

March 8, 2022

---

Alexander Wu

# Abloom (Possibly)

---

for solo trumpet in C and live electronics

Duration: ca. 5'30"

## Abloom (Possibly)

Alexander Wu

March 8, 2022

Duration: c. 5'30"

### Program Note

*Abloom (Possibly)* illustrates the disciplining of noise, where a stochastic motion is undermined, interrupted, and at times, overtaken by order and harmony. Gestures morph into patterns through repetition or paraphrase. Patterns collapse, spawn new gestures, or persist, but noise returns every so often. Existing patterns are reinforced by the live electronics, and computer-controlled order is forced upon chaos. Within the contradictions between order and chaos and between elegance and grotesque, the possibility of transformation grows.

### Performance Note

For more detailed event descriptions, see the appendix.

When playing pedal tones, noisiness takes priority over intonation, especially where marked "il più *f* possibile"

The notation of the electronics is approximate. It is not necessary to precisely synchronize with the electronics at any point in the piece.

33 ← trigger 1x only

Only trigger the event one time (do not re-trigger it on repeat).  
When this instruction is absent, trigger the event every time the section repeats.

ram



Tongue ram (thrust the tongue into the mouthpiece while blowing).

valve



Valve click (finger the notes without playing).



Play the highest pitch possible.

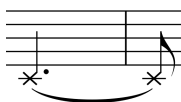
bell



Lightly strike the bell with fingernails.

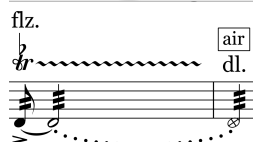
---

air



Unpitched air sound.

---



(m. 52) Transition from flutter-tonguing a trill to doodle-tonguing an unpitched air sound.

---



Perform a split tone according to the fingering provided.

---

# Abloom (Possibly)

for solo trumpet in C and live electronics

Alexander Wu

## Wandering (♩ = 85)

1 10↔20"

Trumpet in C

Electronics

noise

(noise cont.)

*f espr.* *fp* *mf* *f*

*f* *mf*

8

2 3 4

*mp* *f* *mp* *il più f possibile*

record playback freeze

*mp* *f*

14

5

*mf* *f* *mf* *f* *mf*

freeze

19

6

*f* *mp* *pp*

freeze

2

Wu, Abloom (Possibly)

24

7 8

*mf* *mp*

freeze freeze

**molto accel.** . . . ♩ = 130 **a tempo** (♩ = 85)

28

9 10 11 12

*ff* *mf* *p* *pp* *mf*

all El. off (incl. noise) record playback record

*pp*

32

13 14 15 16 17

*p sub.* *mf* *pp* *f*

staggered playback record staggered playback freeze all El. off

*mf*

37

18 19 20 21 22

ram 0.5↔1" 1↔2" 2↔3" 4↔5" 5↔7"

*mp*

each attack triggers the frozen chord (with delay)

*p↔f*

this following section is meant to be performed as an almost extemporaneous impression of the written rhythm

41 **23** valve

**p**

short delays of the input signal

*mp*

43 **24**

short delays of noisy synths imitating the input signal

45 **25** **26** bell

**ff**

pitch delay

**p**

with each repeat, the timbre becomes more similar to bell strikes

**mp**

48

air

ram

bell

the timbre becomes more and more varied

**f**

**p**

**f**

51 valve

**ff**

pitch delay

**f**

flz.

air dl.

**mp**

Slower, Rubato (♩ = 65)

54 (29) *split tone*, *mp*, *mf*, *f* — *il più f possibile*

all El. off

freeze

*ff*

Brilliant, Tpo 1° (♩ = 85)

55 (31) ← trigger 1x only

*f sempre*

freeze at random timepoints;  
with each repeat, the timepoints become less random and more aligned with attack transients of the trumpet  
(the notation here serves only as a visual description of the type of sound to be expected; it is not an indication of specific rhythms)

C-E interval: *dim. poco a poco al niente*

others: *p ↔ ff*

4X

59 (32)

*mp* — *f* — *p*

all El. off

61 (33) ← trigger 1x only

*f*

freeze at semi-random timepoints restarts

all El. off

freeze

*p ↔ ff*

*f*

(34) (35)

Wu, Abloom (Possibly)

66

*mp* *p sub.* *sf p sub.* *sf*

noise

**Suddenly slower, poco rubato (♩ = 50)**

adjust with the lip or valve slides  
to create pitch fluctuations  
(ideally less than a quarter tone);  
freeze right after attack

71

*f espr.* *il più f possibile*

(noise cont.) freeze freeze freeze freeze freeze freeze

75 **Tpo 1° (♩ = 85)**

*ff* all El. off *ff*



## Event Descriptions

Event #	Description
1	turn on noiseBg1 and 2 and start modulating noiseBgPan
2	start timer and record CSharp
3	stop E2 (timer and recording) and start playback at 0.5 speed
4	stop E3 (playback) and freeze low B
5	add pedal B to specFreeze
6	add high B to specFreeze
7	add D to specFreeze2 and pitch shift D to D#
8	add low D to specFreeze
9	stop all events
10	start timer and record E
11	stop E10 (timer and recording) and start playback at 0.5 speed
12	start timer and record F
13	stop E12 (timer and recording) and start playback at 0.5 speed
14	start timer and record FSharp
15	stop E14 (timer and recording) and start playback at 0.25 speed
16	freeze D
17	1) stop E11 13 15 (all playback) and fade out specFreeze 2) change playbackOut and specIn to 2 3) turn 11 13 15 back on and specAdd
18-22	each attack triggers playback of specFreeze with an increasingly long bouncing ball effect
23	1. ping-pong delay input signal and tptNoise 2. start loop recording granSample
24	1. fade out delayed input signal 2. enable gran (both following the pitch and amplitude envelope of audio input) with short ping-pong delays 3. reset counter for repeats from E25-26

<b>Event #</b>	<b>Description</b>
<b>25</b>	unmute kickish and enable it to follow the over(under?)tones of the input pitch
<b>26</b>	disable any new output from kickish (going back to 25 2x)
<b>27</b>	unmute kickish and enable it to follow the over(under?)tones of the input pitch
<b>28</b>	disable any new output from kickish (going back to 27 1x)
<b>29</b>	stop all events
<b>30</b>	freeze CE interval, turn off pitch shifting for sf2
<b>31</b>	freeze at random timepoints; over the course of 40 sec, slowly increase the ratio of timepoints that follow the attack transient to random timepoints
<b>32</b>	stop all events
<b>33</b>	freeze at semi-random, semi-transient-following timepoints; over the course of 15 sec, slowly increase the ratio of timepoints that follow the attack transient to random timepoints
<b>34</b>	stop all events
<b>35</b>	freeze AFlat
<b>36</b>	fade out AFlat and fade in noise
<b>37</b>	freeze A (played slightly flat)
<b>38</b>	freeze A (played slightly sharp)
<b>39</b>	freeze A (played slightly flat)
<b>40</b>	freeze A (no intonational variation)
<b>41</b>	freeze low A
<b>42</b>	freeze pedal A and pitch shift the entire chord from A to Ab
<b>43</b>	stop all events