but not too fast.

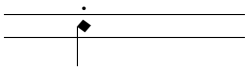
any order of tones,
irregular rhythms



The player chooses from the given tone material and plays short staccato phrases in irregular rhythms. The tempo is free and shall vary constantly.

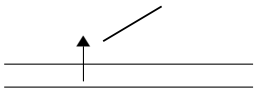
Explanations for the reed instruments

tongue ram



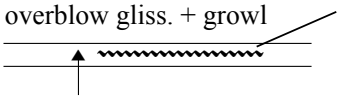
The tongue "rams" against the reed.

overblow gliss.



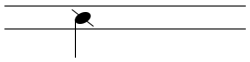
Short ascending glissando, starting from a relatively high overblowed tone.

overblow gliss. + growl



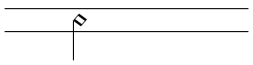
Very expressive "free jazz" action. Starting in the middle register with growl voice and playing a long, ascending overblow glissando.

tongue whisk



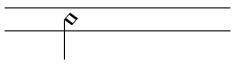
The tongue "whisks" on the reed in a horizontal fast movement.
No actual tone is produced, but a repetitiv "clicking" sound.

air into mouthpiece



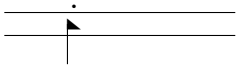
Blowing air into the mouthpiece without producing an actual tone.
Tongue is in positions like saying "sh".

air onto mouthpiece



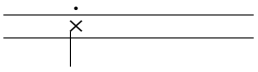
Blowing air onto the mouthpiece without producing an actual tone.
Tongue is in positions like saying "s".

"kiss"

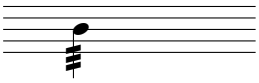


"Kissing" the edge of reed and mouthpiece.
A short, squeaking sound is produced.

slap without tone

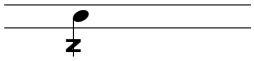


Dry slap without fixed embouchure.



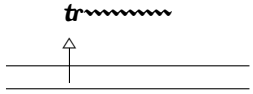
Ordinary flutter tongue.

flutter tongue between teeth



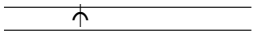
Flutter tongue between the teeth and on the reed,
producing a "machine gun" sound.

as high as possible



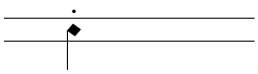
Trill on a tone as high as possible.
The tone may be produced with the teeth on the reed.

Explanations for the string instruments

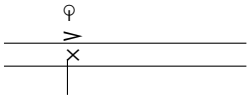


Damping all the four strings with the left hand so they can not resonate. Be cautious that no actual tone or harmonic is produced if the bow touches the strings.

pizz. in pegbox /
pizz. behind bridge

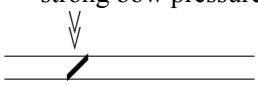


Choose any string in the pegbox resp. behind the bridge for pizzicato.



Dry Bartok pizzicato.

strong bow pressure

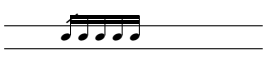


Short action with very strong bow pressure. A perforated sound is produced.

slide with strong bow pressure

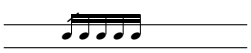
Bow with very strong pressure slides diagonal across the fingerboard in direction of the bridge and first string. A perforated, changing sound is produced.

legno saltando



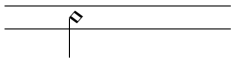
Throw the bow stick on the strings and let it bounce until the movement ends naturally.

arco saltando



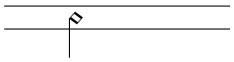
Same as legno saltando but with the bow hairs instead of the bow stick.

arco on corpus/bridge



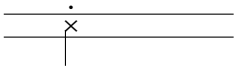
Bowing on the body of the instrument resp. on the bridge. Avoid squeaking sounds!

cloth on corpus



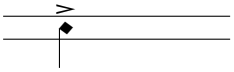
Whisk a piece of cloth on the body of the instrument in a rotary movement.

damped pizz.



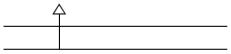
Choose any string for a dry pizzicato without actual tone.

flip finger on corpus

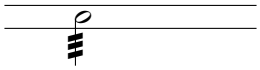


A dry click sound is produced.

as high as possible



Producing a tone as high as possible on the instrument, if required as an harmonic.

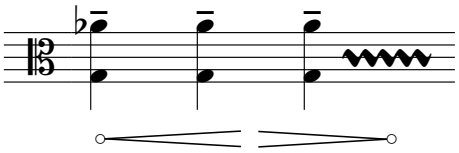


Ordinary tremolo.

MTA - gestalt hodos
Clarinet

I

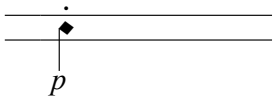
viola:



A

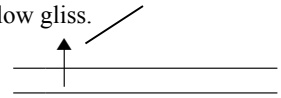
B

tongue ram



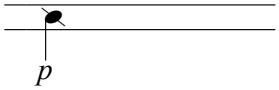
p

overblow gliss.



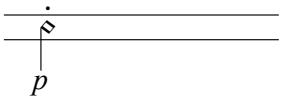
p

tongue whisk



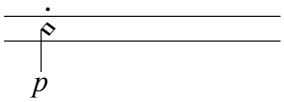
p

air into mouthpiece



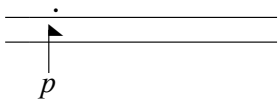
p

air onto mouthpiece



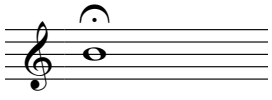
p

kiss on mouthpiece



p

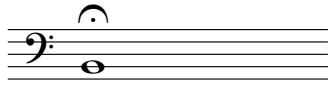
viola



ppp

tacet

double bass:

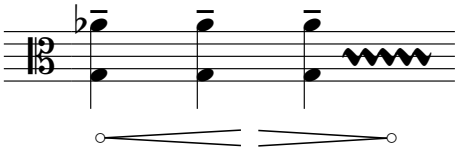


ppp

MTA - gestalt hodos
Alto Saxophone

I

viola:



A

B

tongue ram

p

overblow gliss.

p

tongue whisk

p

air into mouthpiece

p

air onto mouthpiece

p

kiss on mouthpiece

p

violoncello

ppp

tacet

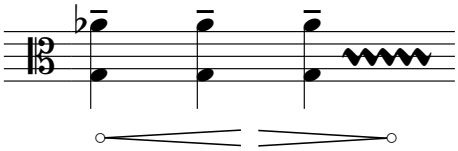
viola:

ppp

MTA - gestalt hodos
Bass Clarinet

I

viola:

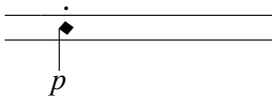


A

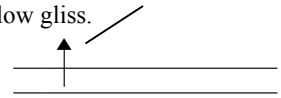
B

tacet

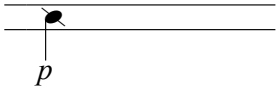
tongue ram



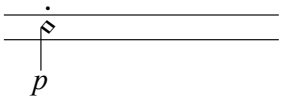
overblow gliss.



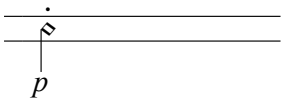
tongue whisk



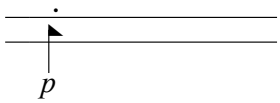
air into mouthpiece



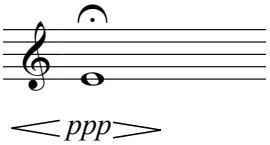
air onto mouthpiece



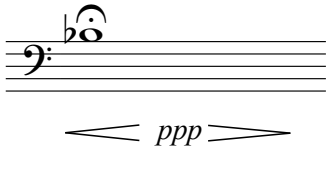
kiss on mouthpiece



double bass



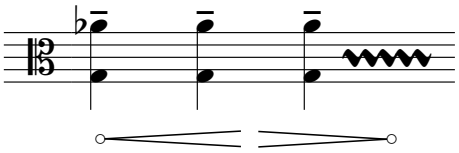
violoncello:



MTA - gestalt hodos
Viola

I

play!



A

B

tacet

pizz. behind bridge

p

strong bow pressure

p

legno saltando

p

arco on corpus/bridge

p

cloth on corpus

p

damped pizz.

p

alto sax

ppp

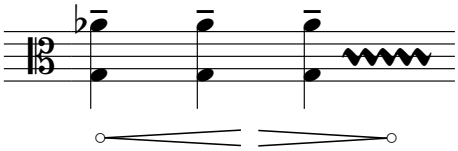
clarinet:

ppp

MTA - gestalt hodos
Violoncello

I

viola:

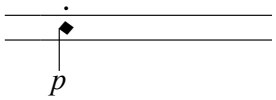


A

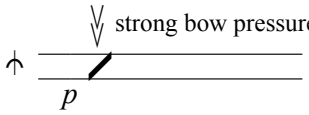
B

tacet

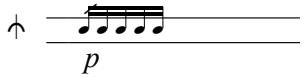
pizz. in pegbox



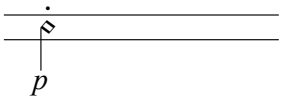
strong bow pressure



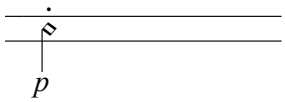
legno saltando



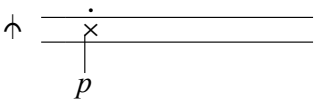
arco on corpus/bridge



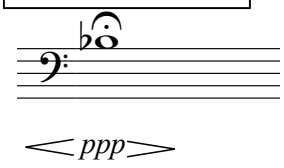
cloth on corpus



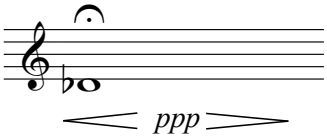
damped pizz.



bass clarinet



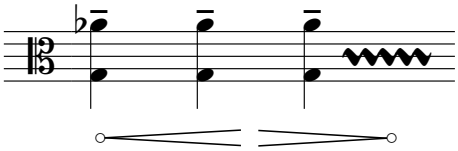
alto sax:



MTA - gestalt hodos
Double Bass

I

viola:



A

B

tacet

pizz. in pegbox

p

strong bow pressure

p

legno saltando

p

arco on corpus/bridge

p

cloth on corpus

p

damped pizz.

p

clarinet

ppp

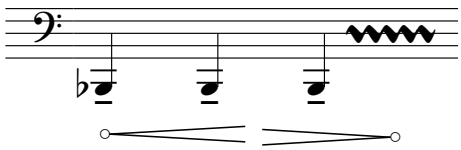
bass clarinet:

ppp

MTA - gestalt hodos
Clarinet

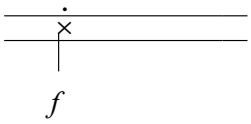
II

double bass:
pizz.

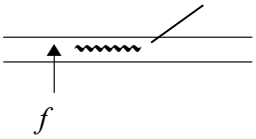


A

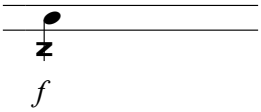
slap without tone



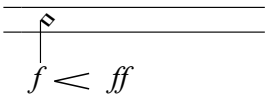
overblow gliss. + growl



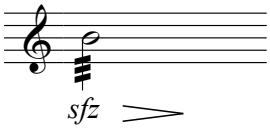
flutter tongue between teeth



air into mouthpiece

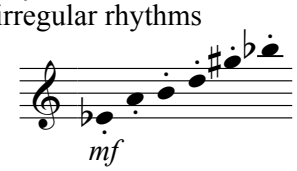


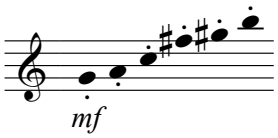
→ viola



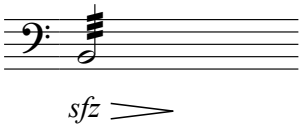
B

any order of tones,
irregular rhythms





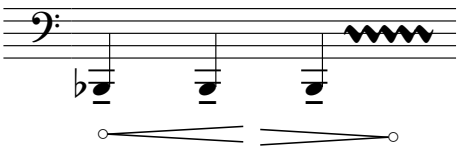
double bass:



MTA - gestalt hodos
Alto Saxophone

II

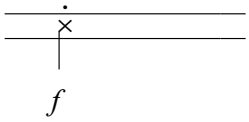
double bass:
pizz.



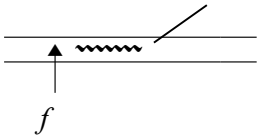
A

B

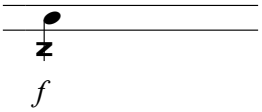
slap without tone



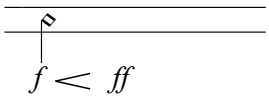
overblow gliss. + growl



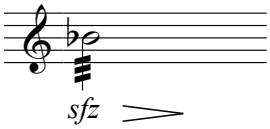
flutter tongue between teeth



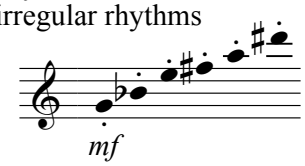
air into mouthpiece

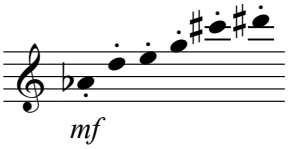


violoncello

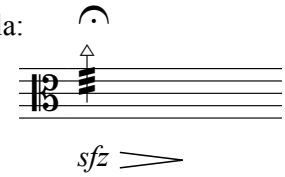


any order of tones,
irregular rhythms





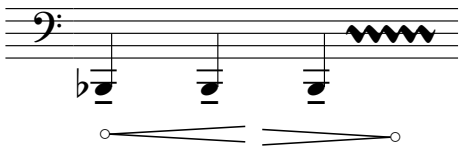
viola:



MTA - gestalt hodos
Bass Clarinet

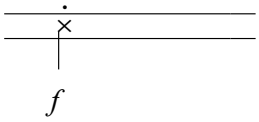
II

double bass:
pizz.

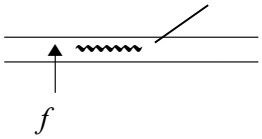


A

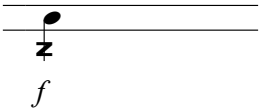
slap without tone



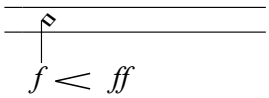
overblow gliss. + growl



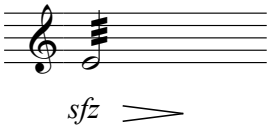
flutter tongue between teeth



air into mouthpiece

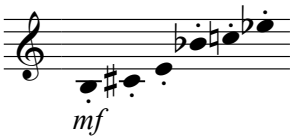


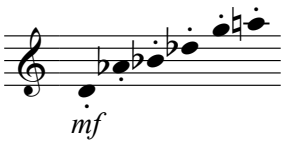
→ double bass



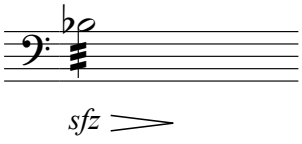
B

any order of tones,
irregular rhythms





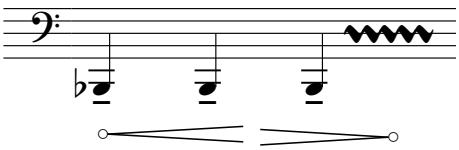
violoncello:



MTA - gestalt hodos
Viola

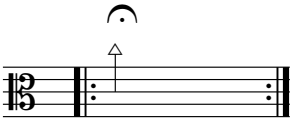
II

double bass:
pizz.



A

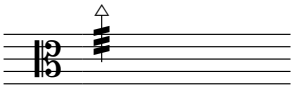
as high as possible



mp

alto sax

as high as possible

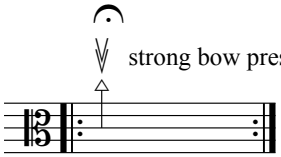


sfz

B

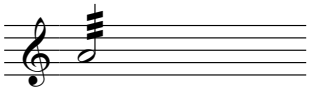
as high as possible

strong bow pressure



mp

clarinet:

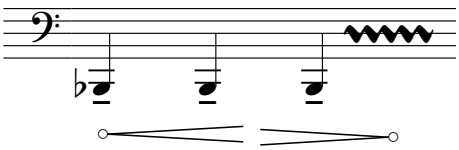


sfz

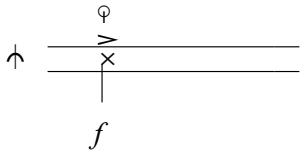
MTA - gestalt hodos
Violoncello

II

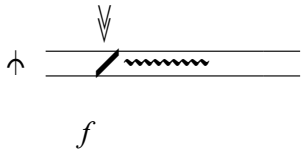
double bass:
pizz.



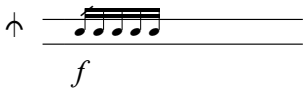
A



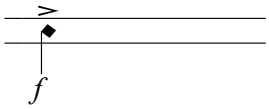
slide with strong bow pressure



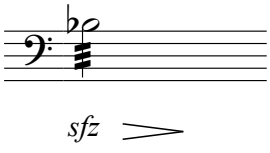
arco saltando



flip finger on corpus

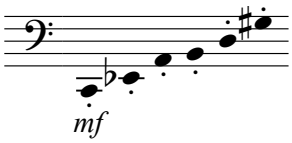


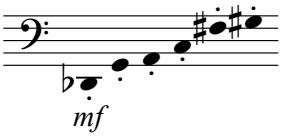
bass clarinet



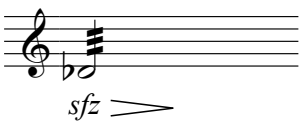
B

any order of tones,
irregular rhythms





alto sax:

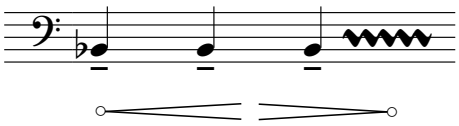


MTA - gestalt hodos
Double Bass

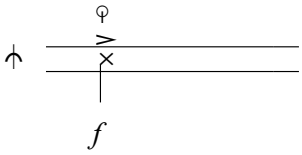
II

play!

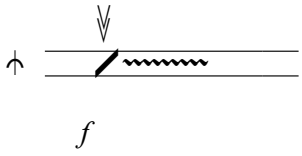
pizz.



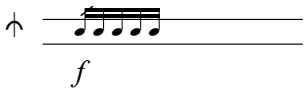
A



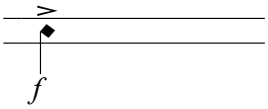
slide with strong bow pressure



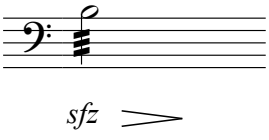
arco saltando



flip finger on corpus

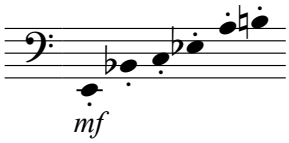


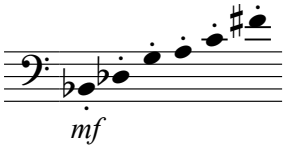
clarinet



B

any order of tones,
irregular rhythms



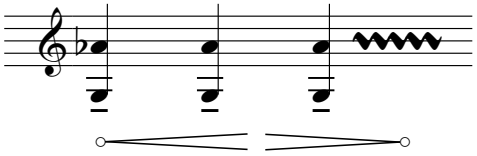


bass clarinet:

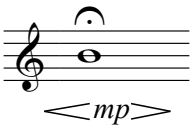
MTA - gestalt hodos
Clarinet

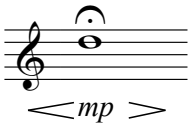
III

alto sax:

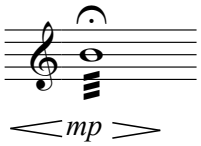


A

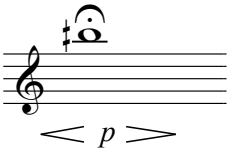


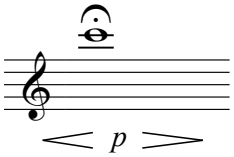


viola

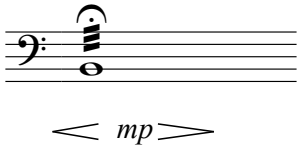


B



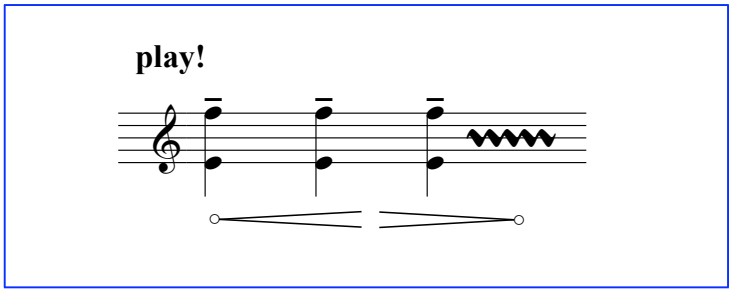


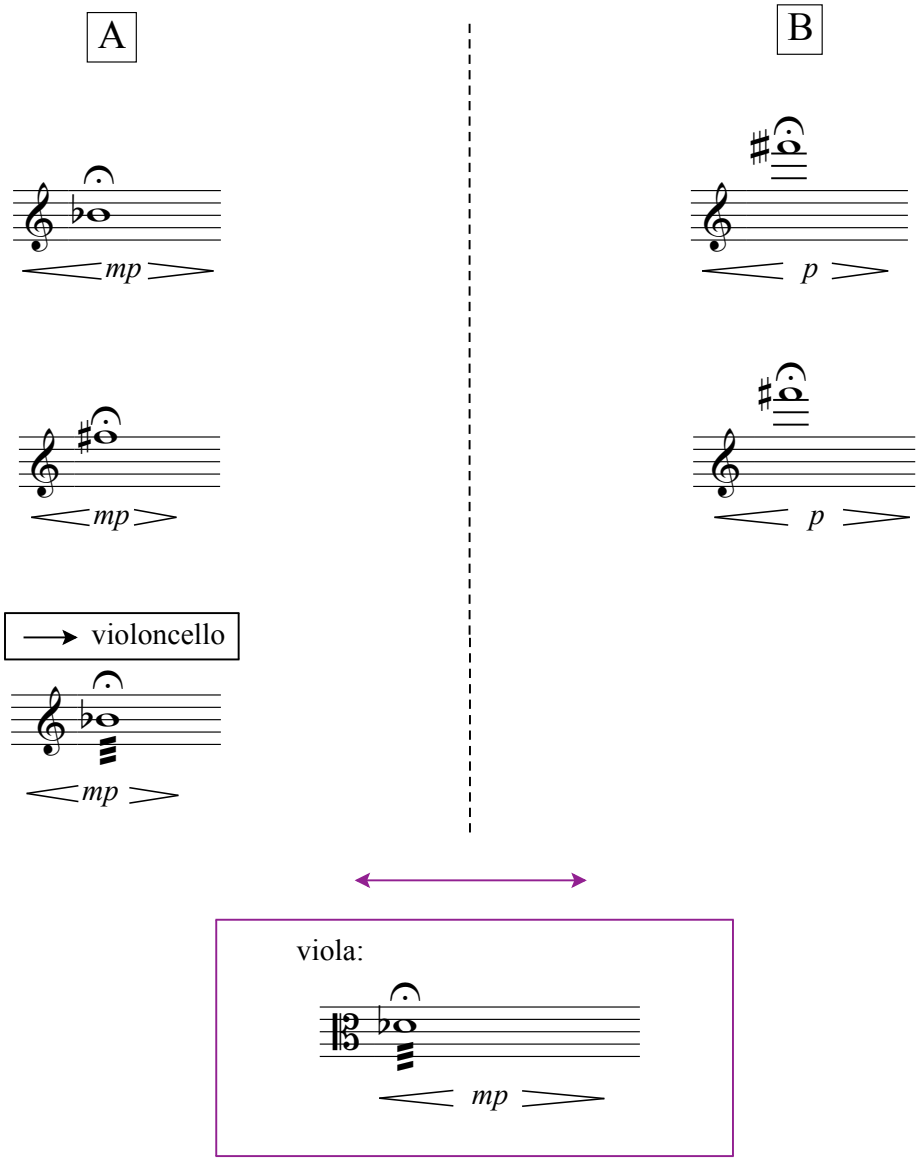
double bass:



MTA - gestalt hodos
Alto Saxophone

III

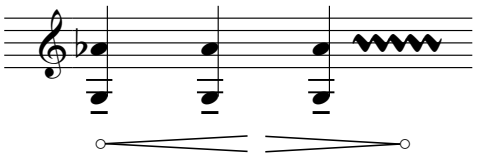




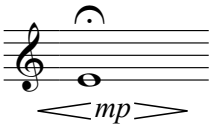
MTA - gestalt hodos
Bass Clarinet

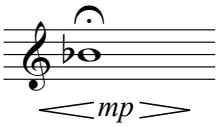
III

alto sax:

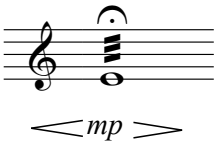


A

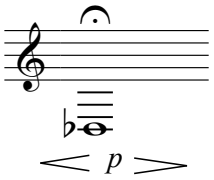




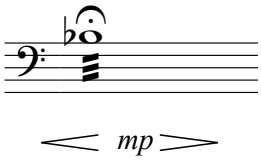
→ double bass



B



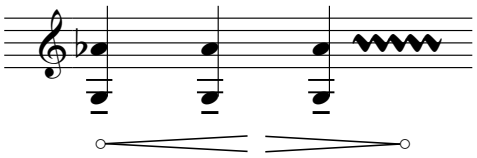
violoncello:



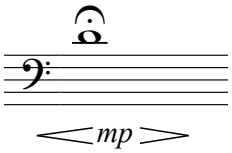
MTA - gestalt hodos
Double Bass

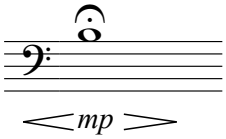
III

alto sax:



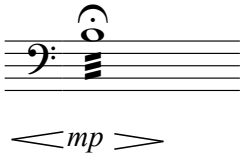
A





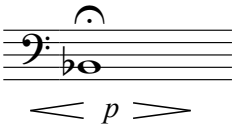
clarinet

sul pont.

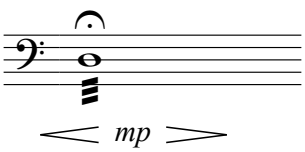


B

sul tasto



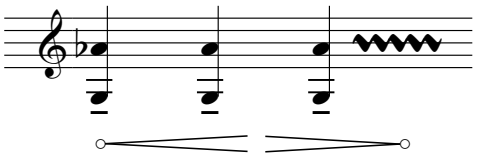
bass clarinet:



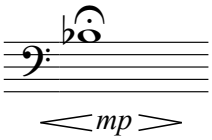
MTA - gestalt hodos
Violoncello

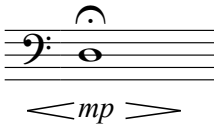
III

alto sax:



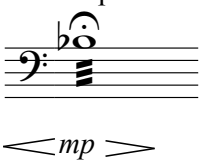
A





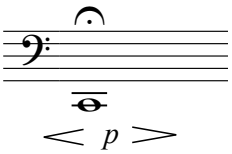
→ bass clarinet

sul pont.

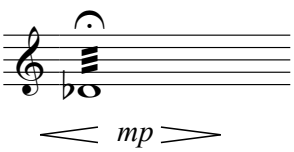


B

sul tasto

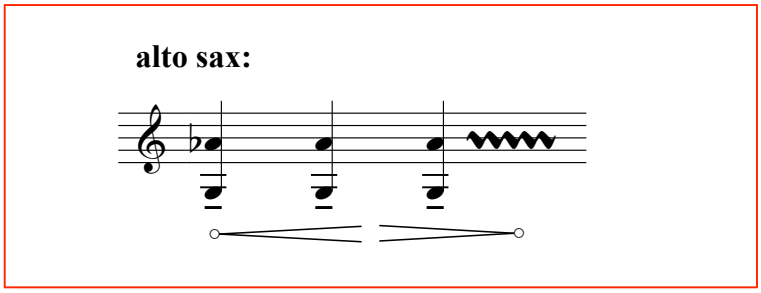


alto sax:

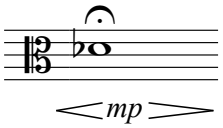


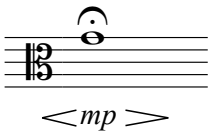
MTA - gestalt hodos
Viola

III



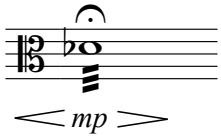
A



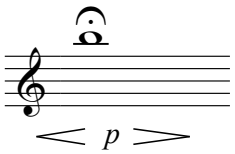


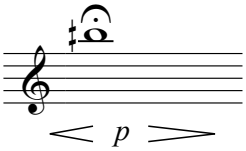
alto sax

sul pont.

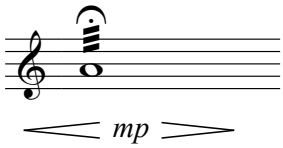


B





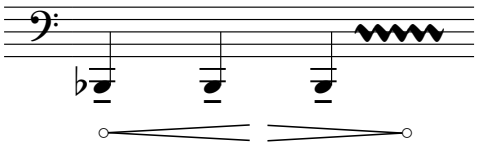
clarinet:



MTA - gestalt hodos
Clarinet

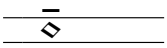
IV

bass clarinet:



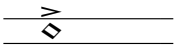
A

air into mouthpiece



p

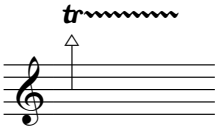
air into mouthpiece



sfz>p

→ viola

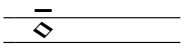
as high as possible



pp

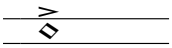
B

air onto mouthpiece



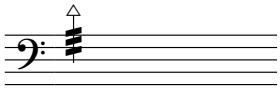
p

air onto mouthpiece



sfz > p

double bass:

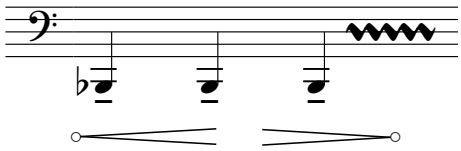


pp

MTA - gestalt hodos
Alto Saxophone

IV

bass clarinet:

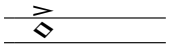


A

air into mouthpiece

p

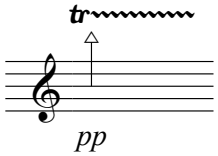
air into mouthpiece



sfz > *p*

violoncello

as high as possible



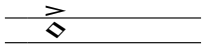
pp

B

air onto mouthpiece

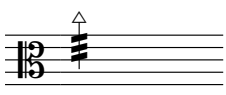
p

air onto mouthpiece



sfz > *p*

viola:

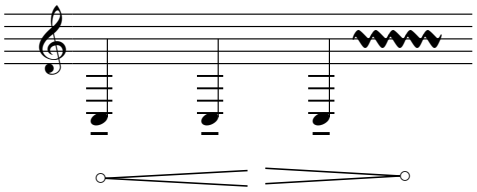


pp

MTA - gestalt hodos
Bass Clarinet

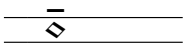
IV

play!



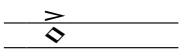
A

air into mouthpiece



p

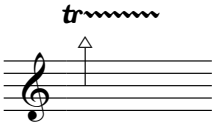
air into mouthpiece



sfz > p

double bass

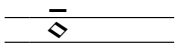
as high as possible



pp

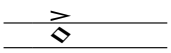
B

air onto mouthpiece



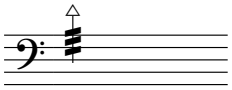
p

air onto mouthpiece



sfz > p

violoncello:

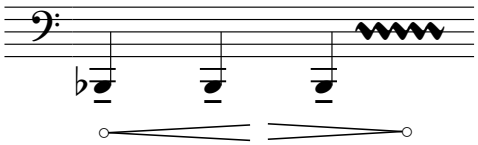


pp

MTA - gestalt hodos
Viola

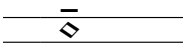
IV

bass clarinet:



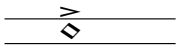
A

arco on corpus/bridge



p

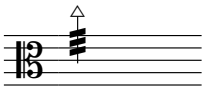
arco on corpus/bridge



sfz > p

→ alto sax

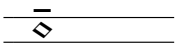
harmonic,
as high as possible



pp

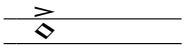
B

cloth on corpus



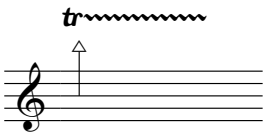
p

cloth on corpus



sfz > p

clarinet:

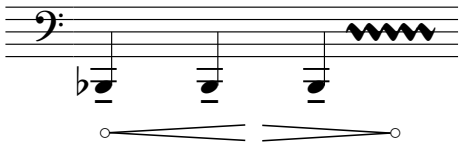


pp

MTA - gestalt hodos
Violoncello

IV

bass clarinet:



A

arco on corpus/bridge

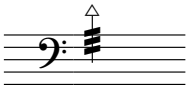
p

arco on corpus/bridge

sfz > p

→ bass clarinet

harmonic,
as high as possible



pp

B

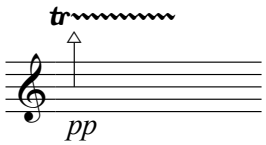
cloth on corpus

p

cloth on corpus

sfz > p

alto sax:

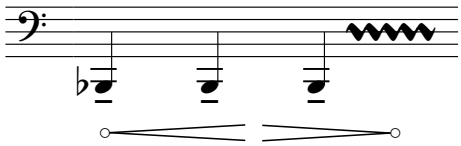


pp

MTA - gestalt hodos
Double Bass

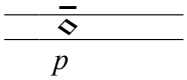
IV

bass clinet:



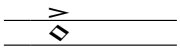
A

arco on corpus/bridge



p

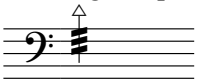
arco on corpus/bridge



sfz > *p*

clarinet

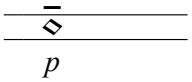
harmonic,
as high as possible



pp

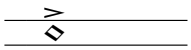
B

cloth on corpus



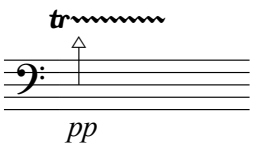
p

cloth on corpus



sfz > *p*

bass clarinet:



pp