Florian BERGMANN

MTA –
gestalt no input

for alto saxophone, violin and accordion

Umlaut Scores

MTA – gestalt no input

written in 2014 for the No Input Ensemble

About MTA (Modular Trigger Assignment):
„MTA“ is an open form concept. It provides a notational template, which derives several musical modules (formal parts). These modules serve as formal parts of the piece.
Each module is activated by a main-trigger. This is the musical action which is assigned to a specific player and 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 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.

About the notational template (module page):
On the top of the page you find the name of the “gestalt” (specific MTA-version) and of the instrument – underneath the cardinal number of the module. The cardinal number has the only purpose to distinct the different modules and has no influence on their order.
The upmost box on the page shows the main-trigger. 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. If it is coloured red, another player provokes the trigger. The accordant instrument is also announced. The player himself never plays the shown musical action in this case!
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.

About the gestalt no input:
This specific MTA – gestalt was written for members of the No Input Ensemble in the instrumentation alto saxophone, violin and accordion. It contains three modules therefore one main trigger is assigned to each musician. The third module gives only verbal instructions.
In addition there is a coda which is notated in a more traditional way. The coda can be played as a conclusion of any of the three modules, however preferably after module II. The musicians decide themselves how to give the cue for this last part of the piece.

The players should be placed on stage in this manner:

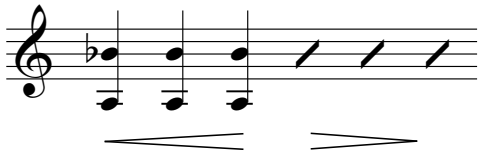
accordion

saxophone violin

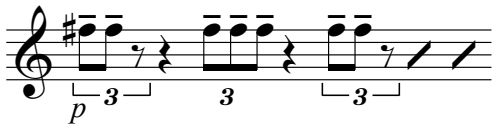
audience

Explanations

General Explanations:

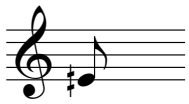


The player can choose the number of repetitions of quarter notes. The tempo is basically free, but not too fast.

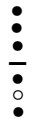


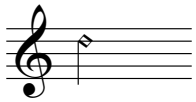
The player starts playing the written music and continues similiarly. The total duration is basically free, but shouldn't be too long.

Explanations for the saxophone:

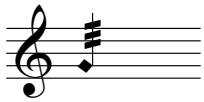


Approximately a quarter tone higher than the e natural.
Suggested fingering:

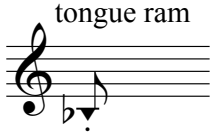




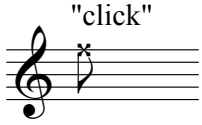
Air sound without an actual tone. The tongue position is like saying "sh". The fingers press the keys according to the notated pitch. Pitches above c#5 have to be fingered "open" like an octave higher.



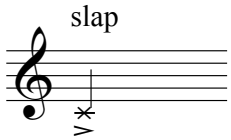
Air sound with flutter tongue.



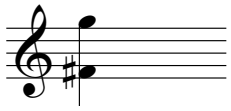
The tongue "rams" against the reed. The sound is similar to a slap but softer.



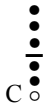
Produce a clicking sound by tapping with the finger or fingernail on the corpus of the saxophone.



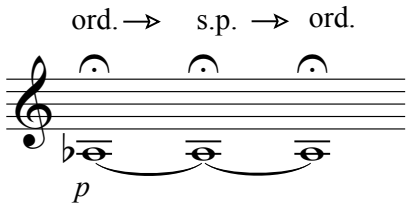
Open slap tongue.



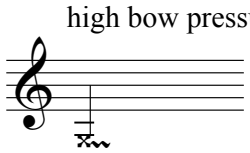
Multiphonic produced with this fingering:



Explanations for the violin:

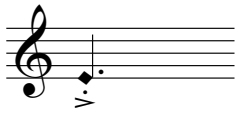


Change slowly the bow position between ordinario e sul ponticello.

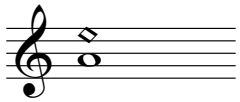


The bow pressure has to be this high that no clear pitch but a scratching noise is produced. The movement of the bow goes in a diagonal direction on the string. The string can be damped by the left hand.

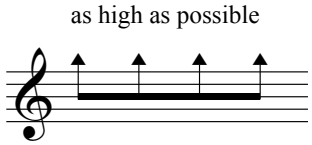
Arco on the rib of the instrument. A light, "airy" sound is produced. Find two different spots for the arco, one which is sounding lower and another that is sounding higher.



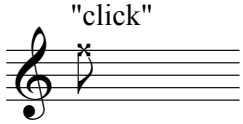
Arco on the rib with high bow pressure. A short, scratching sound is produced. The accent is more important than the full duration of the tone.



Natural harmonic on the a string. This notation is not to be confused with the arco on the rib.

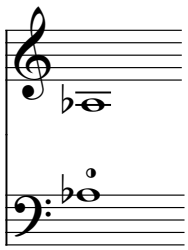


Find a sound on the srings as high as possible which is stabil and reproducable.

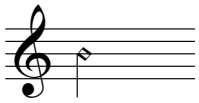


Produce a clicking sound by tapping with the finger or fingernail on the corpus of the violin.

Explanations for the accordeon:

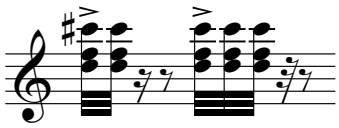


The left hand presses the key only half the way down so the tone sounds slightly lower. Together with the right hand a beating vibration results.



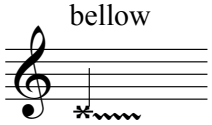
Produce an air sound by pressing the air button.

bellow shake



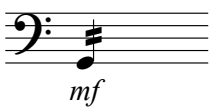
Perform a duple or triple bellow shake according to the notation.

bellow



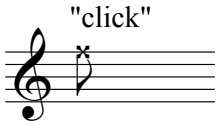
Slide with the fingers over the front of the bellow. A rumbling sound is produced.

"fist"



Play the note with the left hand and hit the right fist in quick repetitions against the right edge of corpus of the instrument. The hit itself is not supposed to produce a sound, but a vibrato is created in the tone.

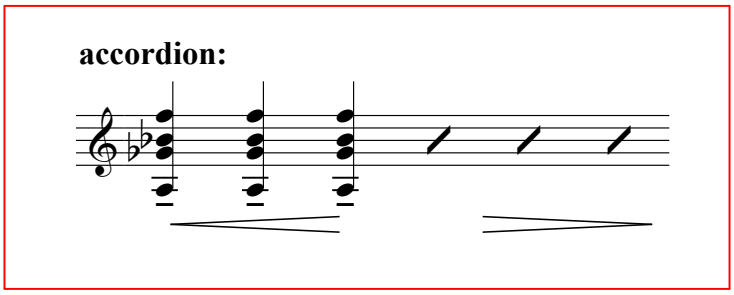
"click"



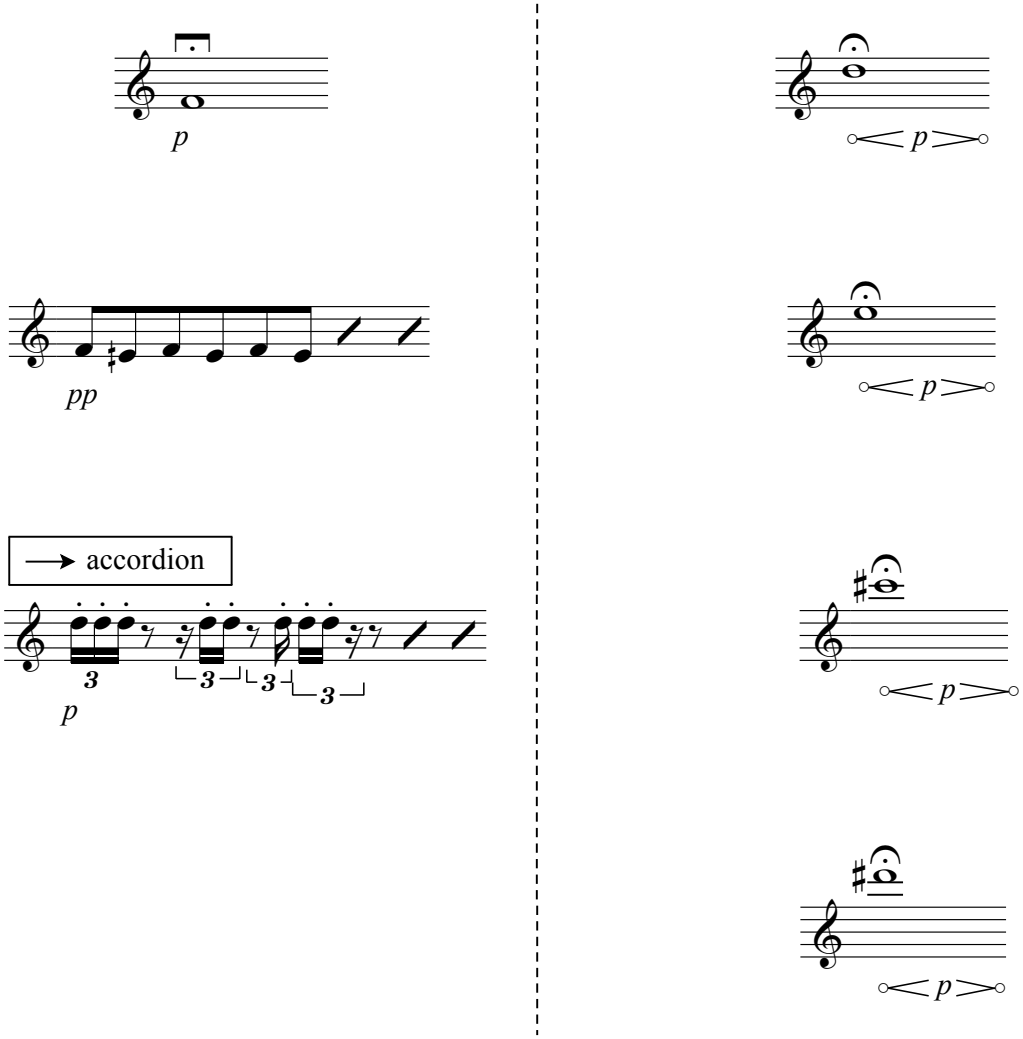
Produce a clicking sound by tapping with the finger or fingernail on the corpus of the accordion.

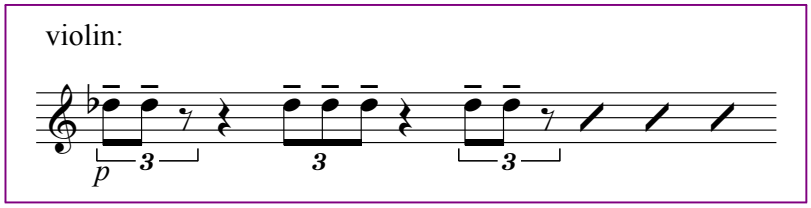
MTA - gestalt no input
alto saxophone

I



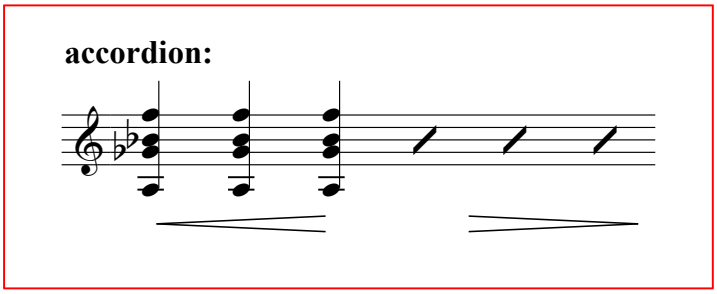
A ♩ = 44-48 **B**





MTA - gestalt no input
violin

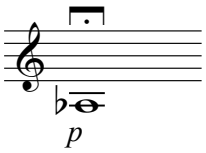
I

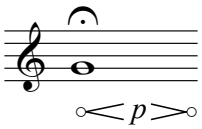


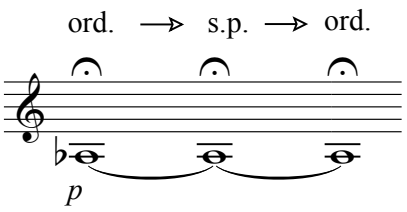
A

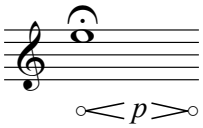
♩ = 44-48

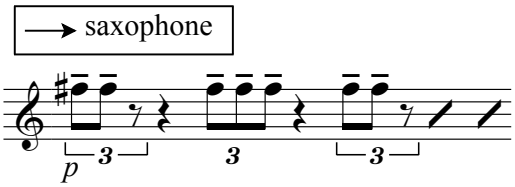
B

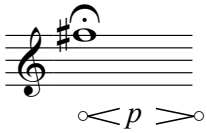


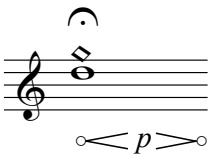


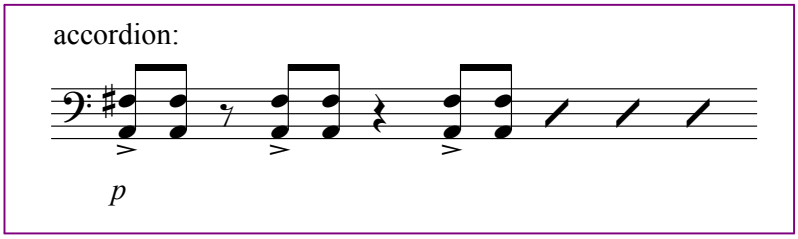






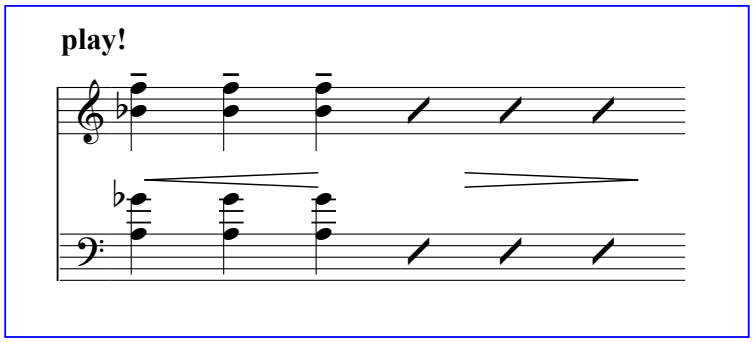


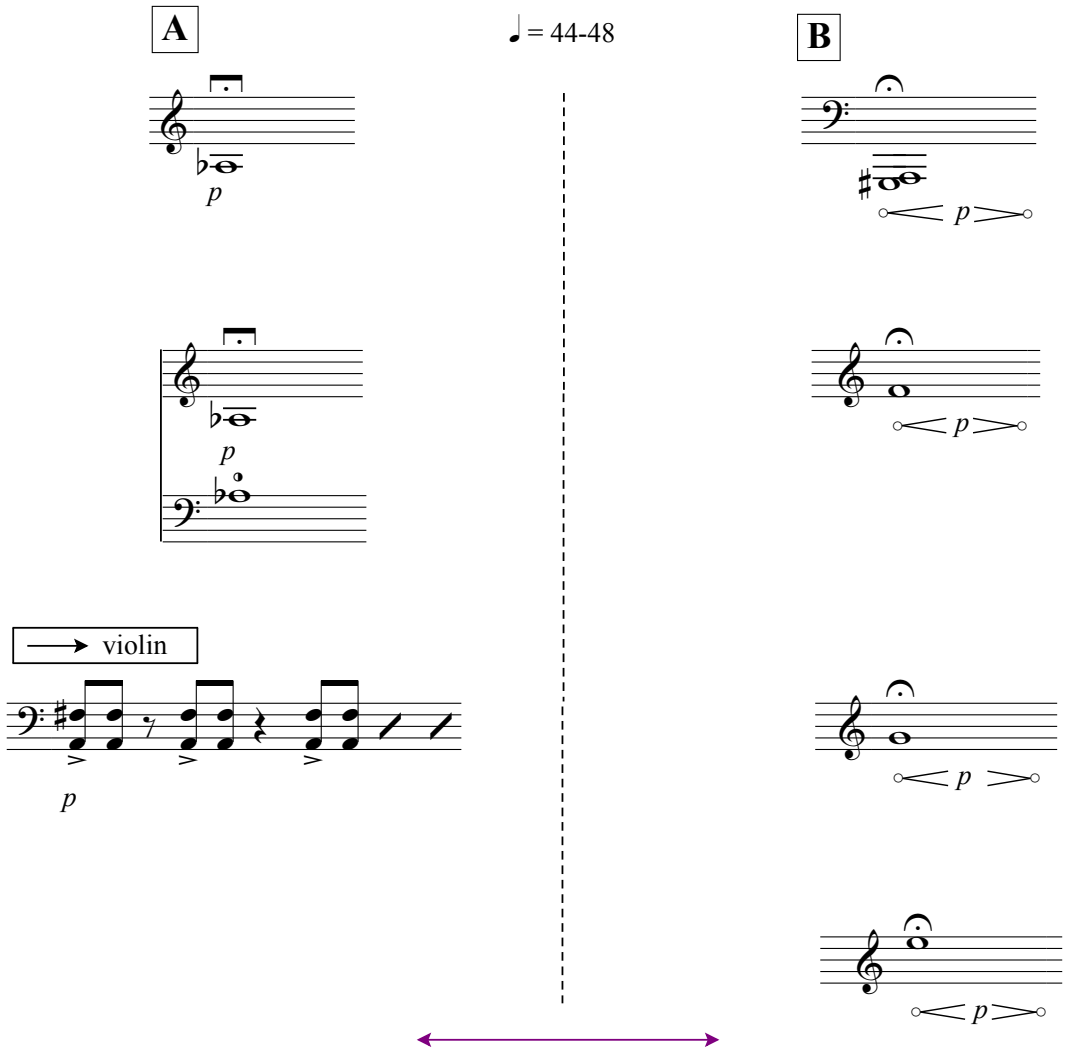


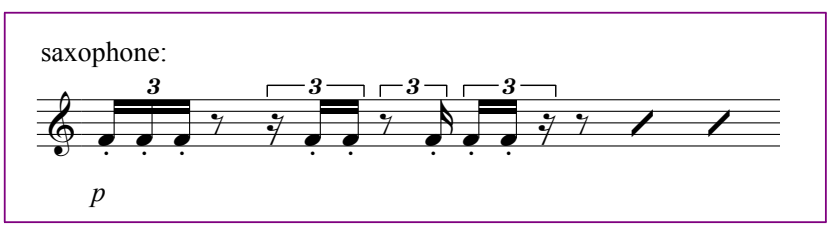


MTA - gestalt no input
accordion

I

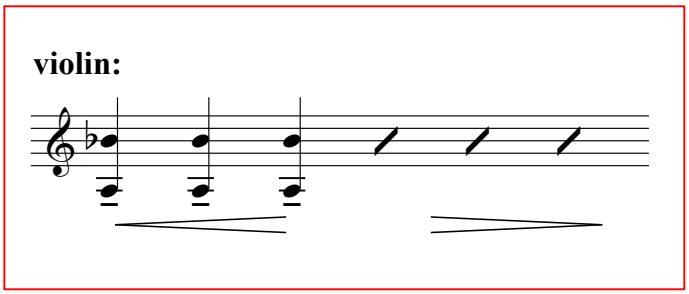






MTA - gestalt no input
alto saxophone

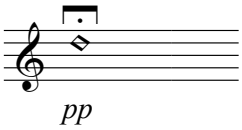
II

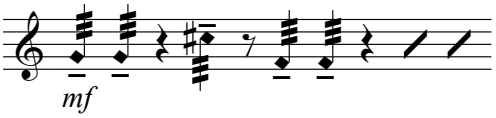


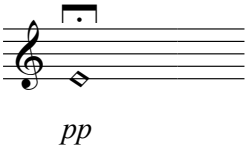
A

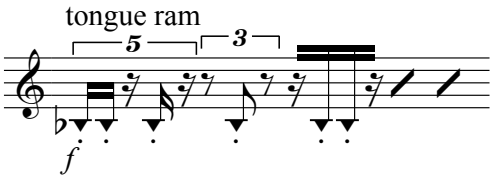
♩ = 72-96

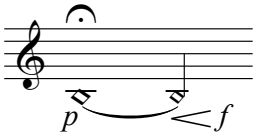
B

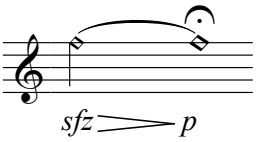


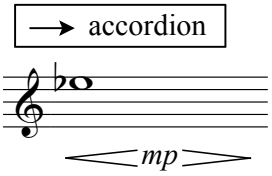


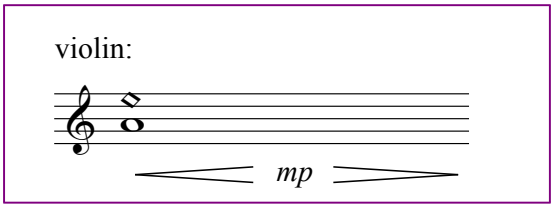








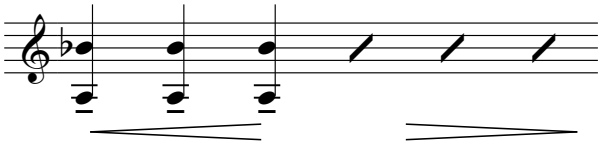




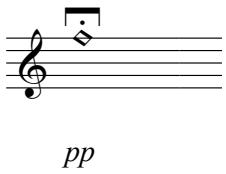
MTA - gestalt no input
violin

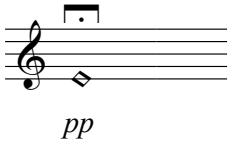
II

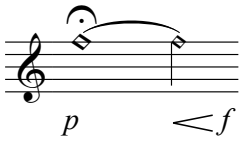
play!

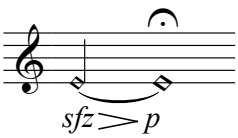


A ♩ = 72-96 **B**

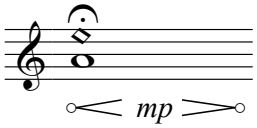




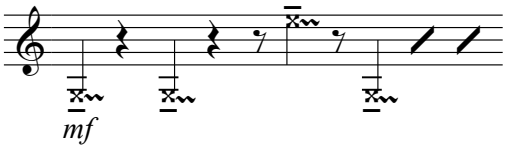




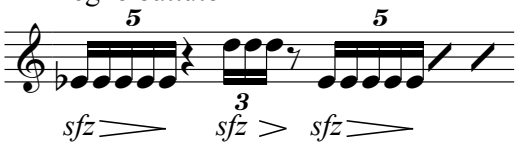
→ saxophone



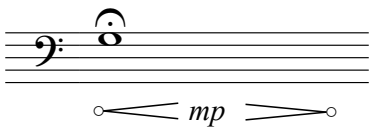
high bow pressure



legno battuto

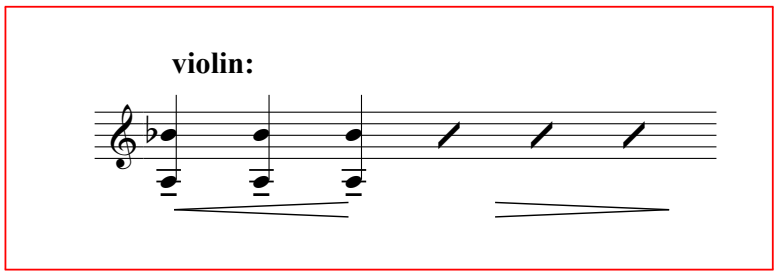


accordion:



MTA - gestalt no input
accordion

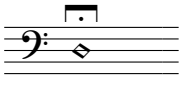
II

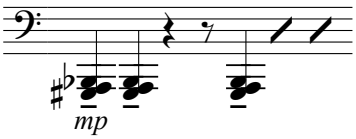


A

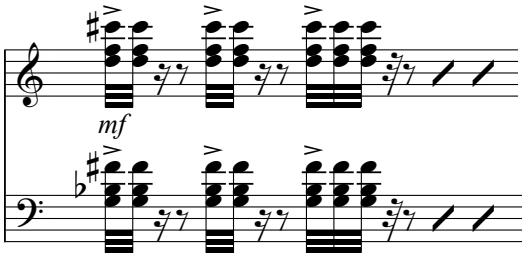
♩ = 72-96

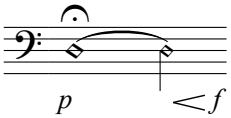
B

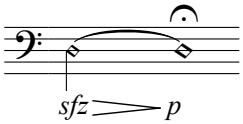




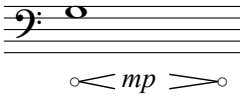
bellow shake



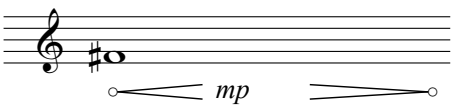




→ violin



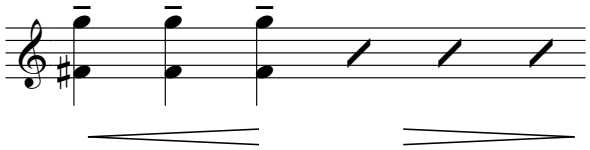
saxophone:



MTA - gestalt no input
alto saxophone

III

play!



A

play what was missing
in the music so far

play exactly what the others play

play similar but different
from what you played so far

play in contrast to the others

→ accordion

give a clear sign to
the accordion

B

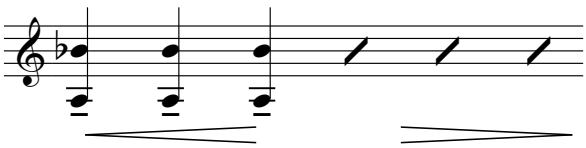
tacet

violin:
take the sign from the violin

MTA - gestalt no input
violin

III

saxophone:



A

play what was missing
in the music so far

play exactly what the others play

play similar but different
from what you played so far

play in contrast to the others

→ saxophone

give a clear sign to
the saxophone

B

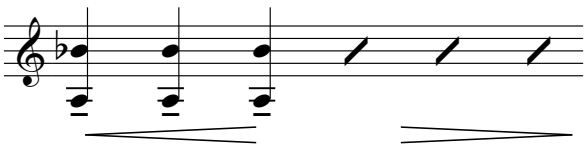
tacet

accordion:
take the sign from the accordion

MTA - gestalt no input
accordeon

III

saxophone:



A

play what was missing
in the music so far

play exactly what the others play

play similar but different
from what you played so far

play in contrast to the others

→ violin

give a clear sign to
the violin

B

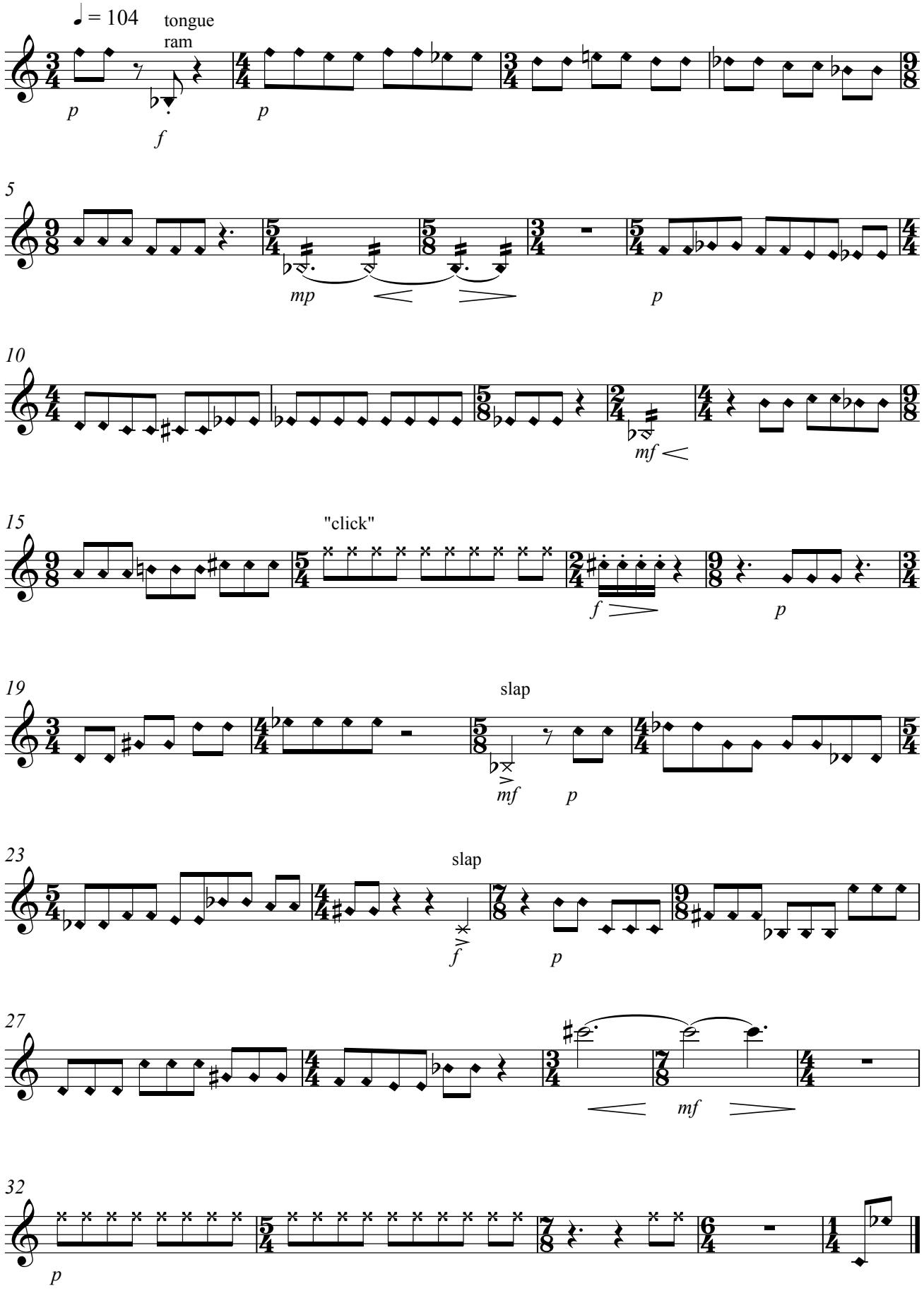
tacet

saxophone:
take the sign from the saxophone

MTA - gestalt no input

Coda

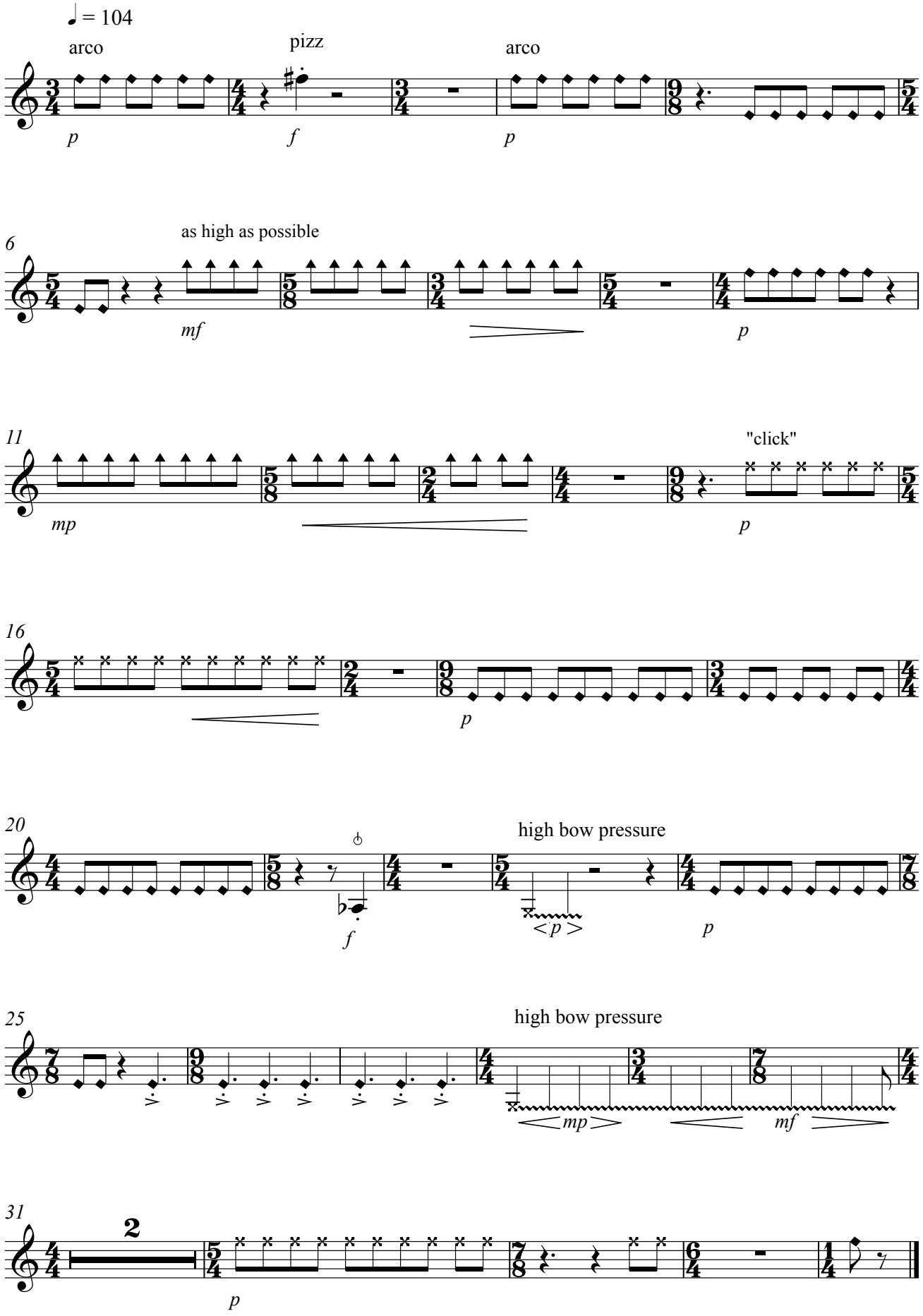
alto saxophone



violin

Coda

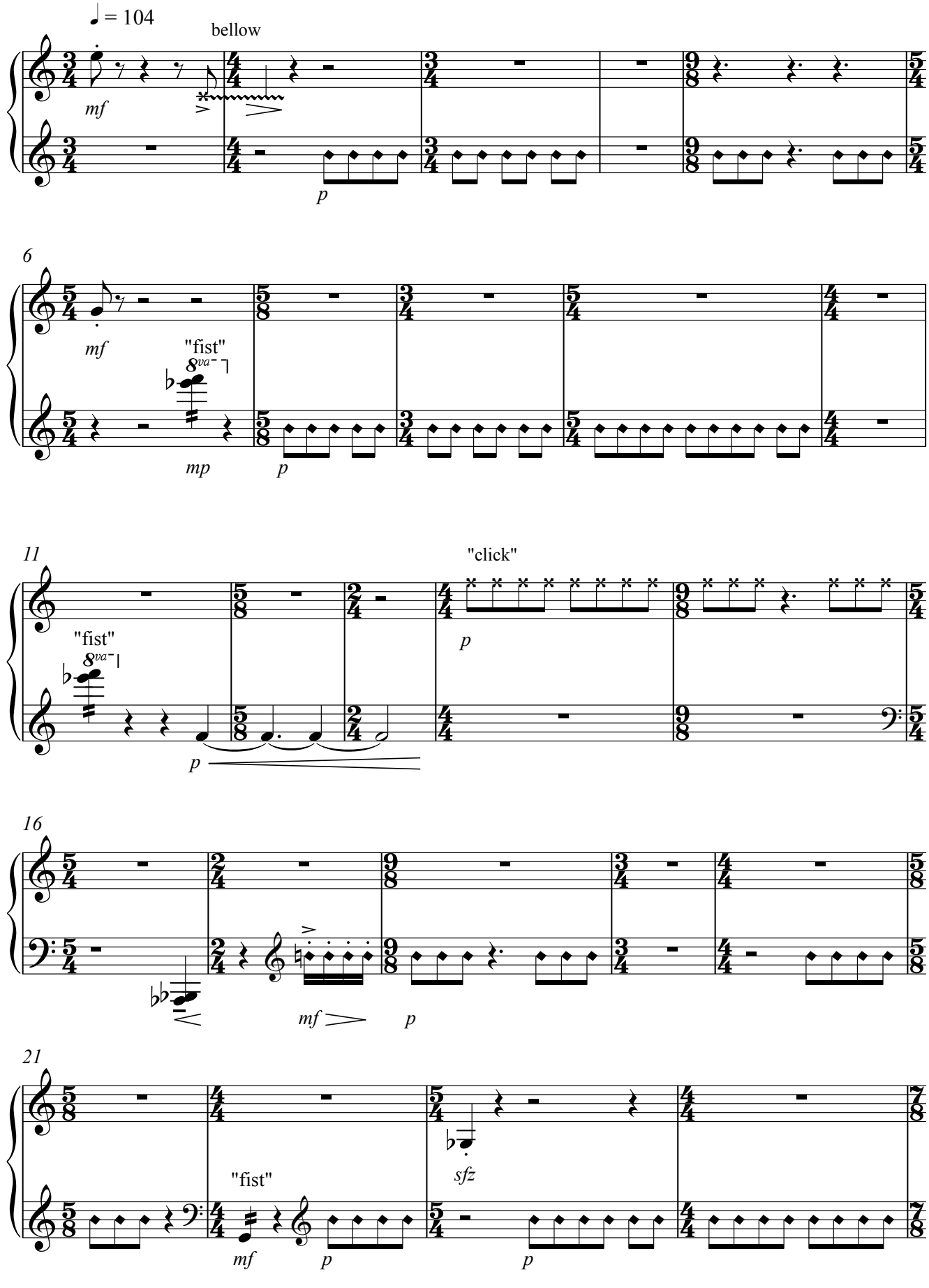
MTA - gestalt no input



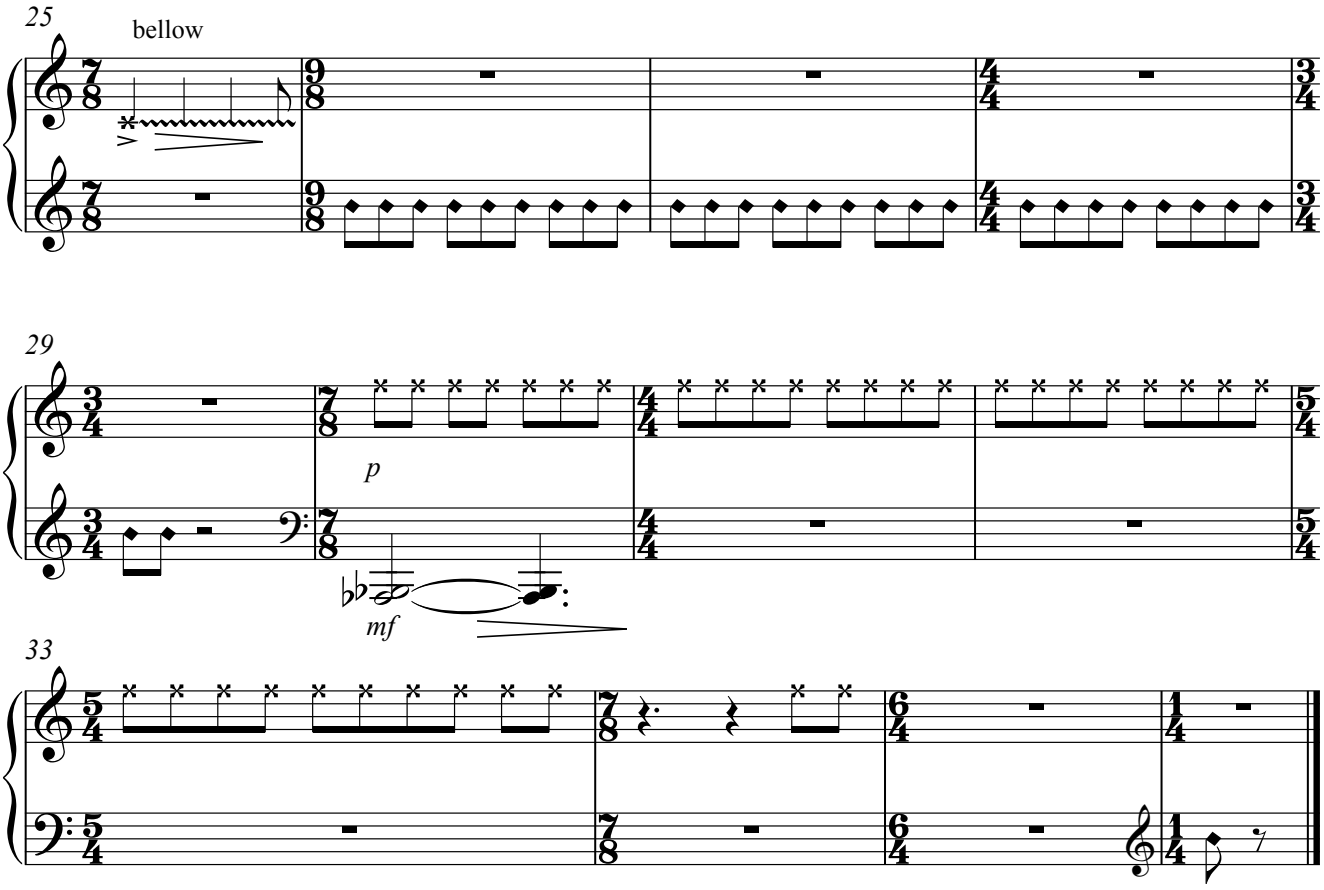
MTA - gestalt no input

accordion

Coda



MTA - gestalt no input
Coda
accordion



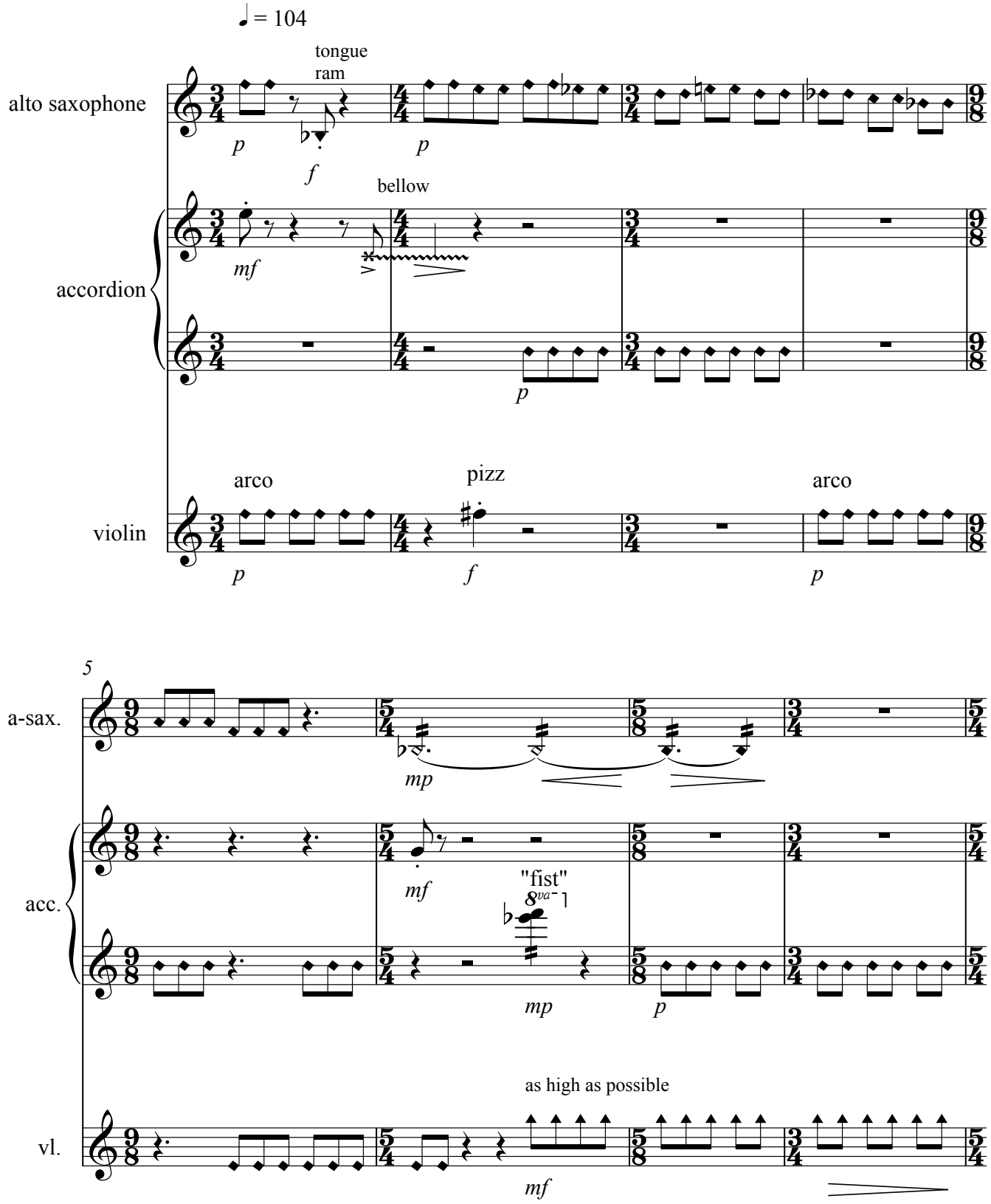
Appendix

Coda

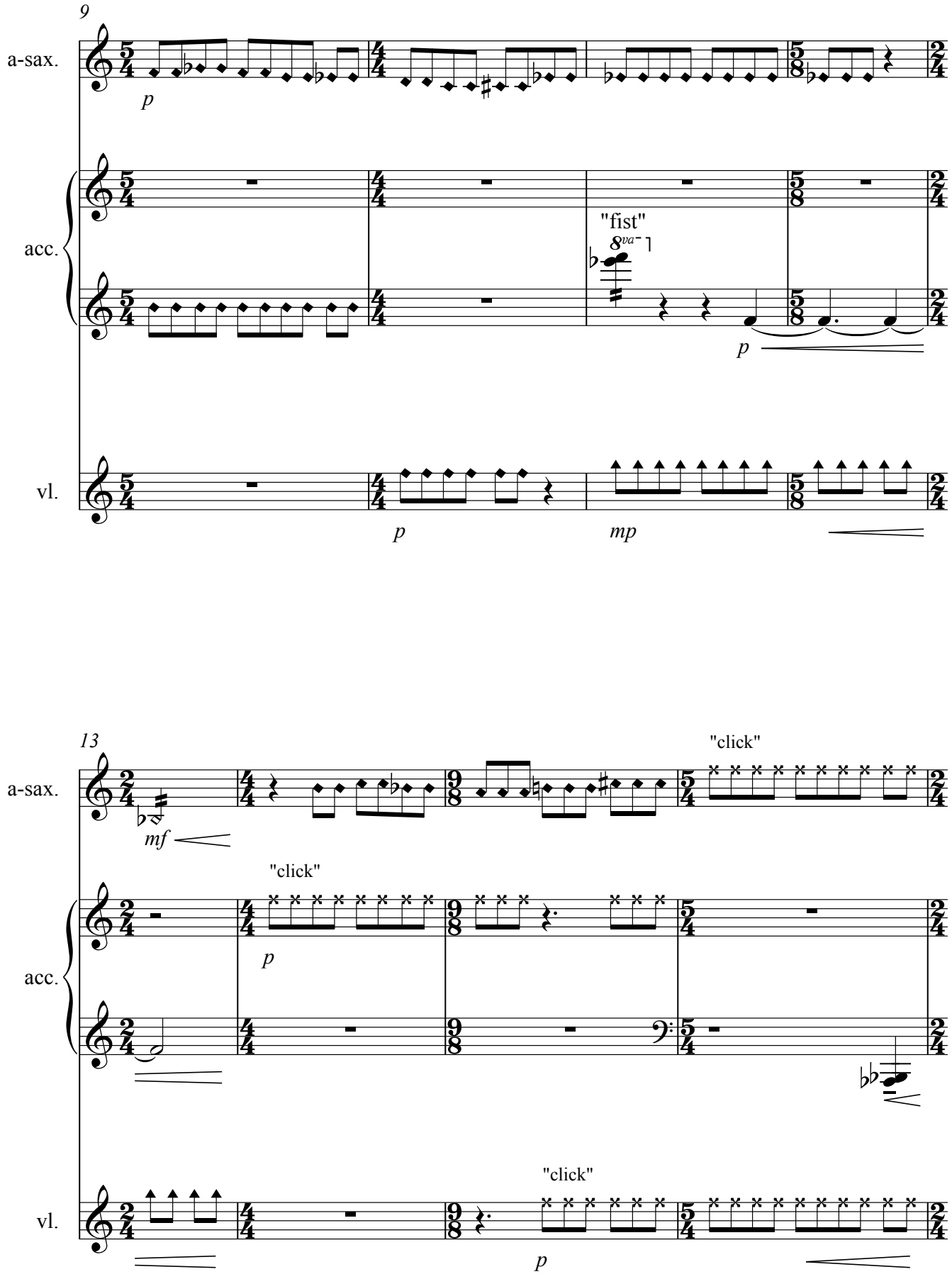
(Score)

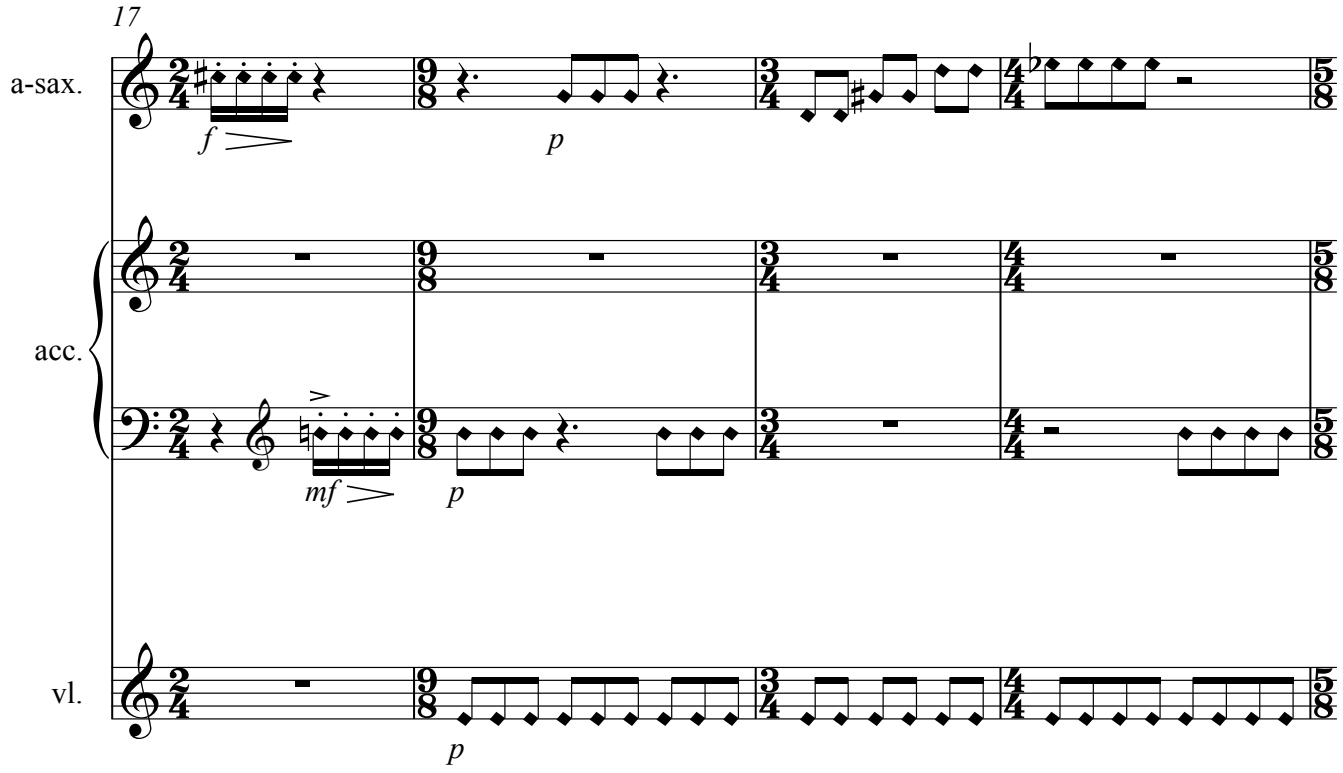
MTA - gestalt no input

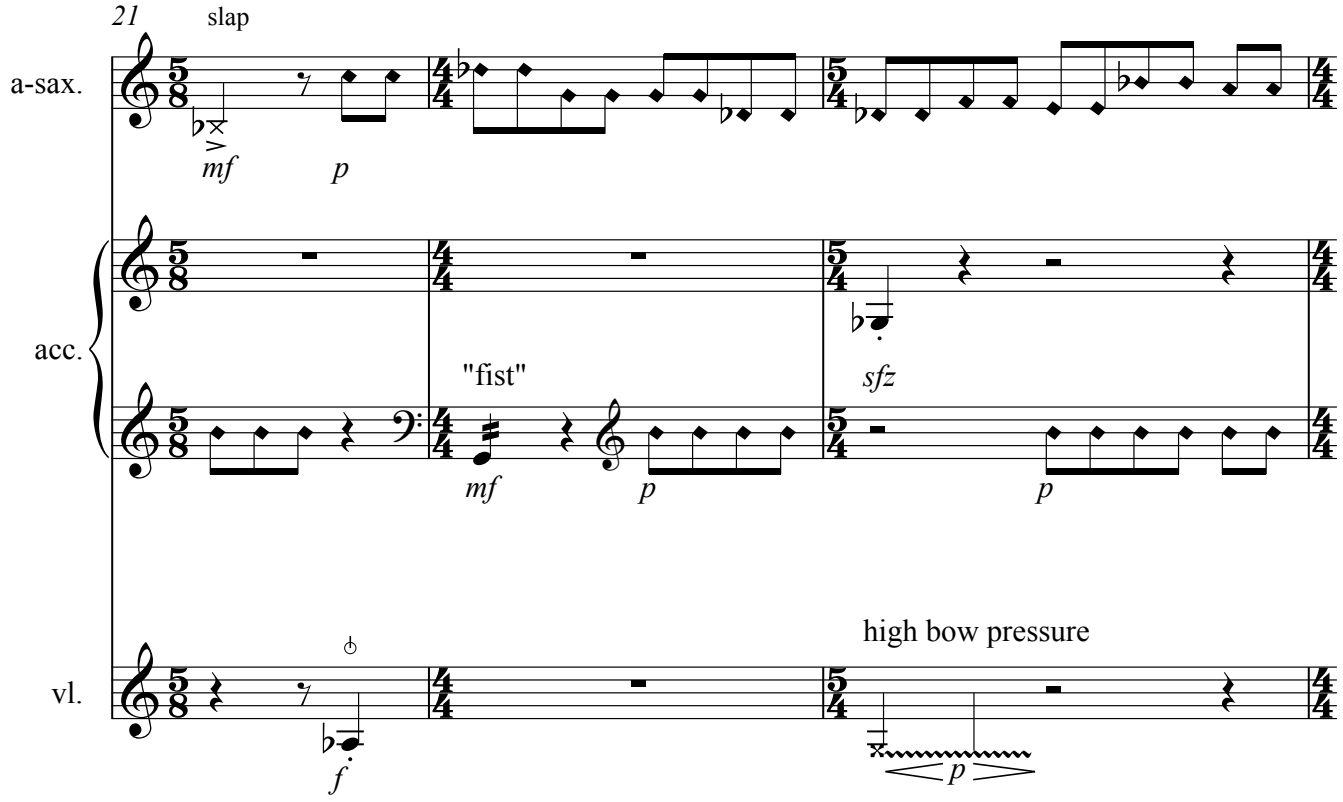
Coda



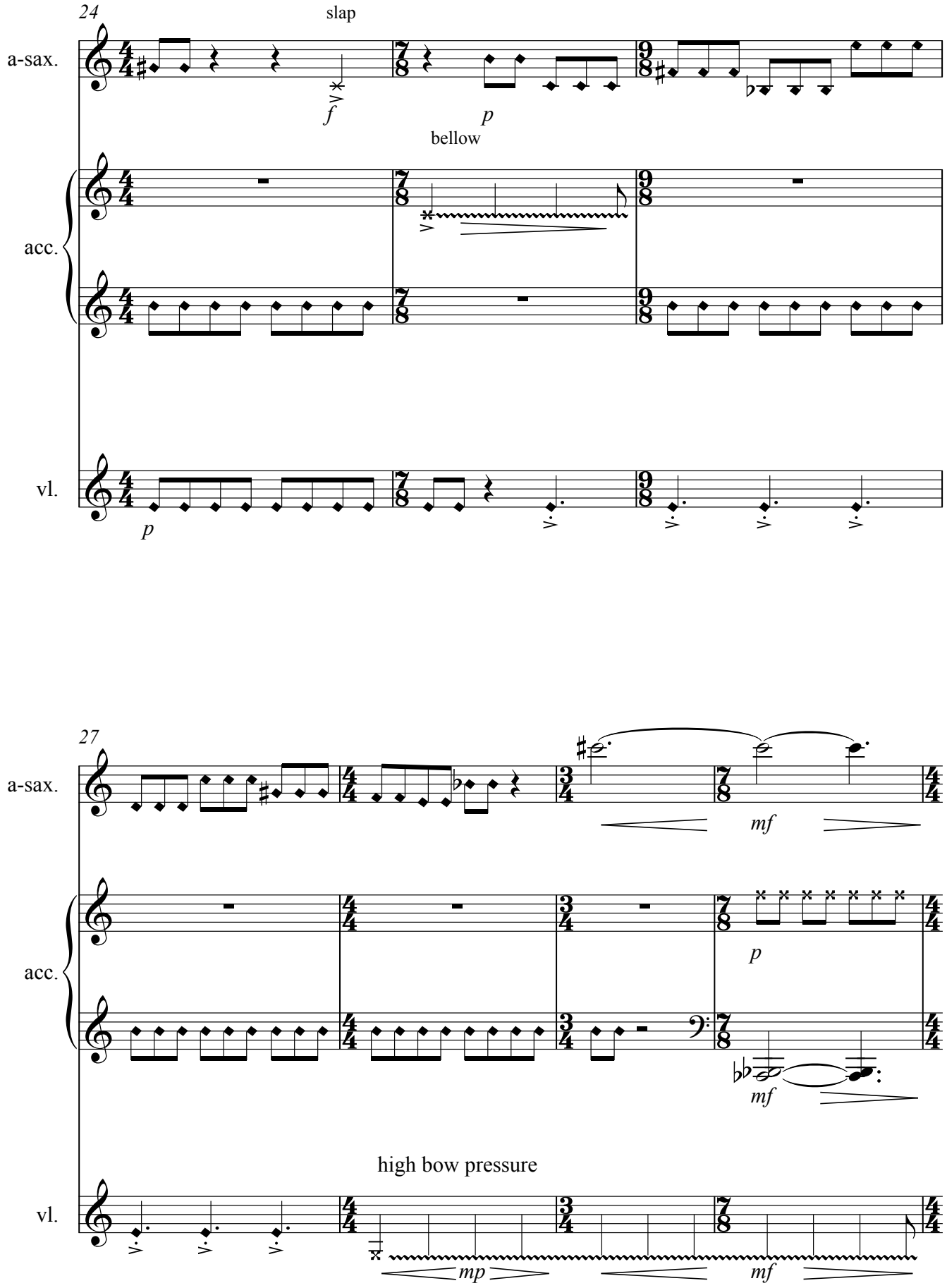
MTA - gestalt no input
Coda

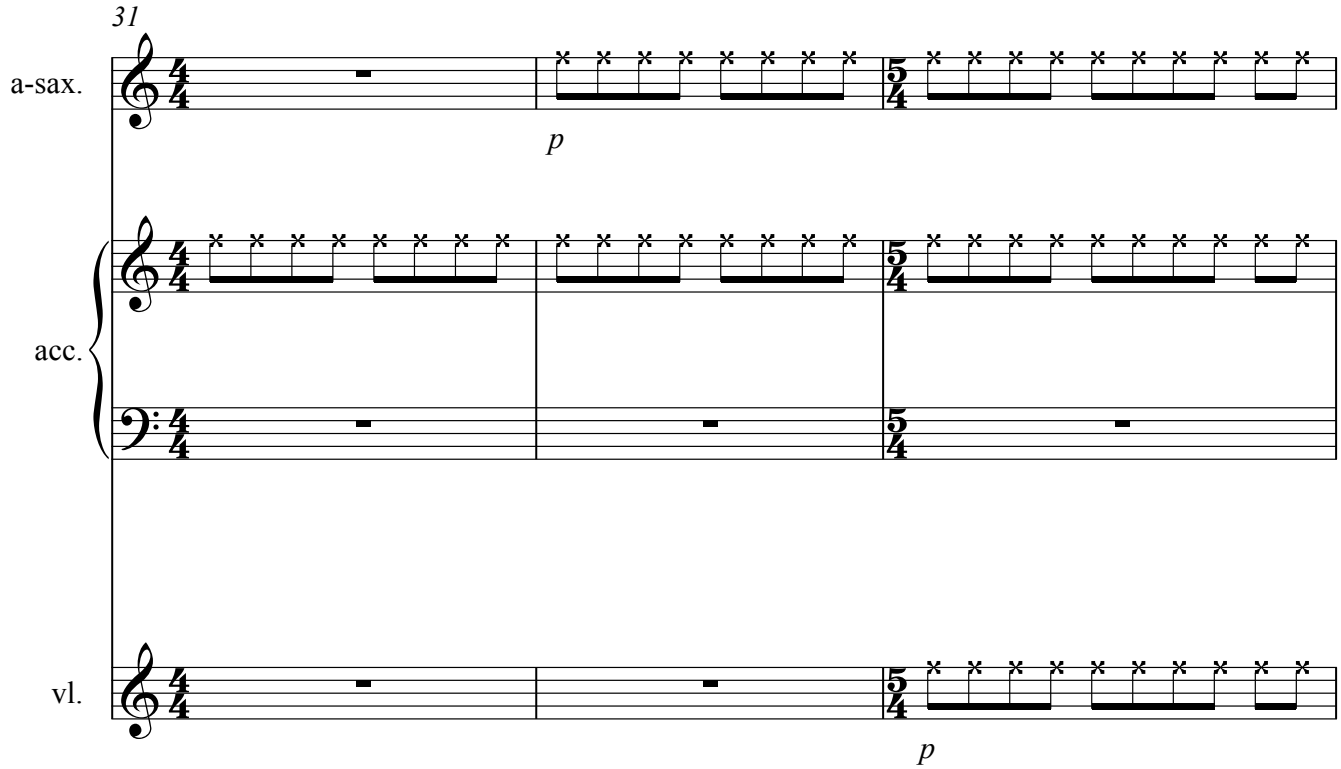


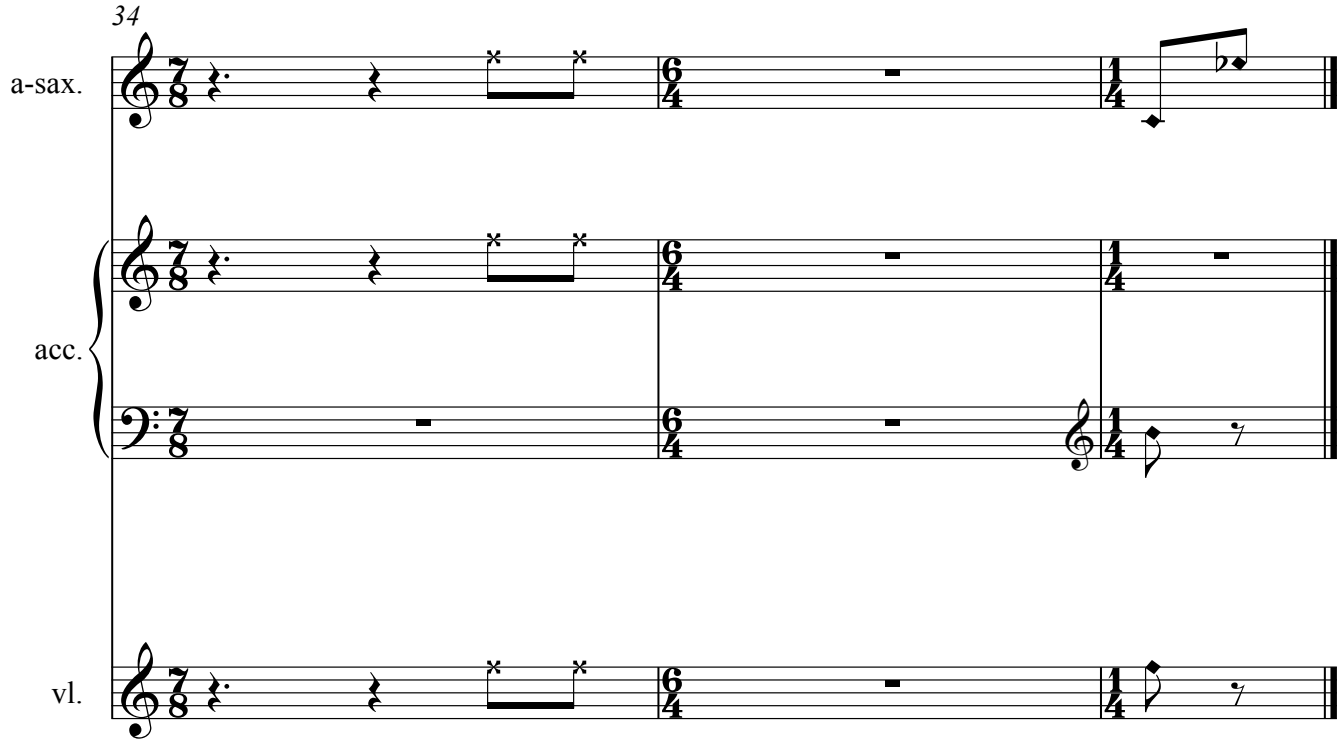

17
a-sax.
acc.
vl.
f
p
mf
p
p


21
slap
a-sax.
acc.
vl.
mf
p
"fist"
mf
p
sfz
p
high bow pressure
f
p

MTA - gestalt no input
Coda




31
a-sax.
p
acc.
vl.
p


34
a-sax.
acc.
vl.