

NEO-TRIBES
for alto saxophone
Mark Applebaum, 1997

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Duration: approximately 6 minutes.

About the Score:

- The score is transposed for Eb alto saxophone; pitches sound one major 6th below written pitch.
- Accidentals apply only to the notes to which they immediately adhere; occasional “courtesy” natural signs are additionally supplied.
- **Form.** The score consists of 7 leaves:
 - 4 kaleidoscopic, determinate sections (marked 36", 43", 48", & 55")
 - 3 sequentially indeterminate mobiles (marked 29" pizz/kiss mobile, 55" glissando mobile, & 81" multiphonic mobile)The leaves are to be played in any order, once each, so that they alternate between determinate sections and mobiles:

[determinate section]...[mobile]...[determinate section]...[mobile]...[determinate section]...[mobile]...[determinate section]

A pause of 1"-2" may occur between leaves. (In the score the leaves are bound; permission is granted to performers to make one photocopy of each page so that they are free to be arranged as desired.)

- **Mobiles.** Each mobile consists of 9 elements. Each of the elements must be played once. Elements may be played more than once so long as no element is repeated after all nine have been played. That is, if an element is to be repeated, either in direct succession or later, it must be repeated before the 9th element is first heard. (The given durations—29", 55", & 81"—reflect approximate monolith durations, respectively, when no element is repeated.) The order of the elements is left to the performer. It is preferred, but not required, that the order be improvised.

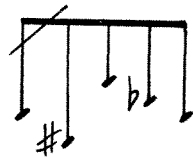
The sound of each element is modified according to information contained within the previously played element.

In the pizz/kiss mobile, each of nine pitches is articulated in a manner according to the previous pitch. For example, if the player chooses Db, he or she must play it three times (kiss, kiss, pizz) if the previous pitch was Ab; if the previous pitch was G, he or she must play the Db five times (pizz, pizz, kiss, pizz, kiss), and so on. The articulation of the first chosen pitch is given: pizz, kiss.

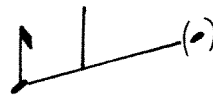
In the glissando mobile, each of nine pitches descend and ascend one whole step. The duration of each pitch and its envelope (whether or not the glissando begins immediately or after a given period) is determined by the previous pitch. For example if the player chooses D, he or she must hold it first for six seconds and then descend and ascend one whole step over three seconds if the previous pitch was F; if the previous pitch was E, the D must be held for two seconds and then bent down and up over the next four seconds. The glissando envelope of the first chosen pitch is given: six seconds with no period during which the pitch is held.

In the multiphonic mobile, each of nine multiphonics is played for three seconds after which it is trilled to another multiphonic, one that is given in the score and remains the same for each of the nine elements. After the trill, this given multiphonic is played for three seconds. The speed of the trill varies according to the previous multiphonic. For example, if the previous multiphonic ends with “next trill speed equals triplet” then the current trill must oscillate as a triplet, that is (at quarter note=60), the performer moves back and forth between the chosen multiphonic and the given trill multiphonic nine times during the three second duration. If the previous multiphonic ends with “next trill speed equals septuplet” then the current trill must oscillate as a septuplet, requiring the performer to move back and forth 21 times during the three second duration. The trill speed of the first chosen multiphonic is given: quintuplet.

• Notation:



A grace-note figure to be played as fast as possible.



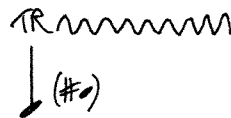
Glissandi occur over the entire duration; stems are provided to indicate the passage of time, not to suggest points of re-articulation; the end pitch is heard as such.



Accelerando, rallentando.



Repetitions of the same pitch.



Trill; the trilled pitch is given in parentheses.



Flutter-tongue.



Pitch is raised one quarter tone, pitch is lowered one quarter tone.

VIB ~~~~~

Vibrato increases.



Pitch is vocalized in any octave.

AIR



Air sound is produced by exhaling through the saxophone.



Pizzicato; the pitch has a percussive, popped sound.



Kiss; a smacking sound produced by explosively opening lips which are sucking firmly on the mouthpiece.

Multiphonics and their fingerings were taken from the Kientzy guide.

Program Notes for *Neo-Tribes*

Neo-Tribes was composed in the fall of 1997 at Mississippi State University. The piece consists of four determinate, gesturally heterogeneous, and mercurial sections. Three musical mobiles, each ruminations on a unique gesture, are to be interpolated by the performer into the interstices between the determinate sections. That is, the mobiles may be arranged in any order between the four determinate sections. Within mobiles, the player improvises her ordering of its materials. Furthermore, these materials are modified according to information contained within each preceding material. For example, the duration and envelope of a glissando is directed by whichever previous glissando is chosen; the speed of a trill is determined by whichever previous trill is chosen; etc. In this manner, not only are the sequences of events indeterminate, but intrinsic ontological details are varied according to their immediate pre-history.

The experienced listener will recognize *Neo-Tribes*' appropriation of three principal influences, all classic modernist formulations: from Brian Ferneyhough's *Cassandra's Dream Song* (1970) it learns its large-scale form; from Roman Haubenstock-Ramati's *Mobile for Shakespeare* (1960) it assumes the mobile itself; and from Karlheinz Stockhausen's *Klavierstücke XI* (1956) it borrows the notion of sequential modification. The title refers to society in the near-future, a mosaic of groups whose cultural cohesiveness is defined by mutual consumer preferences rather than via regional identity. On some level, this work is a response to my recent move to a small Mississippi community whose traditions are increasingly challenged by inside and outside elements, the division of which seemingly becomes more and more obscure.



ATTACCA
MOBILE
O FINE

36"

Handwritten musical score for a single melodic line, likely for a trumpet or trombone. The score is written on five staves and includes various musical notations, dynamics, and performance instructions.

Staff 1: Starts with a tempo marking of $\text{♩} = 76$. The key signature changes from one flat to two flats. The first measure is marked *fff*. The staff ends with a triplet of eighth notes marked *mp* and *sf p*.

Staff 2: Features a triplet of eighth notes marked *SUBITO P* and *fff*. A section of sixteenth notes is marked *TR* (trills) and *ppp*. The staff concludes with a triplet of eighth notes marked *fff* and a final note marked *LIP* (lip trill).

Staff 3: Contains a triplet of eighth notes marked *SUBITO mp* and *fff*. A section of sixteenth notes is marked *SUBITO P*. The staff ends with a triplet of eighth notes marked *TR* (trills).

Staff 4: Starts with a triplet of eighth notes marked *mf*. A section of sixteenth notes is marked *mp mf* and *POCO* (rushing). The staff concludes with a triplet of eighth notes marked *AIR* (air attack).

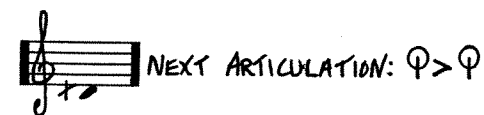
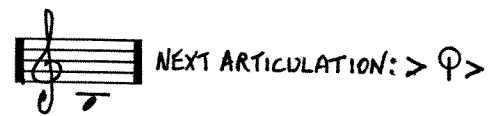
Staff 5: Features a triplet of eighth notes marked *fff* and a section of sixteenth notes marked *SUBITO mp*. A section of sixteenth notes is marked *VIB* (vibrato) and *P*. The staff ends with a triplet of eighth notes marked *VIB* (vibrato) and a final note marked *ATTACCA MOBILE O FINE* (Attack mobile or fine).

Handwritten musical score for a saxophone, featuring complex notation with slurs, ties, and various performance instructions. The score is written on five staves. The first staff begins with a tempo marking of $\text{♩} = 76$ and a key signature of one sharp (F#). The notation includes numerous slurs, ties, and dynamic markings such as *mf*, *ff*, *p*, *mp*, and *pp*. There are also performance instructions like "LIP" and "TR" (trills). The score concludes with the instruction "ATTACCA MOBILE D FINE".

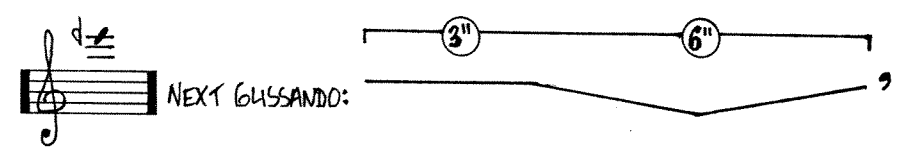
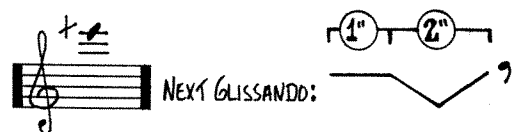
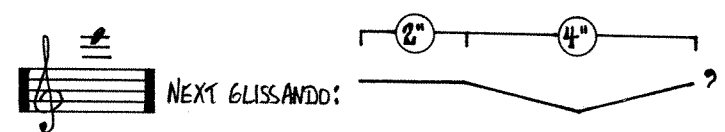
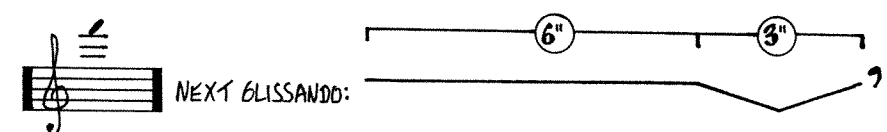
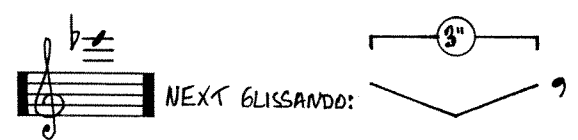
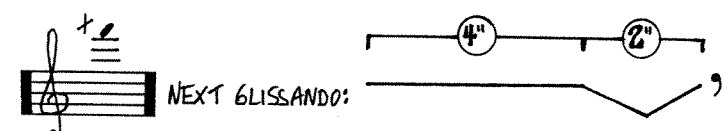
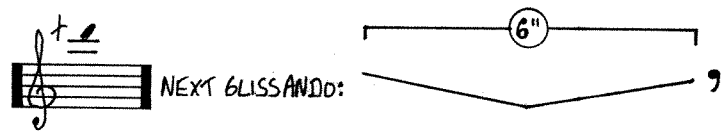


Handwritten musical score for a brass instrument, featuring complex notation with various dynamics, articulations, and performance instructions. The score is written on a single staff with a key signature of one flat (Bb) and a tempo of 76. The notation includes numerous slurs, ties, and dynamic markings such as *f*, *mp*, *pp*, *ff*, *mf*, *sfz*, and *ppp*. There are also performance instructions like "LIP", "AIR", "SUB", "GRDWL", "VIB", "TR", and "ATTACCA MOBILE OF FINE". The score is divided into several measures, with some measures containing multiple staves of notation. The notation is highly detailed, with many notes, rests, and articulations. The overall style is that of a professional musical score, with clear notation and detailed performance instructions.

PLAY 2, 3, OR 5 STACCATO QUARTER NOTES AT ♩ = 69, DYNAMIC = *mp*, USING THE ARTICULATION AS GIVEN IN THE PRIOR PASSAGE. CONTINUE TO ANOTHER PITCH IN TIME SO THAT THE STEADY PULSE OF QUARTER NOTES IS NOT DISRUPTED. CONTINUE UNTIL EACH PITCH IS PLAYED. FIRST ARTICULATION: ♩ >



PLAY EACH PITCH AS A LIP GLISSAND WHICH DESCENDS AND ASCENDS ONE WHOLE STEP. THE BENDING OF THE PITCH OCCURS OVER THE ENTIRE DURATION OR AFTER A PERIOD DURING WHICH THE PITCH IS FIRST HELD, AS INDICATED BY THE PRIOR PITCH. CONTINUE UNTIL EACH PITCH IS PLAYED. DYNAMIC IS ALWAYS *mf*. FIRST GLISSAND:



1 2 38b
—
4

$\angle = 60$

ALL PASSAGES
TERMINATE IN THIS
MULTIPHONIC

PLAYER'S
CHOSEN
MULTIPHONIC

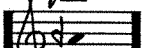

GO TO ANOTHER MULTIPHONIC; CONTINUE
UNTIL EACH MULTIPHONIC IS PLAYED.

$\frac{2}{3}$
 $\frac{4}{4}$

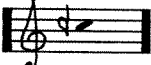

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NEXT TRILL SPEED: 5

$\frac{1}{2}$
 $\frac{2}{4}$
 $\frac{5}{6}$
 Eb 6


 NEXT TRILL SPEED: 

$$\frac{2}{3B\flat}$$

$$\frac{5}{Eb6}$$

 NEXT TRILL SPEED: 

1P
3Bb
4
5
Eb

1
2
3 Bb


Bb 4
5
Eb 6

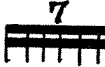
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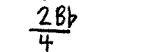
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NEXT TRILL SPEED:

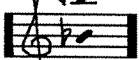

$$\begin{array}{r} 1 \\ 2 \\ 3Bb \\ \hline CTR \ 4 \\ 5 \\ 6 \\ \hline \end{array}$$



NEXT TRILL SPEED: 



1
3Bb
4
5
Eb 6

 NEXT TRILL SPEED: 

2
3Bb
4
5
6
7

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