

# **DJINN**

*for TROMBONE and TAPE*

**ADAM SCOTT NEAL**

### Program Note

A *Djinn*, or genie, is a spiritual being closely associated with Islam and the Middle East. Not always confined to lamps, djinn can be benevolent or malevolent. In fact, one type of djinn in pre-Islamic times was the *ghul*, from which we derive the word "ghoul." This is probably the type of djinn we meet in this piece. A cold desert night, we hear his serpentine temptations, which may lead us to riches or ruin.

All of the source material for the tape part comes from the trombone, manipulated in various ways, and the trombone's material is based upon the pitch collection played by the tape at the very end. From there, I created a theme from which the rest of the trombone's material is developed.

### Performance Notes

1. For this piece, the trombone portrays the djinn, which has a mischievous and slightly malevolent personality. The expression indications reflect this personality. If the trombonist so desires, he may wish to dress the part, as well...
2. This piece requires a tenor trombone with F-attachment, plunger, and straight mute.
3. If the performer wishes, he may be amplified to help blend into the tape part.
4. The "clanking cacophony" section beginning in m. 34 should just be light flourishes, and the performer should practice using several different sounds, such as mouthpiece-on-horn, mouthpiece-on-mute, mute-on-horn, fingernail-on-horn, fingernail-on-mute, etc., to give some variety to the flourish. Duration and dynamic are marked, but the rest is up to the performer.
5. For the plunger notation, assume a quick change to open or closed, just after the attack, unless there is an arrow. When there is an arrow, change over the duration indicated.
6. For practice purposes, there is also a version with a metronome and a version with a performer available.
7. Duration is 7 minutes.

Adam Scott Neal (b. 1981) is an American composer living in Belfast, Northern Ireland. He holds a BM in music technology and an MM in music composition from Georgia State University, where he studied with Robert Scott Thompson. Currently, Neal is pursuing an MA in Sonic Arts from Queen's University Belfast. Neal's music has been performed in the US and the UK by such artists as the New York New Music Ensemble and the neoPhonia New Music Ensemble. His music has been featured at such international festivals as the Florida Electroacoustic Music Festival and June in Buffalo.

# DJINN

Adam Scott Neal

Moderate ♩ = 80

*a distant, beckoning call*

Trombone

Tape

grainy waves of sound

percussive sounds, quarter-notes

*p* *mf* *p* *mf* *p* *mf* *mp*

*p* *mp* *pp*

Detailed description: This system contains the first two staves of the score. The Trombone staff (bass clef, 4/4 time) is mostly silent until measure 7, where it begins a melodic line with a dynamic of *p*. The line features a slur over measures 7-10 and a crescendo leading to *mp* in measure 10, followed by a decrescendo to *pp* in measure 11. The Tape staff (percussion clef, 4/4 time) has a dynamic of *p* and features a series of 'grainy waves of sound' (diamonds) in measures 1-6, and 'percussive sounds, quarter-notes' (crosses) in measures 7-11. Dynamics for the tape part are *p*, *mf*, *p*, *mf*, *p*, *mf*, and *mp* across the measures.

11

*with pride*

*mf* *f* *mp*

percussive sounds, eighth-notes

Detailed description: This system contains staves 11-16. The Trombone staff (bass clef, 4/4 time) starts at measure 11 with a dynamic of *mf* and a slur over measures 11-16. It features triplets in measures 12, 14, and 15. Dynamics are *mf*, *f*, and *mp*. The Tape staff (percussion clef, 4/4 time) has a dynamic of *mf* and features 'percussive sounds, eighth-notes' (crosses) in measures 11-16.

17

*p*

percussive sounds, sixteenth-notes

Detailed description: This system contains staves 17-18. The Trombone staff (bass clef, 4/4 time) is silent until measure 17, where it has a single note with a dynamic of *p*. The Tape staff (percussion clef, 4/4 time) has a dynamic of *p* and features 'percussive sounds, sixteenth-notes' (crosses) in measures 17-18.

4

*dancing mischievously*

21

*mf* *f* *mf*

*(rhythm continues)*

27

*p* *pp*

high, sustained tones and percussive half-notes

33

hit mouthpiece on bell and on mute, hit mute on bell,  
tap fingers on horn, etc. to create clanking cacophony, ad libitum

*pp* *mp* *pp* *p* *mf* *p* *mf* *p*

44

*mournfully*  
plunger: + → ○ + → ○ + → ○

pp p

grainy waves of sound mechanical sound

p mf p mf p mf p

53

*apologetic*  
+ ○ → + ○ → + ○ → + ○ → +

pp mp

clacking noise, rapidly descending in pitch

59

*agitated*  
plunger down

mf ff mp

clacking noise, eighth-notes reverse clacking noise high, sustained tones

pp f

6

67

insulted  
plunger: + → ○ + ○ + → ○ → + +

devious  
+ ○ + ○ + → ○

hold until beat comes in -  
this can be used as a  
catch-up point

low chord fades in,  
percussion in 16th-note rhythms

74

taunting mischievously  
open

(rhythm continues)

80

85

Musical score for measures 85-89. The bass clef staff features a series of triplets (marked '3') and dynamic markings: *ff*, *mf*, *f*, and *mf*. The treble clef staff shows sustained chords with a long slur.

90

Musical score for measures 90-93. The bass clef staff includes dynamic markings *p* and *mf*. The treble clef staff continues with sustained chords.

94

Musical score for measures 94-97. The bass clef staff features dynamic markings *mf*, *f*, and *mp*, along with a triplet (marked '3'). The treble clef staff shows sustained chords.

98

Musical notation for measures 98-100. The bass clef staff contains a sequence of notes with triplets (marked '3') and a quintuplet (marked '5'). The treble clef staff is empty.

101

*impassioned*

*ff*

Musical notation for measures 101-104. The bass clef staff features a five-measure phrase (marked '5'), triplets (marked '3'), and a triplet. The treble clef staff shows a sustained chord with a slur. The word *impassioned* is written above the staff, and *ff* is written below the bass staff.

105

*f* *p*

Musical notation for measures 105-108. The bass clef staff contains triplets (marked '3') and a dynamic change from *f* to *p*. The treble clef staff shows a tremolo effect (marked with asterisks) and a dynamic marking of *pp*.

