

February 28, 2023

Alexander Wu

i remember remembering

for trumpet in C, drum set, piano, and live electronics

Duration: c. 8'

i remember remembering

for trumpet in C, drum set, piano, and live electronics

Alexander Wu

February 28, 2023

Duration: c. 8'

Program Note

The memory of a memory—which might or might not be fictitious itself—forms the basis for this piece. The music was conceived as an imaginary, twisted jazz piano trio—with the trumpet occasionally striving to produce a timbre resembling a percussive double bass—and over time, this made-up band became embedded in my memory, though buried under layers of fabrication. This was therefore my attempt to re-create something that had never existed.

Performance Notes

General

The electronics part is not fully notated; refer to the attached cue sheet for details. Where rests are present, no electronics should be heard.

Dynamics in quotes (“*f*”) indicate intensity rather than volume.

’ A quick breath (about one second).

// A longer, more intentional pause (about two to four seconds).

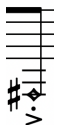
Trumpet



Play air sound with the syllable while fingering the written pitch.



Half-valve.



Tongue ram.

Drum set



Quickly tear a piece of paper in half.

Foot HH Bass Floor tom Snare Rim click Rim shot Mid-tom Hi-tom Ride Ride bell Hi-hat closed Hi-hat open Crash1 Crash2

*Hi-hat is closed when no modifier is present

Piano



Play cue-sized notes quickly and out of time.

1. →
2. ←

At fig. 1, hold down the sustain pedal until fig. 2.

i remember remembering

for trumpet in C, drum set, piano, and live electronics

Alexander Wu

Rubato ♩ = c. 65

① harmon mute, stem out

Trumpet in C

p

Paper (Drum Set)

Piano

Electronics

① transpose and slightly detune tpt

p

9

Tpt.

Paper

Pno.

El.

14

Tpt.

Paper

Pno.

El.

Senza misura

18

Tpt.

Paper

Pno.

El.

ppp

rustle slowly and irregularly, close to the microphone

To Drum Set

p

p

red.

fade in distorted pno and granularized paper rustling (recorded to be used starting at the next system)

tpt: *ppp*

paper *p*

nosie:

19

3

Tpt.

Dr. with brushes; roughly in sync with pno*

Pno.

El. 3 + play back paper rustling, pno and perc fx continues

20

4 roughly in sync with pno

Tpt.

Dr.

Pno.

El. 4 + granularized tpt air

* One swirl symbol corresponds to one circle of sweep; hence the longer the note, the slower the swirl. If it is immediately followed by another note or a breath, do a swirl as fast as possible.

21

Tpt.

Dr.

Pno.

El.

[a] \xrightarrow{p} [i] \xrightarrow{f} [sh] \xrightarrow{p} [s] \xrightarrow{f}

(norm.)

22

Tpt.

Dr.

Pno.

El.

[a] \xrightarrow{p} [i] \xrightarrow{f} [a] \xrightarrow{p} [i] \xrightarrow{f} [a] \xrightarrow{p} [i] \xrightarrow{f} [a] \xrightarrow{p} [sh] \xrightarrow{f}

Andante ♩ = 80

slightly uneven, out of time, and slower than others;
add short breaths between cells occasionally

23

5

Tpt. *p* [sh] → [s] *f* *p poss.*

Dr. //1.v. (suddenly in tempo) 3 3

Pno. (suddenly in tempo)

El. 5 fade out perc fx & playback (following tpt) *p poss.*

25

Tpt. *poco accel.*

Dr.

Pno. 8 8

El.

27 ⑥ Senza misura

Tpt.

Dr.

Pno. *play cleanly at a reasonable speed.*

El. ⑥ fade in perc fx & playback again (no change to tpt and pno fx)
 paper: _____
 nosie: _____

accel.

28 ⑦

Tpt.

Paper *tear paper (in sync w/ pno.)*

Pno. *cresc.*

El. ⑦ start tpt fx cresc.
 tpt: _____

29 **accel.** **fast enough for pno. to be unrecognizable** (8) wait until silence

Tpt. *ff* wait until silence

Paper *fff* **To Drum Set** wait until silence

Pno. *cresc.* *fff* **very imprecise** wait until silence

El. *fff* (8) **fade out** all electronics

Almost somber

♩ = 80

30 (9) (10) **open** 3

Tpt. *p espr.* 3

Dr. *p espr.* 3

Pno. *p espr.* 3 **senza ped.**

El. (9) (nothing audible) (10) **distort and pitch shift tpt by 2 oct (drums and pno are unprocessed)** 3 *p*

34

Tpt.

Dr.

Pno.

El.

f

ped. ad lib.

36

Tpt.

Dr.

Pno.

El.

p

mf

* Create a flam by sliding down from the rim of a mounted tom onto the rim of the snare.

38

Tpt.

Dr. *l.v. sempre* *f* *mf*

Pno. *f*

El. *f*

42

Tpt. *growl* *f*

Dr. *p* *f*

Pno. *f*

El. *f*

* Half valve gliss.

45

Musical score for measures 45-46. The score is for five instruments: Tpt., Dr., Pno., and El. The time signature is 4/4. The key signature has one flat (B-flat). Measure 45 shows rests for Tpt., Dr., and El. The Pno. part begins with a piano introduction. Measure 46 features a dynamic shift from *fp* to *f*. The Pno. part includes a fermata over the first measure of the second measure.

Tpt. X

Dr. X

Pno. X

El. X

47

Musical score for measures 47-48. The score is for five instruments: Tpt., Dr., Pno., and El. The time signature is 4/4. The key signature has one flat (B-flat). Measure 47 features a piano introduction with a dynamic of *p*. Measure 48 features a dynamic of *p* and includes a fermata over the first measure of the second measure. The Pno. part includes a fermata over the first measure of the second measure. The Dr. part includes a fermata over the first measure of the second measure and a triplet of eighth notes in the second measure. The Tpt. part includes a fermata over the first measure of the second measure. The El. part includes a fermata over the first measure of the second measure.

Tpt. *p*

Dr. l.v. sempre

Pno. *p* sempre

El. *p*

49

Tpt.

Dr.

Pno.

El.

11

turn off all processing (the next section should feel like a different sonic space until the electronics returns)

51

molto rit.

Tpt.

Dr.

Pno.

El.

54 **Delicate** ♩ = 50

Tpt.

Dr.

Pno.

El.

pp $\underline{3}$

p *pp* $\underline{3}$ *ppp*

p *pp* $\underline{3}$ *ppp*

senza ped.

58

Tpt.

Dr.

Pno.

El.

pp $\underline{3}$

p $\underline{3}$

pp *p* $\underline{3}$

62

Tpt. *p* (but loud enough to be heard) [u] *f* as many swirls as possible

Dr. *p* *mf*

Pno. *pp*

El. granularize tpt and drums, fade in paper rustle playback (12) record (13) granularize recorded tpt and drums, turn on tpt "double bass" fx (the granular sound will be noisy and loud) (14)

69

Tpt. *pp* (h.v.) *p* *sf* *p* *sf*

Dr. *p* sempre *p* poss.

Pno. *una corda f* Red. →

El. *pp* (h.v.) *p* *sf* *p* *sf*

Searching $\text{♩} = \text{♩} (\text{♩} = 100)$

73 (tongue ram)

Musical score for measures 73-76. The score is for four instruments: Tpt., Dr., Pno., and El. The time signature changes from 2/4 to 4/4, then to 3/4, and finally to 4/4. The Tpt. part features a melodic line with accents and dynamic markings of *p*, *sf*, *p*, *sf*, *p*, *sf*, and *p*. The Dr. part consists of rhythmic patterns with accents and dynamic markings of *p*, *sf*, *p*, *sf*, and *p*. The Pno. part includes chords and melodic fragments with dynamic markings of *p*, *mp*, *f*, and *p*. The El. part has a bass line with accents and dynamic markings of *p*, *sf*, *p*, *sf*, *p*, *sf*, and *p*. Triplet markings are present in several measures.

77

Musical score for measures 77-80. The score is for four instruments: Tpt., Dr., Pno., and El. The time signature changes from 4/4 to 3/4, and finally to 4/4. The Tpt. part features a melodic line with accents and dynamic markings of *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, and *p*. The Dr. part consists of rhythmic patterns with accents and dynamic markings of *sf*, *p*, *sf*, *p*, *sf*, and *p*. The Pno. part includes chords and melodic fragments with dynamic markings of *mp*, *f*, *mp*, and *mf*. The El. part has a bass line with accents and dynamic markings of *sf*, *p*, *sf*, *p*, *sf*, *p*, *sf*, and *p*. Triplet markings are present in several measures.

80

Tpt. *sf* *p* (ram) *sf* *p*

Dr. *mf*

Pno. *mp* *mf* *f* *tres corde*

El. *sf* *p* *sf* *p*

15

fade in pno distortion, stop playback of drums and tpt air

84

Tpt. *f* *p*

Dr. *p*

Pno. *mp** *p sub.* (bottom staff loco sempre)

El. *f* *p*

ped. ad lib.

* From m. 84 to m. 95, dynamics written below the grand staff apply to both staves, but the right hand should always be slightly softer than the left hand.

87

Tpt.

Dr.

Pno.

El.

(ord.)

3

3

mf >

tenuto sempre in bottom voice

Detailed description: This system covers measures 87 to 90. The Tpt. part features a triplet of eighth notes in measures 88 and 89, followed by a quarter note with a sharp sign in measure 90. The Dr. part has a cymbal hit in measure 87. The Pno. part consists of octaves in the right hand and a bass line in the left hand with triplets in measures 88 and 89. The El. part has a triplet of eighth notes in measures 88 and 89, and a quarter note with a sharp sign in measure 90. The dynamic is *mf* with an accent (>). The instruction *tenuto sempre in bottom voice* is written across the piano part.

88

Tpt.

Dr.

Pno.

El.

f

p

p sub.

Detailed description: This system covers measures 88 to 91. The Tpt. part starts with a quarter note with a sharp sign in measure 88, followed by a triplet of eighth notes in measures 89 and 90, and another triplet in measure 91. The Dr. part has a cymbal hit in measure 88. The Pno. part features octaves in the right hand and a bass line in the left hand with triplets in measures 88 and 89. The dynamic is *f* in measure 88 and *p* in measure 89. The instruction *p sub.* is written in measure 90. The El. part has a triplet of eighth notes in measures 89 and 90, and another triplet in measure 91. The dynamic is *f* in measure 88 and *p* in measure 89.

90

Musical score for measures 90-91. The score is in 4/4 time. The instruments are Tpt. (Trumpet), Dr. (Drum), Pno. (Piano), and El. (Electric Bass). The key signature has one flat (B-flat). Measure 90 features a triplet of eighth notes in the Tpt. and El. parts, marked with *f* and *p* respectively. The Pno. part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked with *f* and *p sub.* respectively. The Dr. part has a triplet of eighth notes. Measure 91 features a triplet of eighth notes in the Tpt. and El. parts, marked with *f* and *p* respectively. The Pno. part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked with *f* and *p sub.* respectively. The Dr. part has a triplet of eighth notes.

91

Musical score for measures 91-92. The score is in 4/4 time. The instruments are Tpt. (Trumpet), Dr. (Drum), Pno. (Piano), and El. (Electric Bass). The key signature has one flat (B-flat). Measure 91 features a triplet of eighth notes in the Tpt. and El. parts, marked with *f* and *p* respectively. The Pno. part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked with *f* and *p sub.* respectively. The Dr. part has a triplet of eighth notes. Measure 92 features a triplet of eighth notes in the Tpt. and El. parts, marked with *f* and *p* respectively. The Pno. part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, marked with *f* and *p sub.* respectively. The Dr. part has a triplet of eighth notes.

92

Musical score for measures 92-95. The score is for four instruments: Tpt., Dr., Pno., and El. The time signature changes from 7/4 to 3/4 at measure 94. The Tpt. part features a melodic line with a triplet in measure 93 and a fermata in measure 94. The Dr. part has a rhythmic pattern with a fermata in measure 94. The Pno. part has a complex texture with octaves and chords, including a fermata in measure 94. The El. part has a melodic line with a triplet in measure 93 and a fermata in measure 94.

94

Musical score for measures 94-97. The score is for four instruments: Tpt., Dr., Pno., and El. The time signature changes from 3/4 to 2/4 at measure 95, then to 4/4 at measure 96, and back to 3/4 at measure 97. The Tpt. part has a melodic line with a triplet in measure 95 and a fermata in measure 96. The Dr. part has a rhythmic pattern with a fermata in measure 96. The Pno. part has a complex texture with octaves and chords, including a fermata in measure 96. The El. part has a melodic line with a triplet in measure 95 and a fermata in measure 96. Dynamics include *p sub.* and *red.*

16 rit.

97

Tpt. *to sticks*

Dr.

Pno. *pp*

ped. ad lib.

16 fade out pno and tpt fx (no processing in this section)

El.

Remembering?

99 ♩ = 80

Tpt. *p* *f*

Dr.

Pno. *ff sub. p* *f* *p*

El.

101

Tpt.

Dr.

Pno.

El.

103

Tpt.

Dr.

Pno.

El.

105

Musical score for measures 105-106. The score is in 4/4 time. The Tpt. part starts with a treble clef and a key signature of one flat, playing a triplet of eighth notes (Bb, Bb, Bb) marked *3p*. The Dr. part is a drum set with a 4/4 time signature. The Pno. part consists of two staves (treble and bass clefs) with a key signature of one flat. The right hand plays a sequence of chords and notes, starting with a circled 8 and a *p* dynamic, then moving to a *fp* dynamic. The left hand plays a low register accompaniment. The El. part is a bass line with a 4/4 time signature.

107

Musical score for measures 107-108. The score is in 4/4 time. The Tpt. part is mostly silent, with a circled 17 in the final measure. The Dr. part is a drum set with a 4/4 time signature. The Pno. part consists of two staves (treble and bass clefs) with a key signature of one flat. The right hand continues the chordal sequence from the previous page, marked with a circled 8. The left hand plays a low register accompaniment. The El. part is a bass line with a 4/4 time signature, featuring a circled 17 in the final measure.

distort and transpose tpt down by 2 oct,
fade in pno fx again

109

Tpt. *mp* *f* *mp* *f*

Dr. *p* *f* *p* *f*

Pno. *f* *p* *f*

El. *mp* *f* *mp* *f*

l.v. sempre

Attempting to remember once more

111 $\text{♩} = 100$

Tpt. *fp* *f*

Dr. *p* *f* (rim shot)

Pno. *ff* *mp* *ff*

El. *fp* *f*

114

Musical score for measures 114-116. The score is in 4/4 time and features four staves: Tpt., Dr., Pno., and El. The Tpt. staff has a melodic line with a triplet of eighth notes and a dynamic range from *fp* to *f*. The Dr. staff has a simple rhythmic pattern. The Pno. staff has a complex melodic line with triplets and octaves, with dynamics *ff*, *mp*, and *ff*. The El. staff has a melodic line with triplets and octaves, with dynamics *fp* and *f*. A 5/16 time signature change occurs between measures 115 and 116.

116

Musical score for measures 116-118. The score is in 4/4 time and features four staves: Tpt., Dr., Pno., and El. The Tpt. staff has a melodic line with triplets and a dynamic range from *f* to *ff*. The Dr. staff has a simple rhythmic pattern. The Pno. staff has a complex melodic line with triplets, octaves, and a quintuplet, with dynamics *ff*, *mp*, and *ff*. The El. staff has a melodic line with triplets and octaves, with dynamics *f* and *ff*. A 2/4 time signature change occurs between measures 117 and 118.

118

Tpt. *flz.* *mf*

Dr.

Pno. *ff* *mf* *ff*

El. *mf*

119

Tpt. *flz.* *f* *ff* *fff*

Dr.

Pno. *ff* *mf* *fff* *mf*

El. *f* *ff* *fff*

121

Tpt. *ff* *mf* *f* *p*

Dr. *mp f p ff*

Pno. *ff* *mf ff* *mf fff* *mf*

El. *ff* *mf f* *p*

123

Tpt. *fff* *mf* *f* *p* *pp*

Dr. *mp f p ff p*

Pno. *ff* *mf ff* *mp*

El. *fff* *mf f* *p pp*

* Mute crash 2 while striking crash 1.

126 (18) (19) take harmon mute (stem out)

Tpt.

Dr.

Pno.

El.

send both tpt and pno through part of the "double bass" fx chain, sprinkled with playback of double bass transients (hence the electronics here should sound somewhat glitchy)

134 harmon mute, stem out

Tpt.

Dr.

Pno.

El.

140 (bend)

This musical system covers measures 140 to 145. It features four staves: Tpt. (Trumpet), Dr. (Drum), Pno. (Piano), and El. (Electric Bass). The Tpt. staff has a treble clef and includes a triplet of eighth notes in measure 140 and a 'bend' instruction above measure 144. The Dr. staff uses a drum set icon and shows rhythmic patterns with eighth notes. The Pno. staff has a grand staff with treble and bass clefs, featuring a triplet in measure 140, a dynamic marking of *pp* in measure 144, and a slur over measures 144-145. The El. staff has a bass clef and includes a triplet in measure 140 and a slur over measures 144-145.

146

This musical system covers measures 146 to 151. It features four staves: Tpt., Dr., Pno., and El. The Tpt. staff has a treble clef and a slur over measures 147-150. The Dr. staff uses a drum set icon and has a dynamic marking of *ppp* in measure 147. The Pno. staff has a grand staff with treble and bass clefs and a slur over measures 147-150. The El. staff has a bass clef and a dynamic marking of *ppp* in measure 147, with a slur over measures 147-150.

* Use the sostenuto pedal if necessary.

150 (senza rit.) 20

Tpt.

Dr.

Pno.

El.

ppp 3 (exact duration)

una corda (expect a soft rumble to linger) 20 fade out all processing

***i remember remembering* Cuesheet**

cue number	short description	long description		
		tpt	dr	pno
0	Initialize	Amp set to 0	Amp set to 0	Amp set to 0
1	Transpose tpt up a major second	Amp set to 1, transposed up a major second and detuned with delayParticle	Silent	Silent
2	Processed tpt slides to unison, granularize paper rustle, distort pno with delay	The pitch shifter slides down to unison with tpt over 2500 ms	The sound of paper rustle being recorded and processed through munger~ (the effect is faded in over 4 sec)	Process through downsampleInterp, which interpolates a downsampled input; and delaySimple, which adds a changing delay (the effect is faded in over 4 sec)
3	Granularize drums and (recorded) paper rustle, distort pno with delay	Bypass	Drums and recorded paper rustle are processed through munger~	Process through downsampleInterp, which interpolates a downsampled input; and delaySimple, which adds a changing delay
4	Granularize tpt, drums, and (recorded) paper rustle, distort pno with delay	Process air sound through munger~ (IMPORTANT: in this section tpt is sent to the drum set processing chain)	Drums and recorded paper rustle are processed through munger~	Process through downsampleInterp, which interpolates a downsampled input; and delaySimple, which adds a changing delay
5	Transpose tpt up a fifth with more delay, fade out perc playback and fx	The pitch shifter's level is lowered, and the tpt is now transposed up a fifth	Fade to silence	Process through downsampleInterp, which interpolates a downsampled input; and delaySimple, which adds a changing delay
6	Fade in perc fx & playback	The pitch shifter's level kept low, and the tpt is still transposed up a fifth	Fade in munger~	Process through downsampleInterp, which interpolates a downsampled input; and delaySimple, which adds a changing delay
7	Processed tpt cresc	Pitch shifter cresc. over 4 sec	munger~	Process through downsampleInterp, which interpolates a downsampled input; and delaySimple, which adds a changing delay
8	Fade out electronics over 5 seconds	Pitch shifter fades out	Fade out munger~	Fade out downsampleInterp and delaySimple
9	Scene change	Bypass; set up for next cue	Bypass	Bypass
10	Distort tpt doubled 2 oct below	Distort and doubled 2 oct below	Bypass	Bypass
11	Fade out tpt fx (no electronics in the next section)	Fade out	Bypass	Bypass
12	Granularize tpt, drums, and very slowly fade in paper rustle playback	Process air sound through munger~ (IMPORTANT: in this section tpt is sent to the drum set processing chain)	Fade in recorded paper rustle over 15 seconds, process everything through munger~	Bypass
13	Record dry tpt and drums and keep granularizing tpt, drums, and keep fading in paper rustle playback	Record air sound and keep processing air sound through munger~ (IMPORTANT: in this section tpt is sent to the drum set processing chain)	Record swirls and keep fading in recorded paper rustle, process everything through munger~	Bypass
14	Process recorded tpt and drums through munger~ and keep fading in paper rustle playback, turn on tpt "double bass" fx	Process recorded air sound through munger~ (IMPORTANT: in this section tpt is sent to the drum set processing chain), turn on "double bass" fx	Start playing back recorded swirls and keep fading in recorded paper rustle, process everything through munger~	Bypass
15	Fade out munger~ and all playback, keep tpt "double bass" fx, fade in pno distortion	"Double bass" fx	Bypass	Process through downsampleInterp, which interpolates a downsampled input (the effect is faded in over 2 sec)
16	Fade out tpt double bass fx and pno distortion	Fade out "double bass" fx immediately	Bypass	Fade out fx over 3 seconds
17	Distort tpt doubled 2 oct below, distort pno	Distort and doubled 2 oct below	Bypass	Bypass
18	Fade out pno and tpt distortion	Fade out immediately	Bypass	Fade out over 5 sec
19	Send both tpt and pno to tptDb (part of the "double bass" fx)	Fade in over 1 sec; transpose down by an octave and use onset detection to randomly trigger double bass attack samples	Bypass	Send dry input to tpt fx chain
20	Fade out all processing	Fade out over 4 sec	Bypass	Keep sending dry input to tpt fx chain so any natural resonance of the pno isn't abruptly cut off