February 28, 2023

Alexander Wu

i remember remembering

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

Duration: c. 8′

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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.

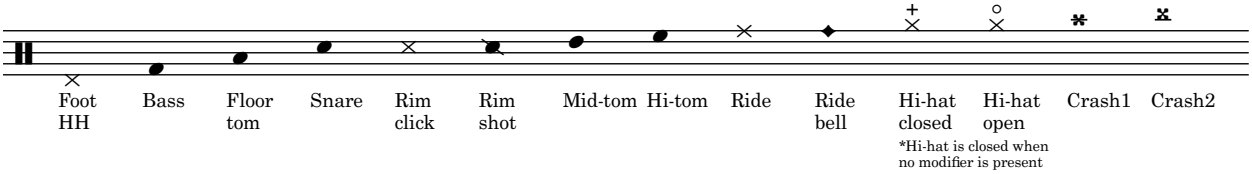
Performance Notes

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).

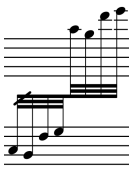
Trumpet	
[u]	Play air sound with the syllable while fingering the written pitch.
	Half-valve.
	Tongue ram.

Drum set

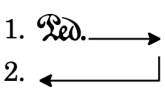
Quickly tear a piece of paper in half.



Piano



Play cue-sized notes quickly and out of time.



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

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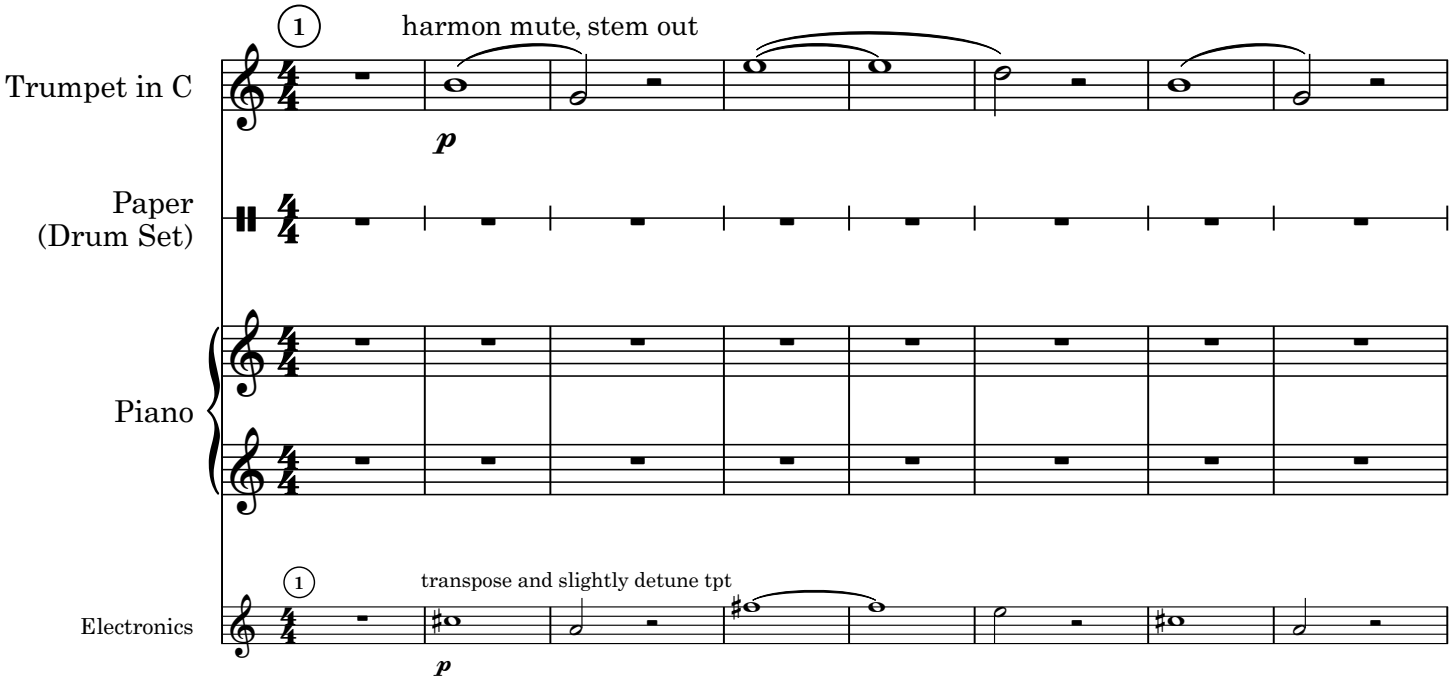
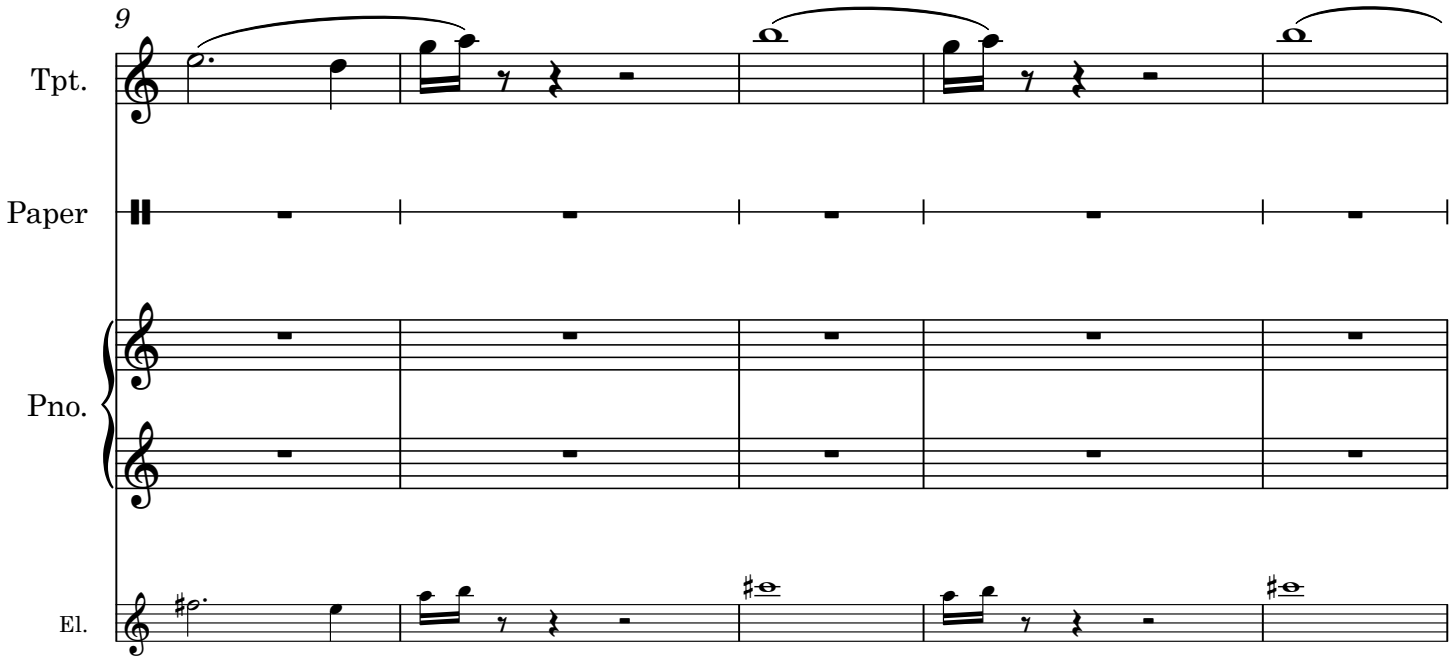
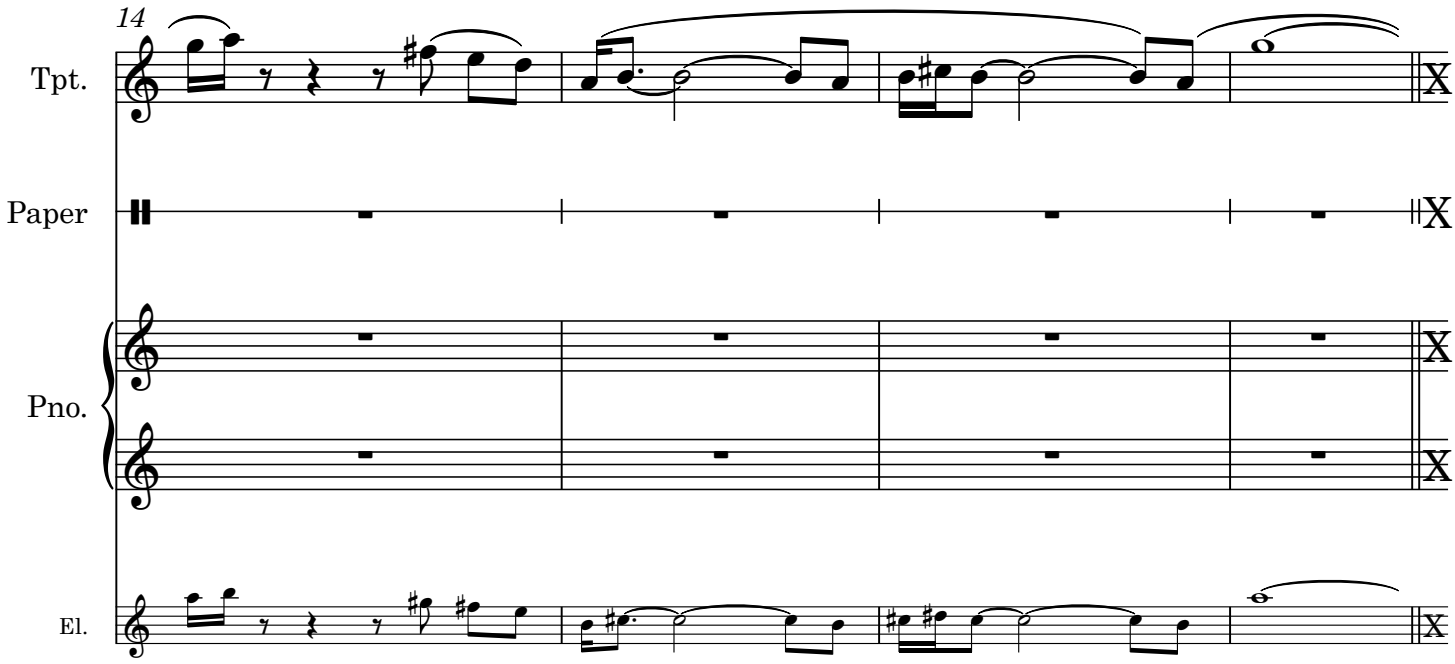
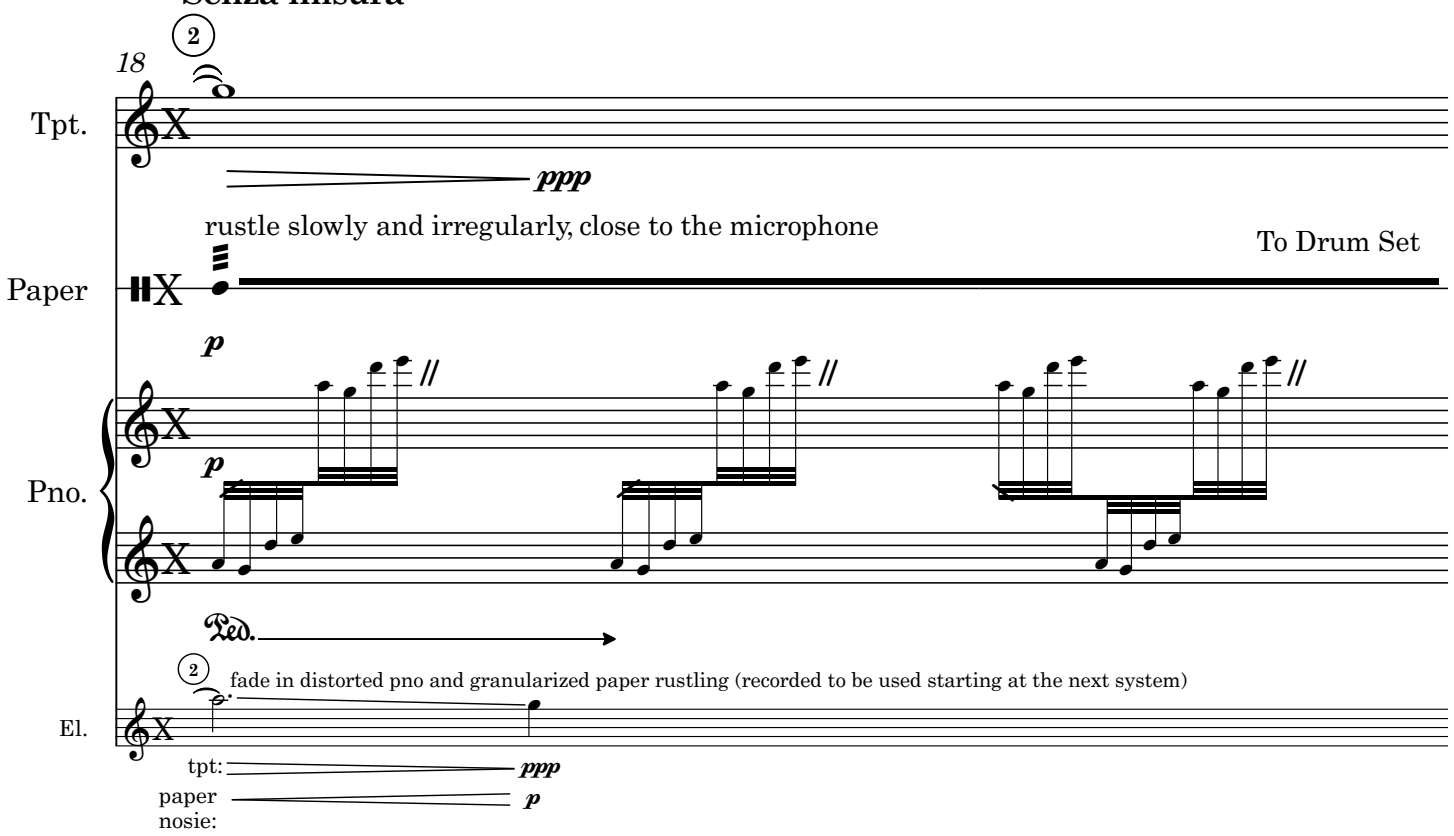
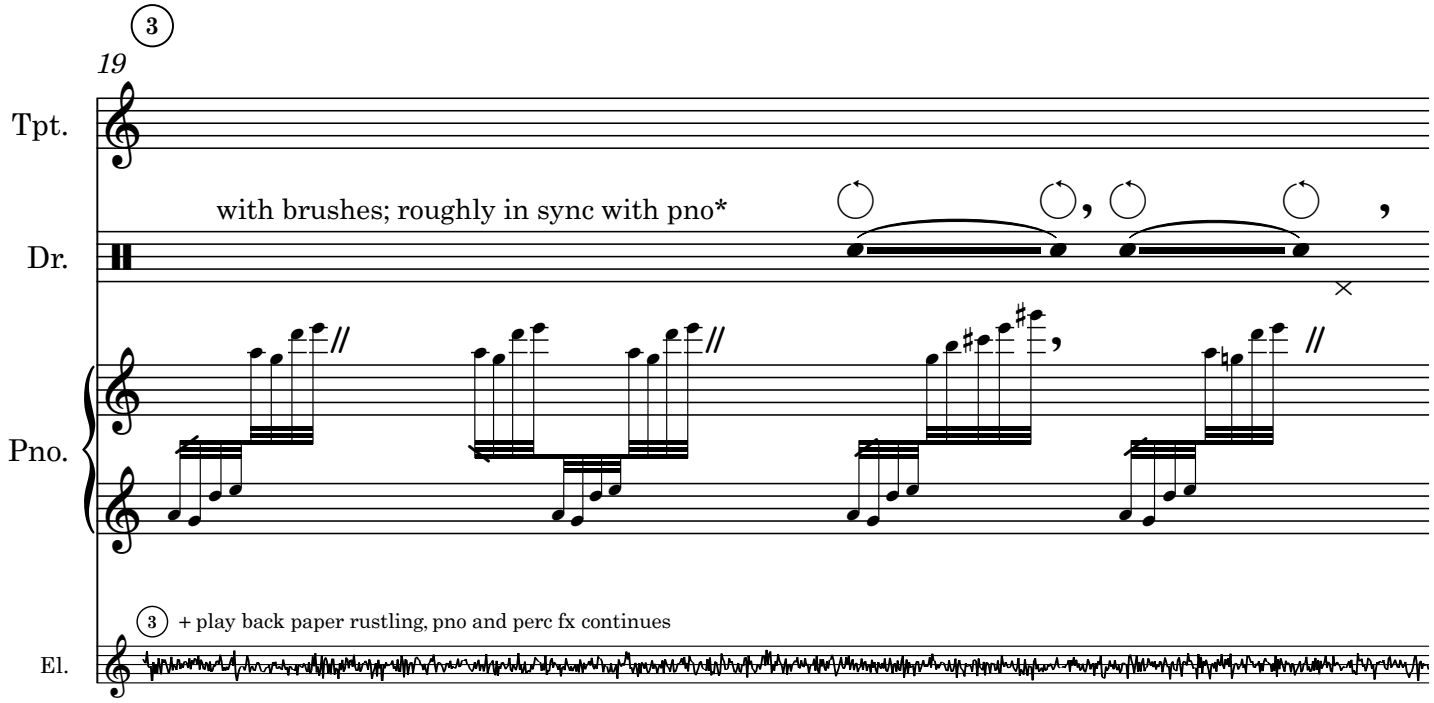
Rubato ♩ = c. 65

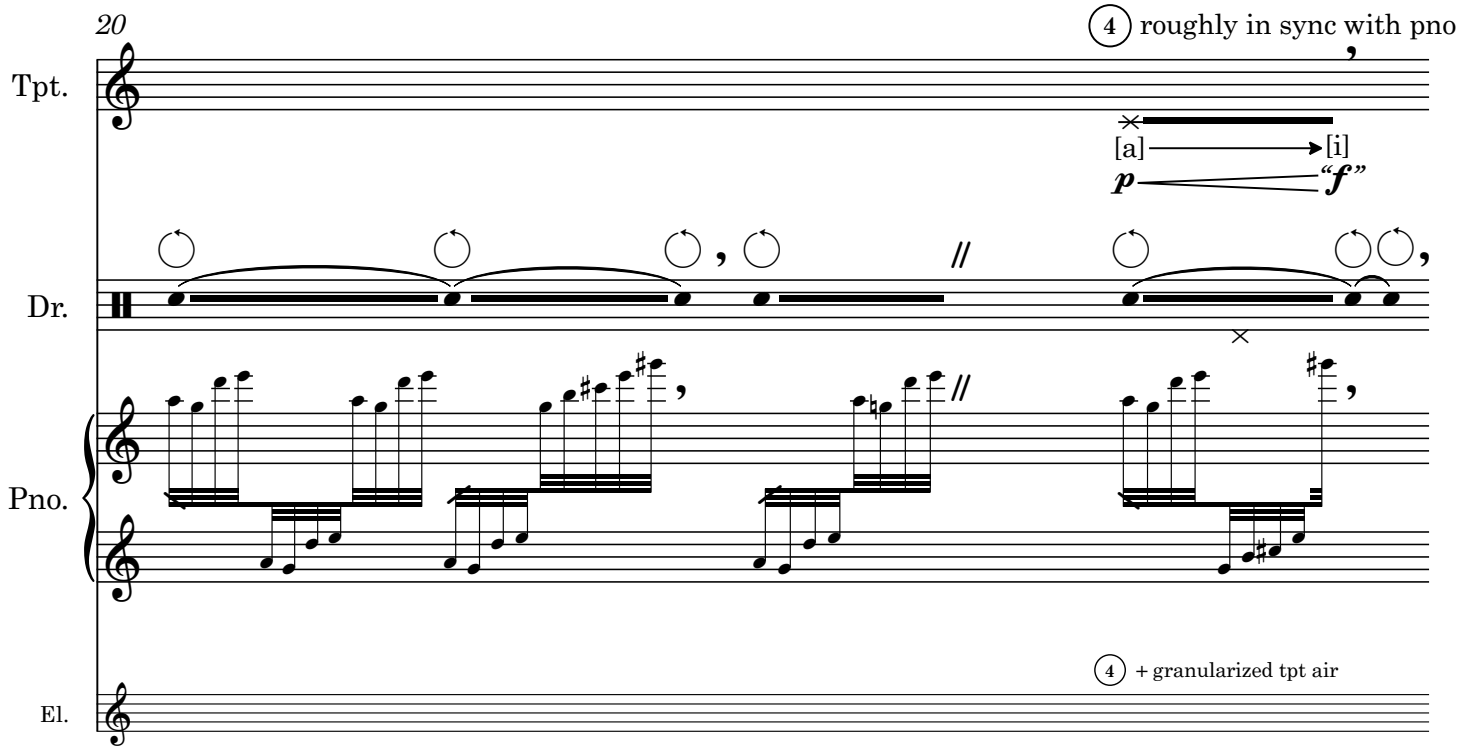




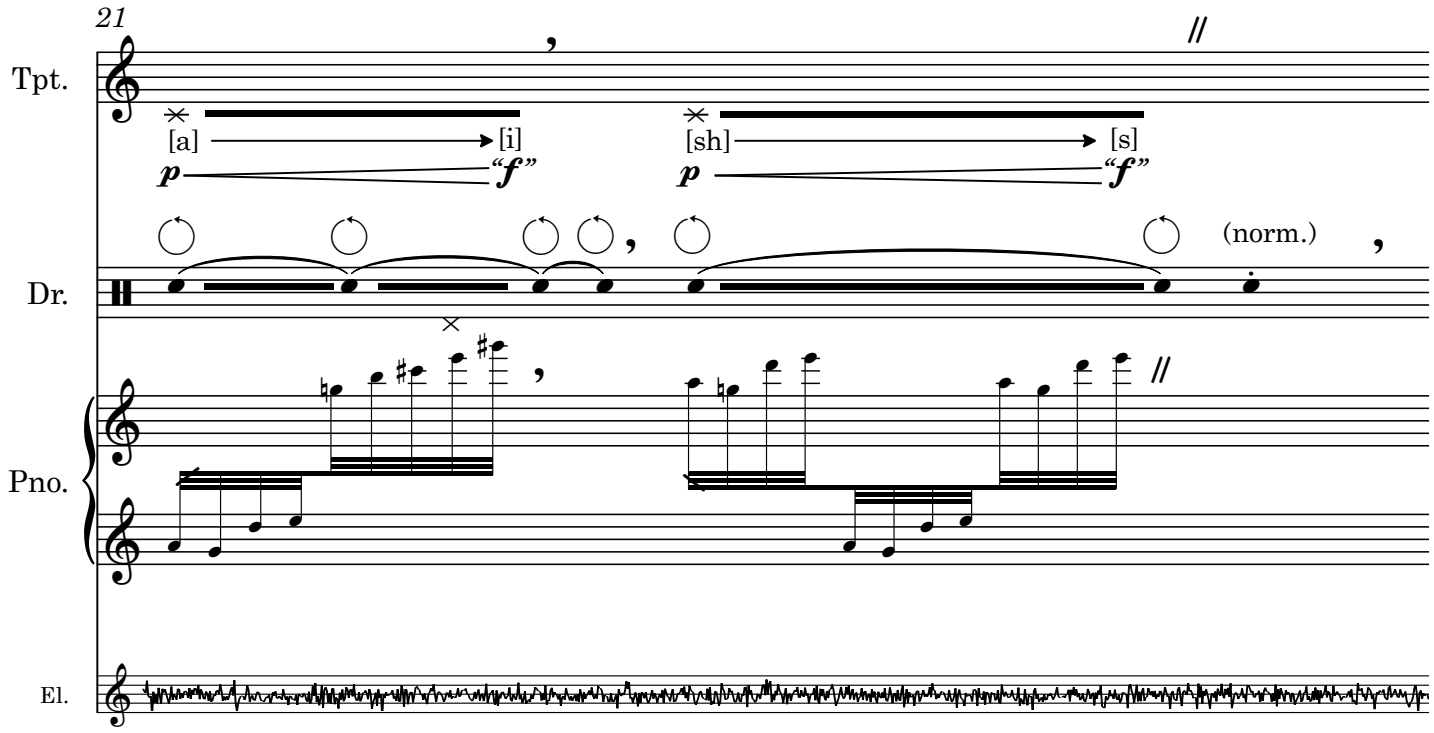

14
Tpt.
Paper
Pno.
El.

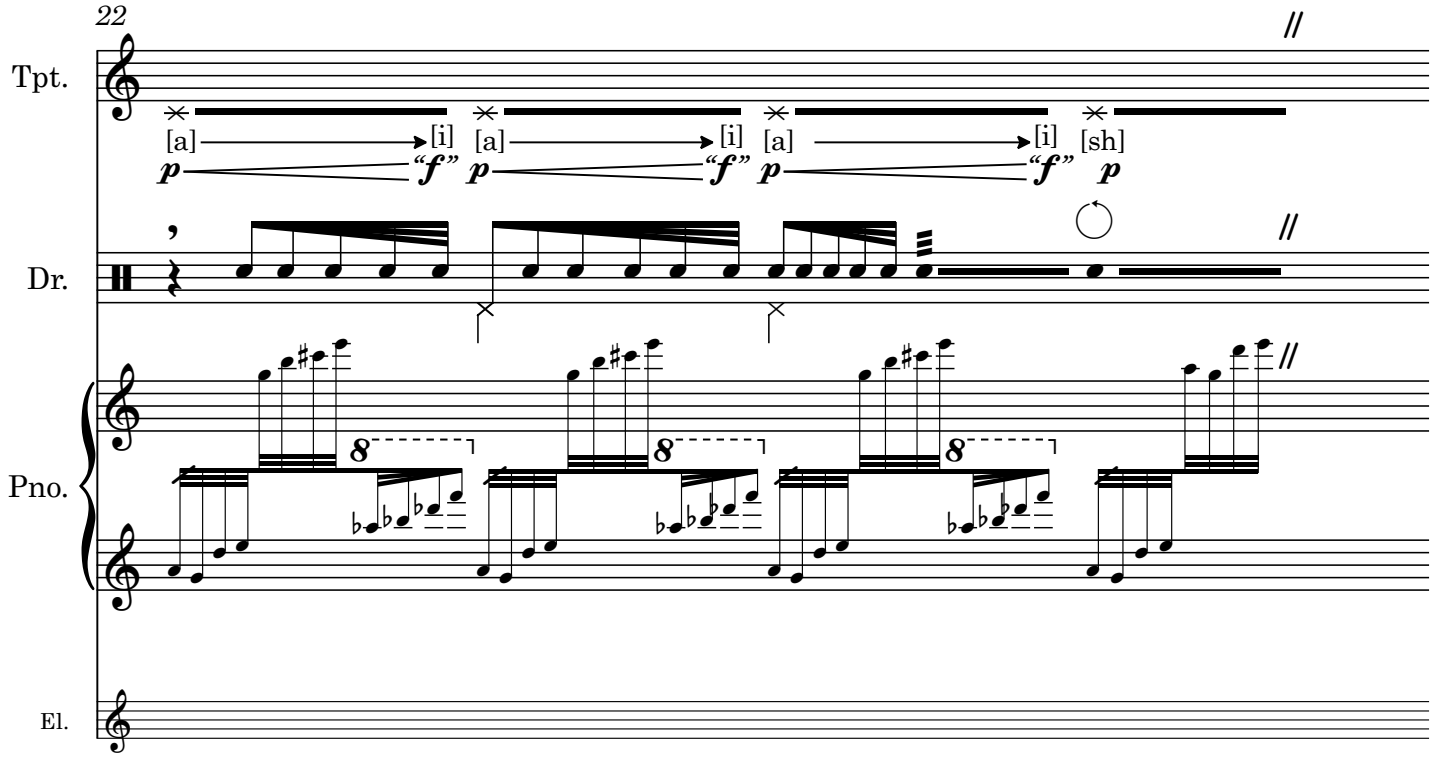

Senza misura
2
18
Tpt.
ppp
rustle slowly and irregularly, close to the microphone
To Drum Set
Paper
p
Pno.
p
Ped.
2
fade in distorted pno and granularized paper rustling (recorded to be used starting at the next system)
El.
tpt:
ppp
paper nosie:
p

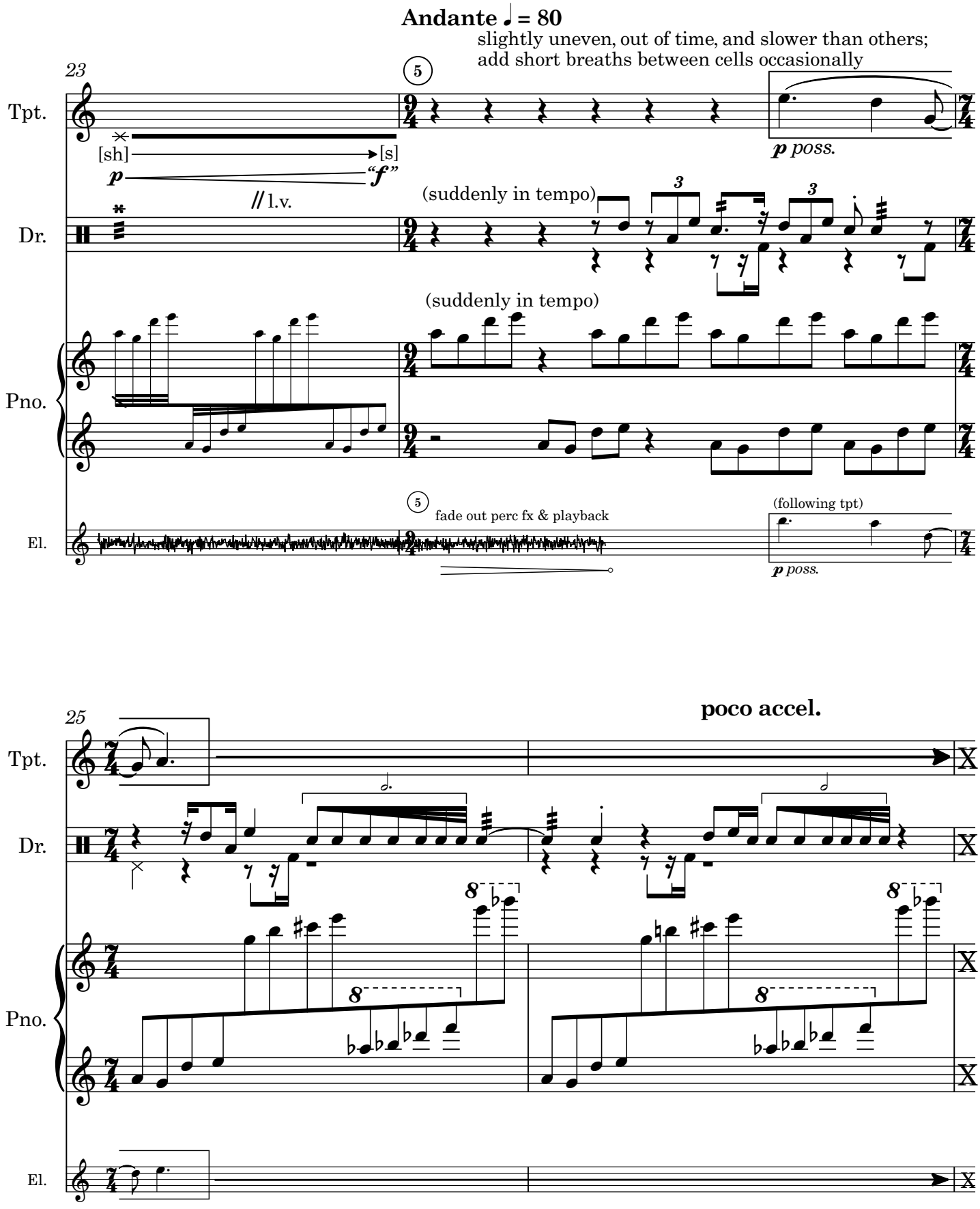


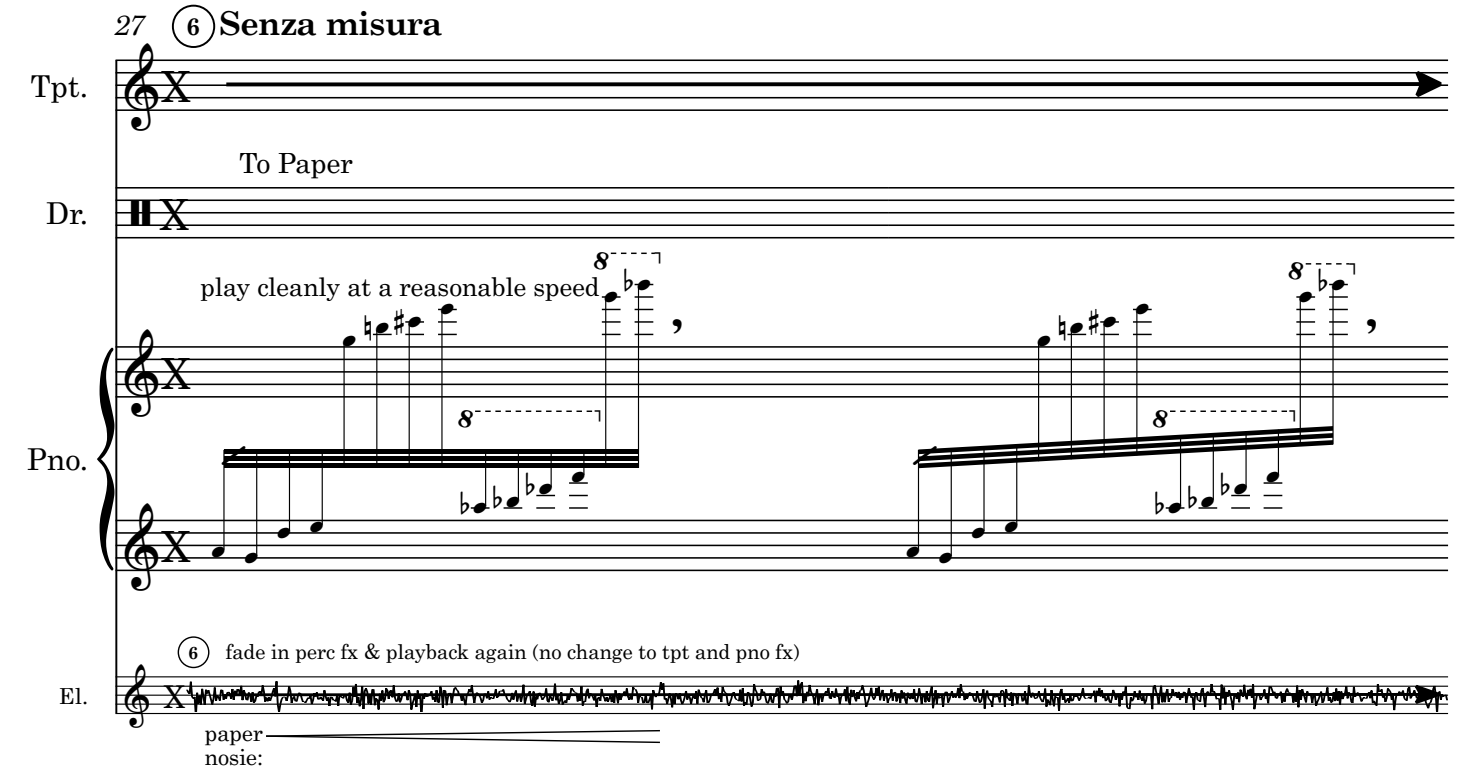


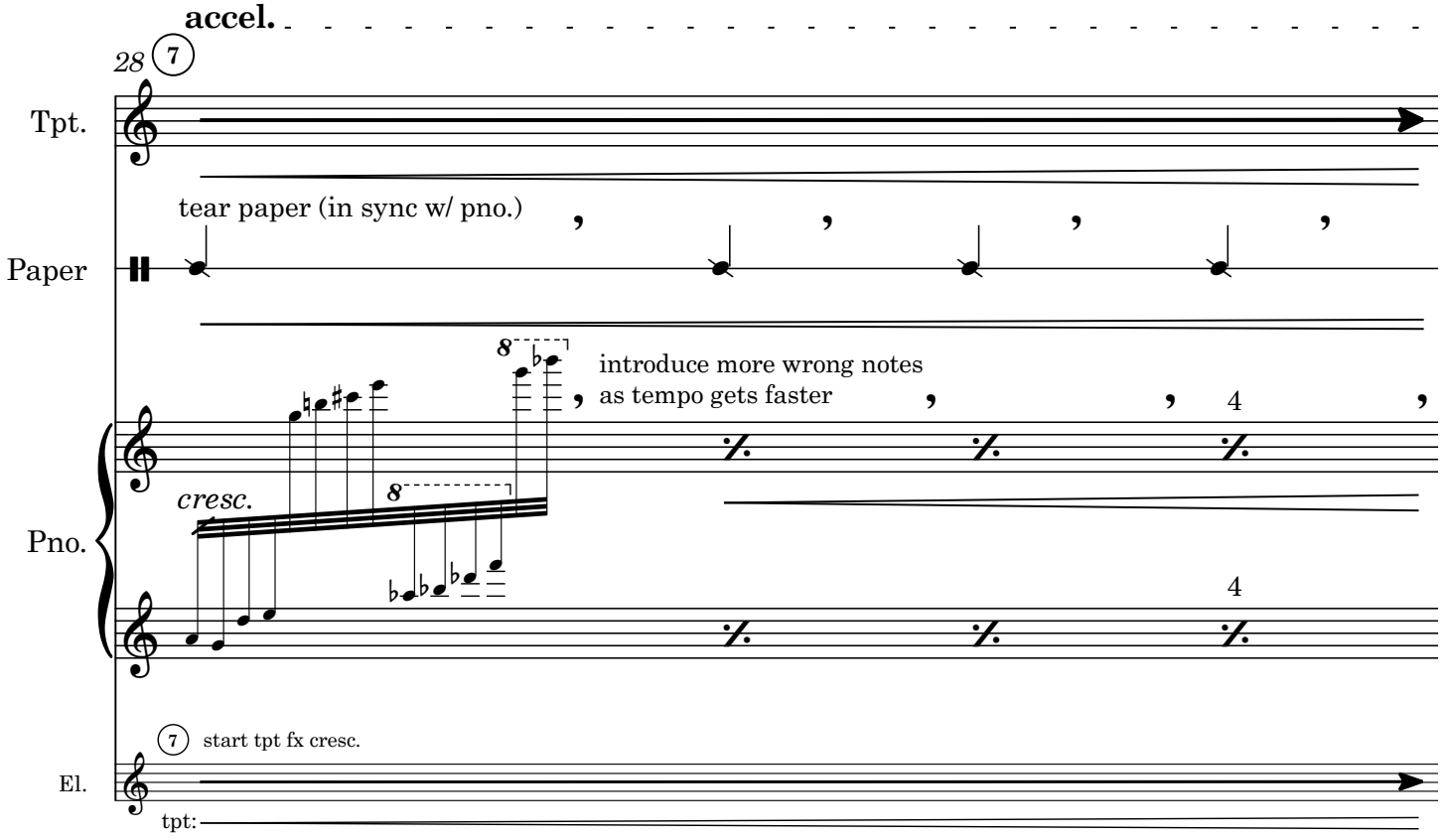
* One swirl symbol corresponds to one circle of sweep; hence the longer the note, the slower the swirl. If it is immediately followed by another note or a breath, do a swirl as fast as possible.

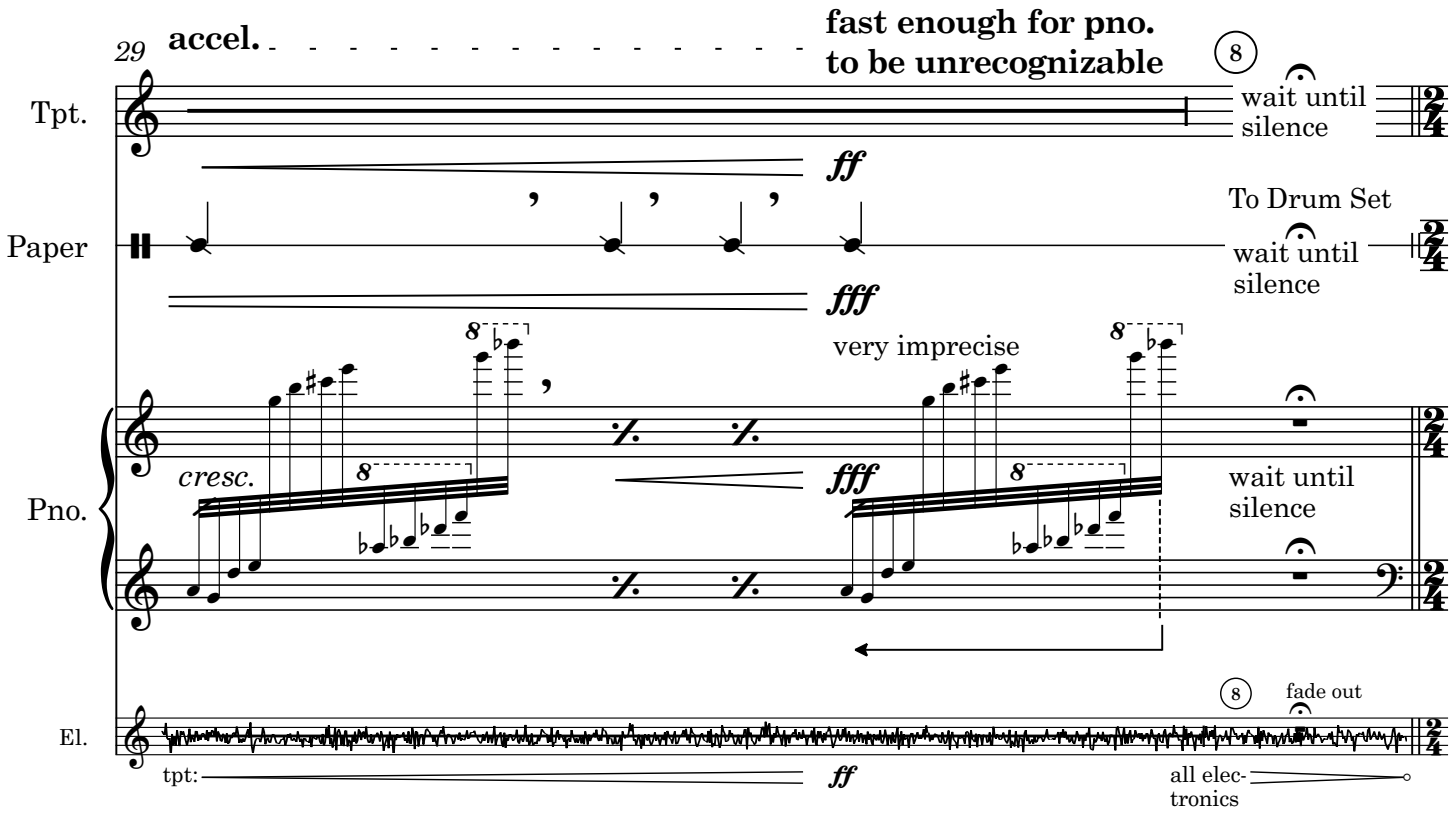

21
Tpt.
[a]
[i]
[sh]
[s]
p
"f"
(norm.)
Dr.
Pno.
El.

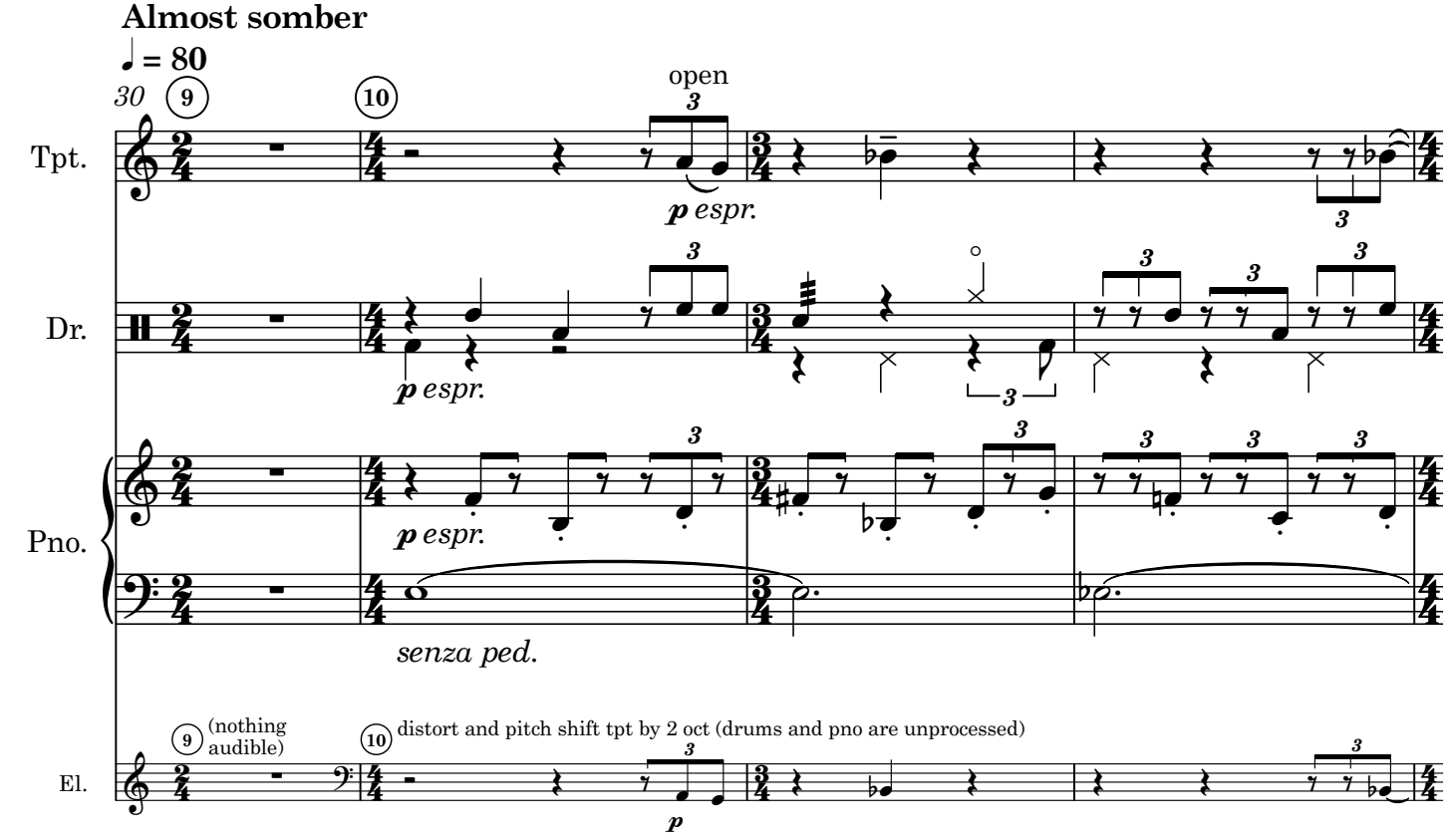

22
Tpt.
[a]
[i]
[sh]
p
"f"
Dr.
Pno.
8
El.

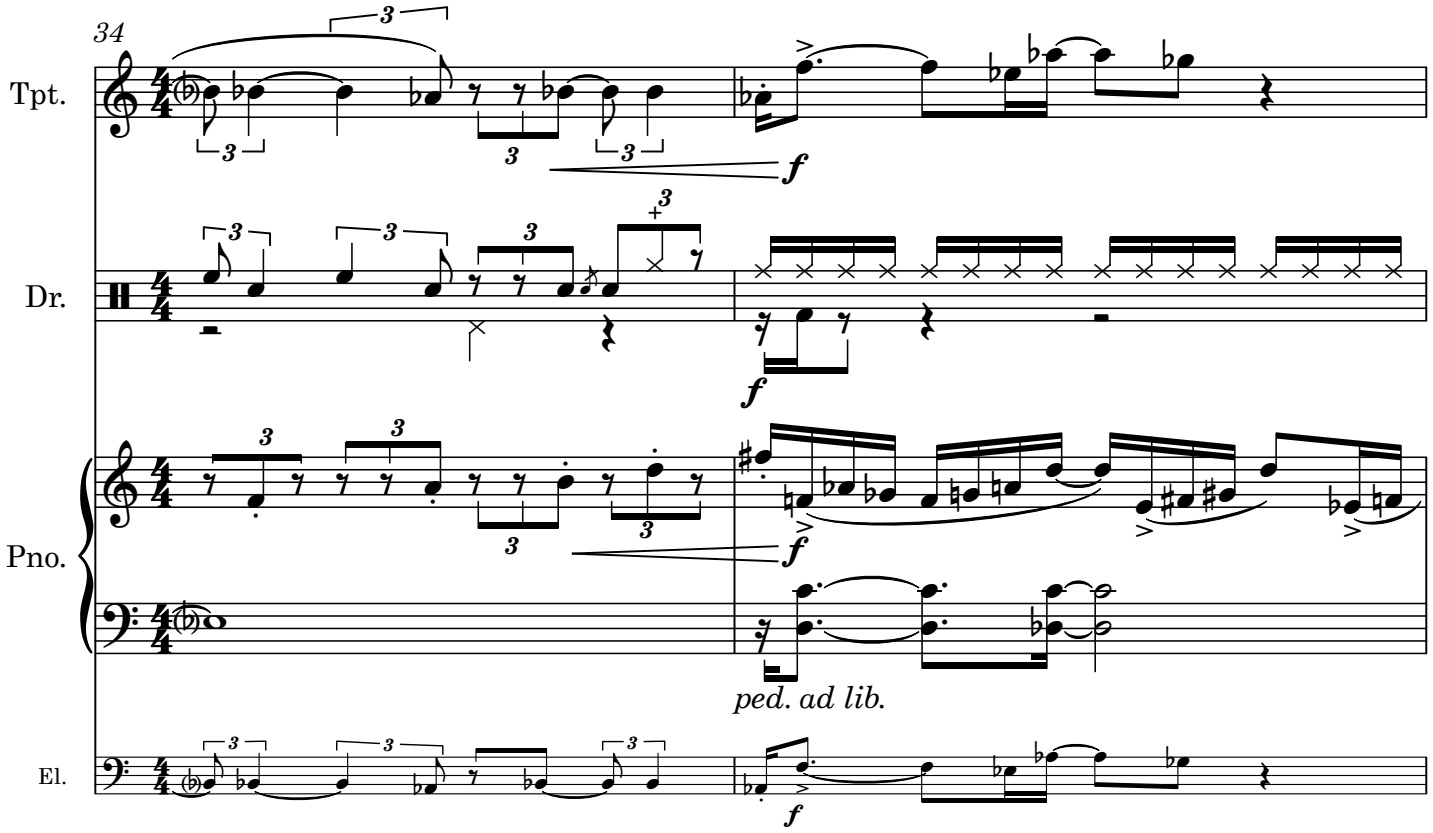

Andante ♩= 80
slightly uneven, out of time, and slower than others;
add short breaths between cells occasionally
23
5
Tpt.
[sh]
[s]
p
"f"
// l.v.
p poss.
Dr.
(suddenly in tempo)
3
3
(suddenly in tempo)
Pno.
5
fade out perc fx & playback
El.
(following tpt)
p poss.
25
poco accel.
Tpt.
Dr.
Pno.
8
8
8
8
El.

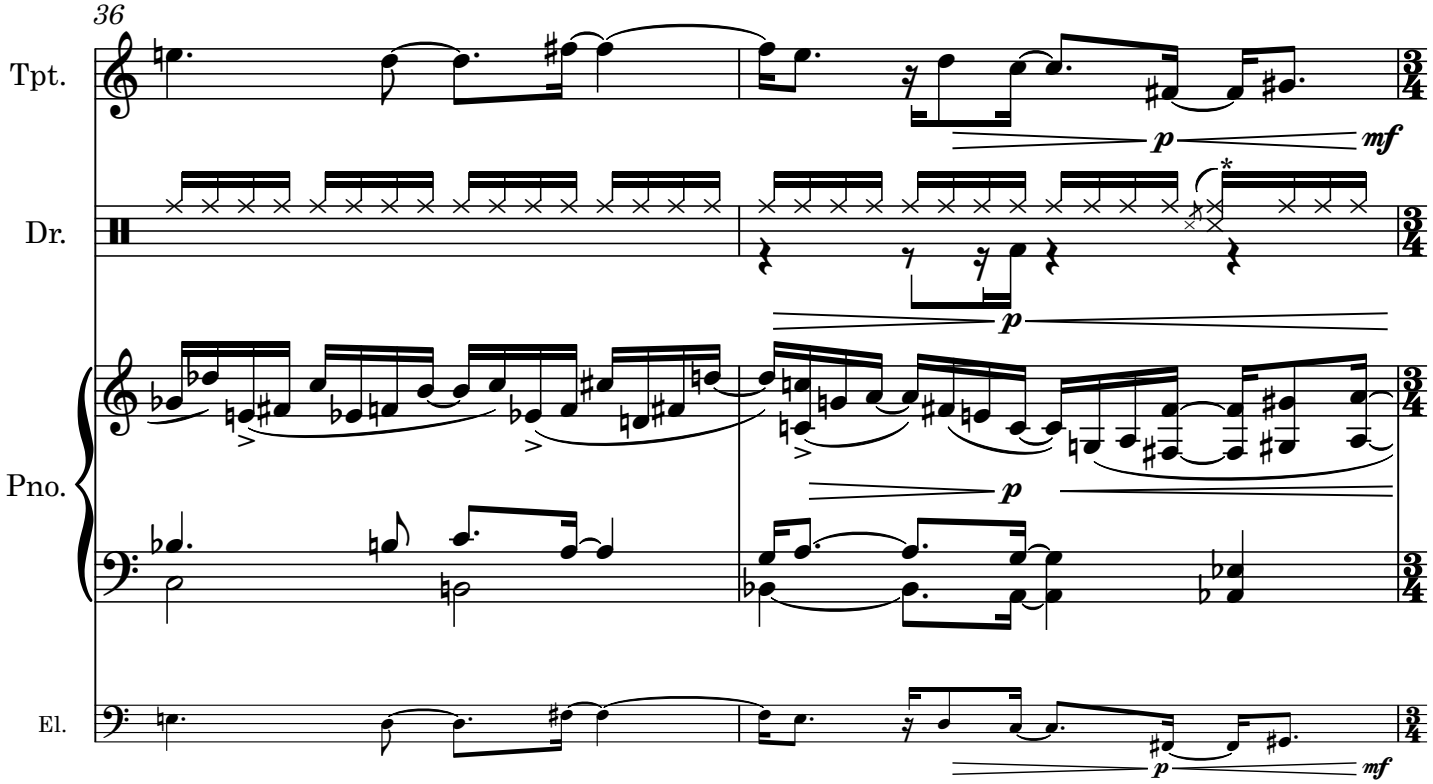

27
6
Senza misura
Tpt.
To Paper
Dr.
play cleanly at a reasonable speed
Pno.
6
fade in perc fx & playback again (no change to tpt and pno fx)
El.
paper
nosie:


accel.
28
7
Tpt.
tear paper (in sync w/ pno.)
Paper
introduce more wrong notes
as tempo gets faster
cresc.
Pno.
4
4
7
start tpt fx cresc.
El.
tpt:

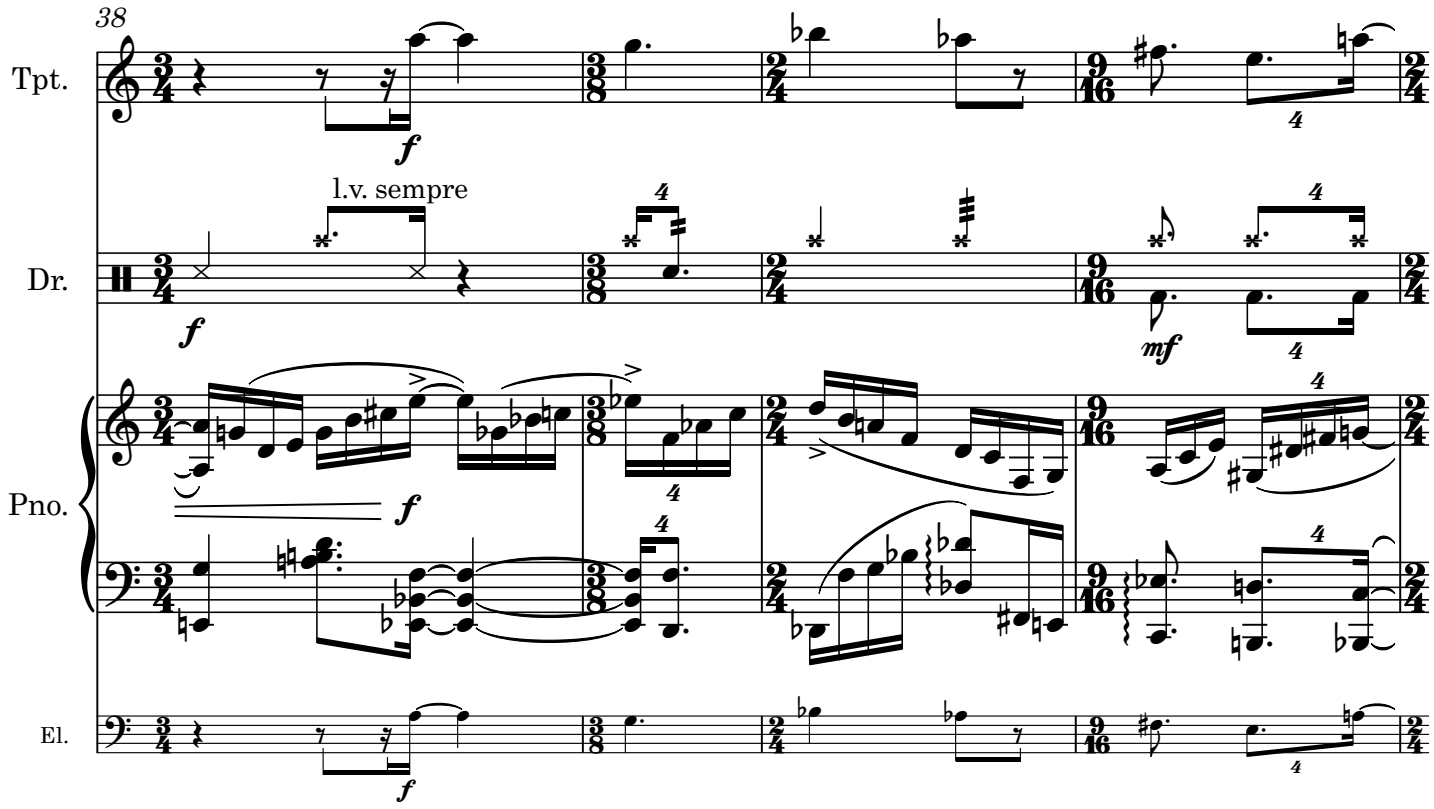

29
accel.
fast enough for pno.
to be unrecognizable
8
wait until
silence
Tpt.
ff
To Drum Set
Paper
wait until
silence
fff
very imprecise
cresc.
Pno.
wait until
silence
8
fade out
El.
tpt:
ff
all elec-
tronics

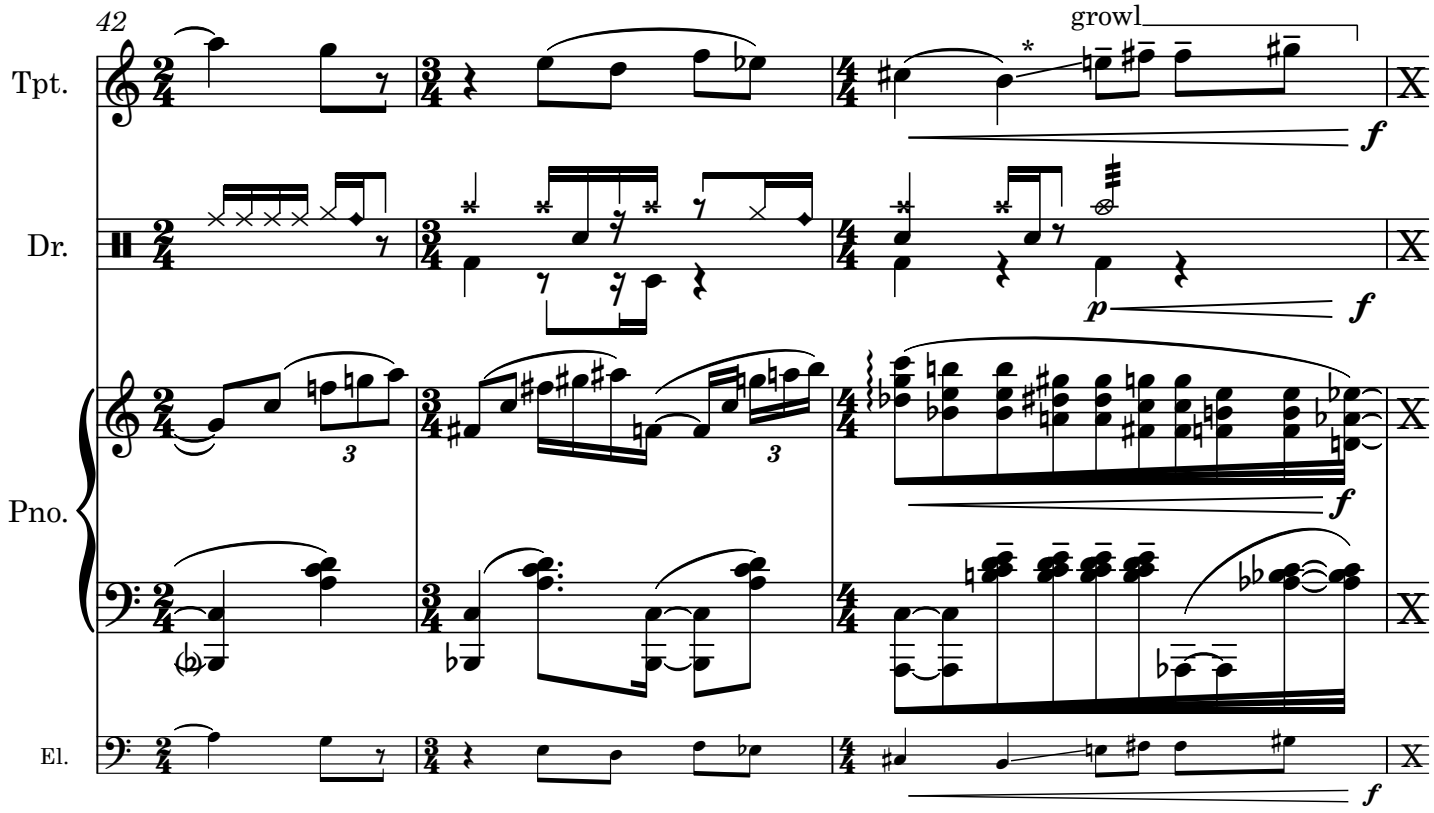

Almost somber
♩ = 80
30
9
10
open
Tpt.
p espr.
Dr.
p espr.
Pno.
p espr.
senza ped.
9 (nothing audible)
10 distort and pitch shift tpt by 2 oct (drums and pno are unprocessed)
El.
p



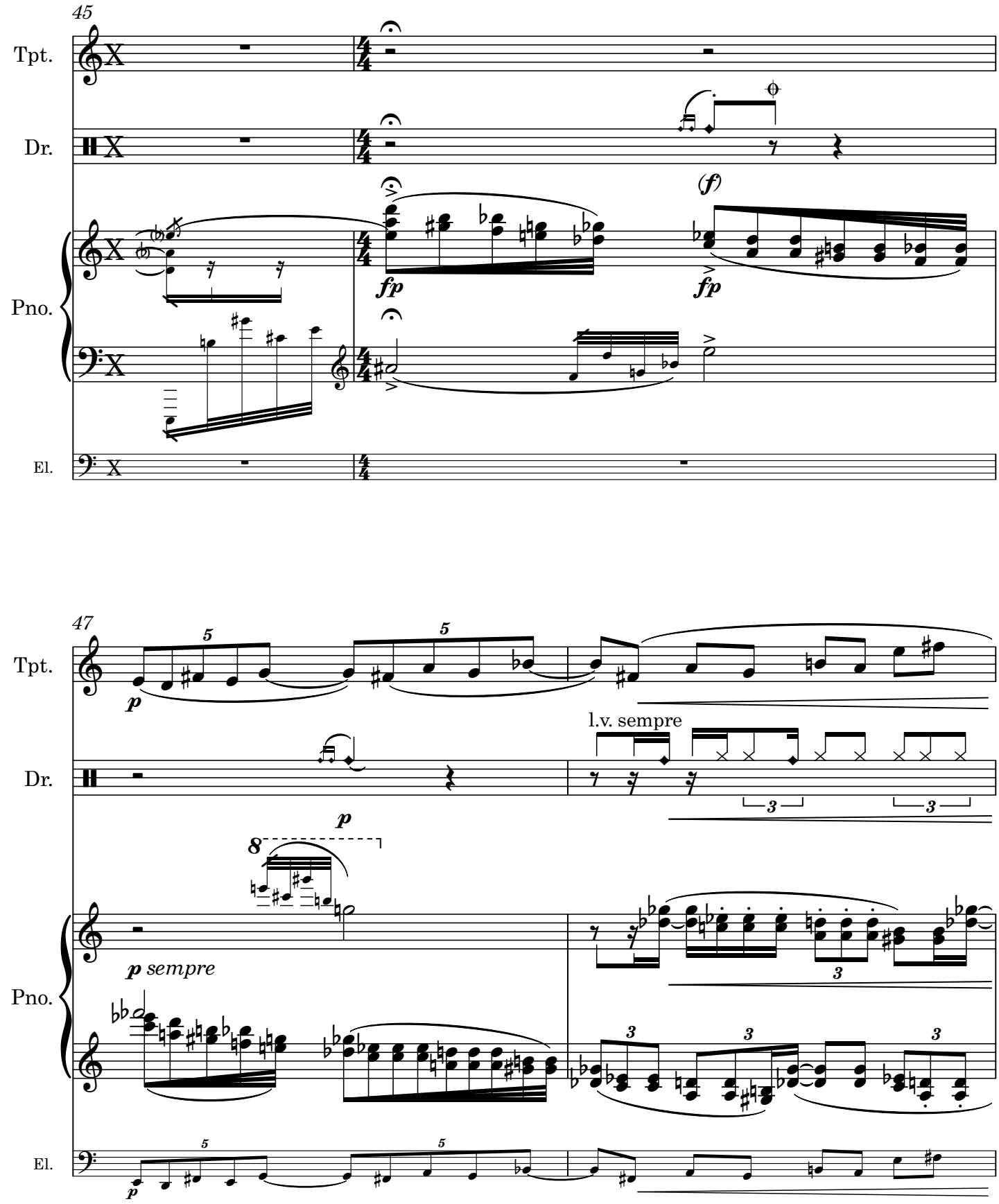


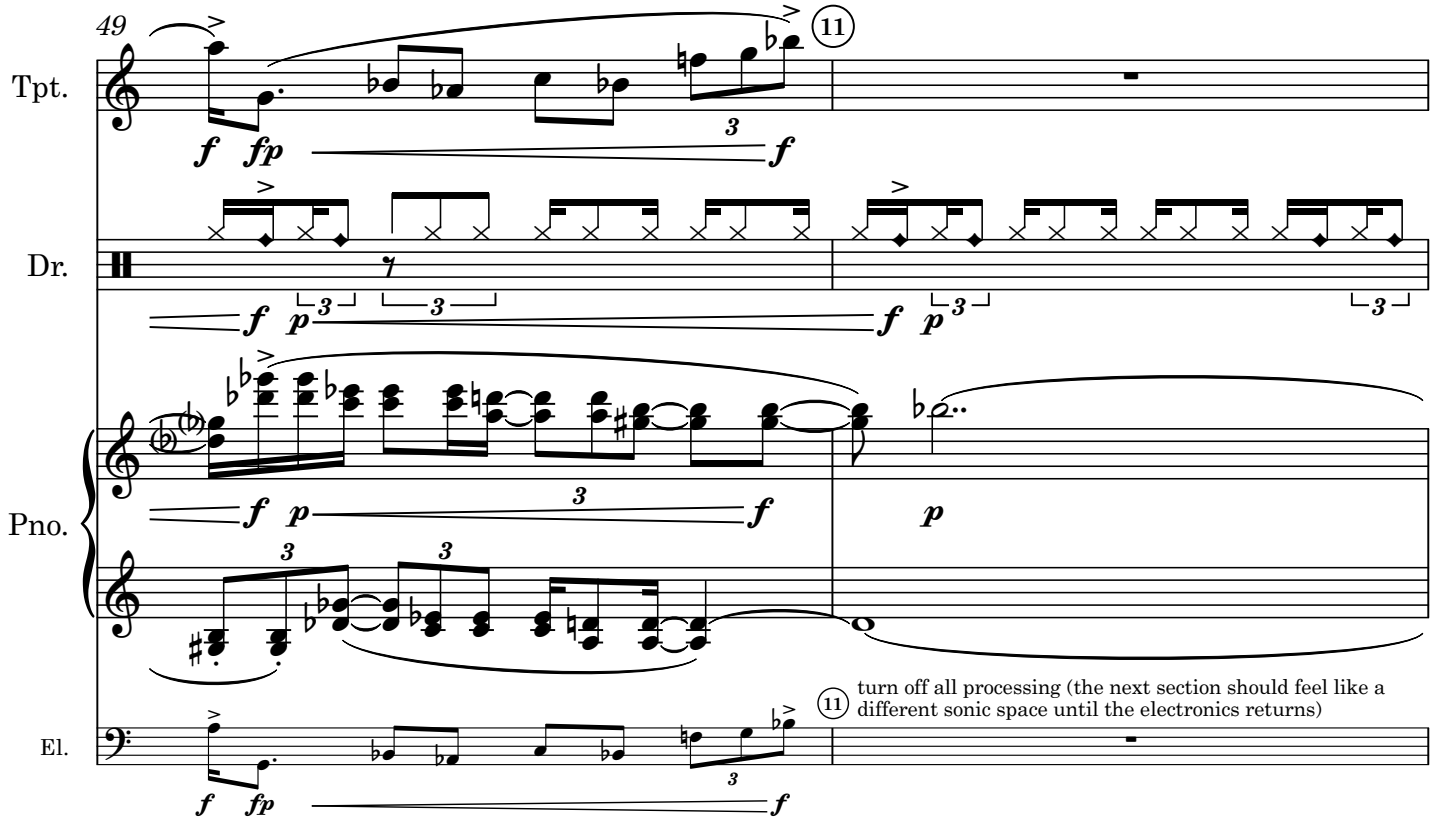
* Create a flam by sliding down from the rim of a mounted tom onto the rim of the snare.

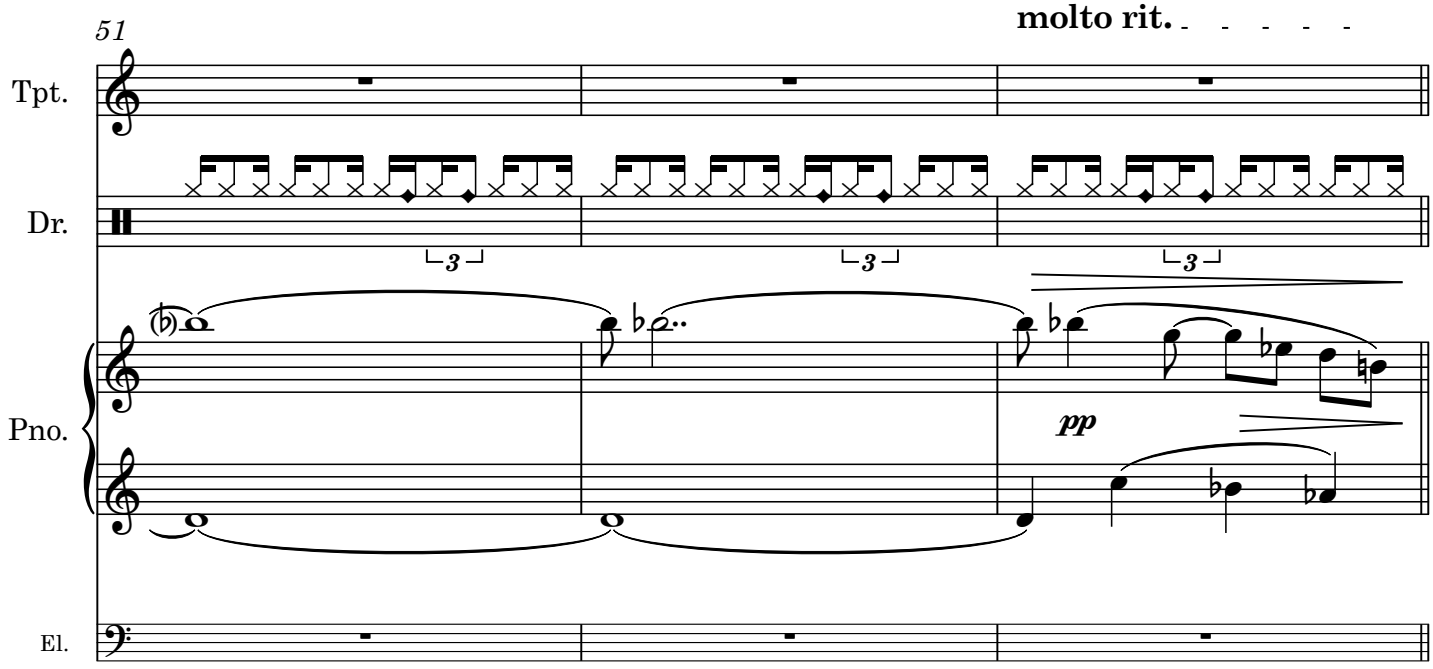


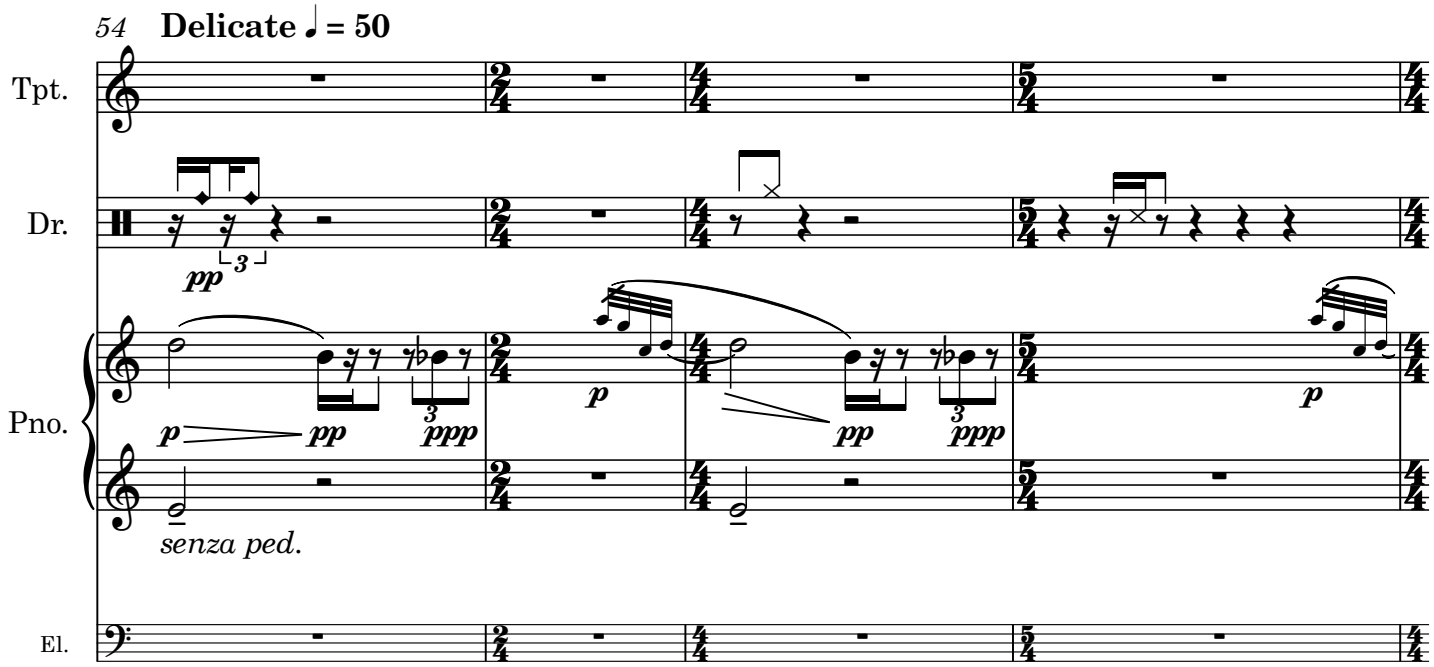


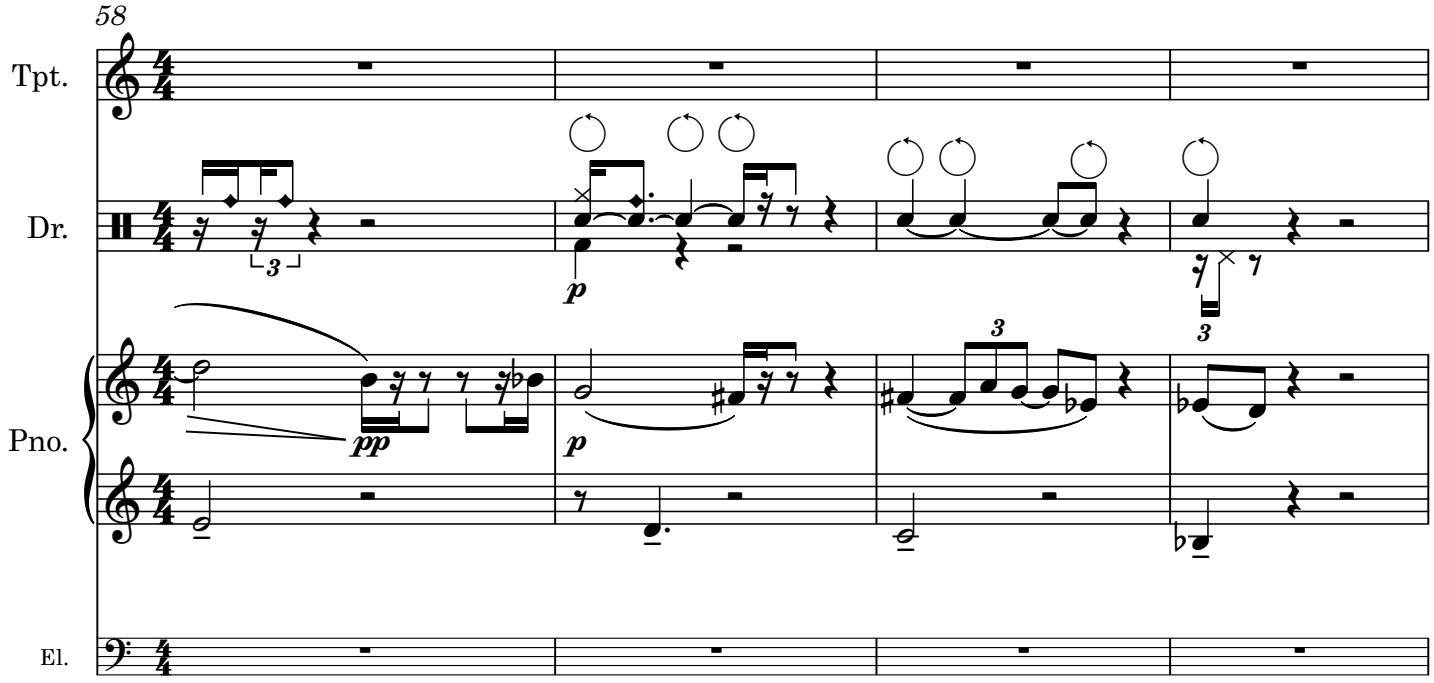
* Half valve gliss.

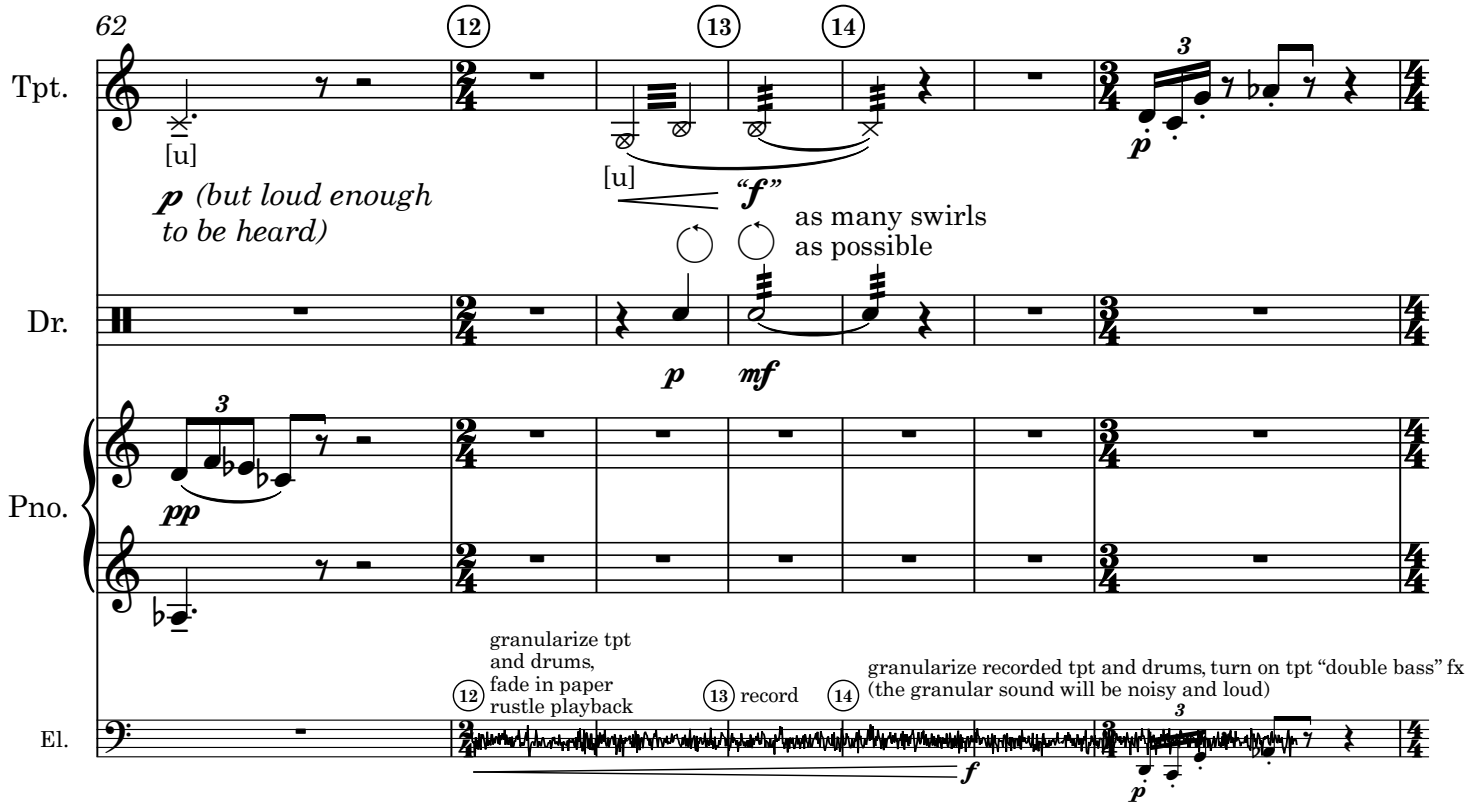

45
Tpt.
Dr.
Pno.
El.
(f)
fp
fp
47
p
l.v. sempre
p
p sempre

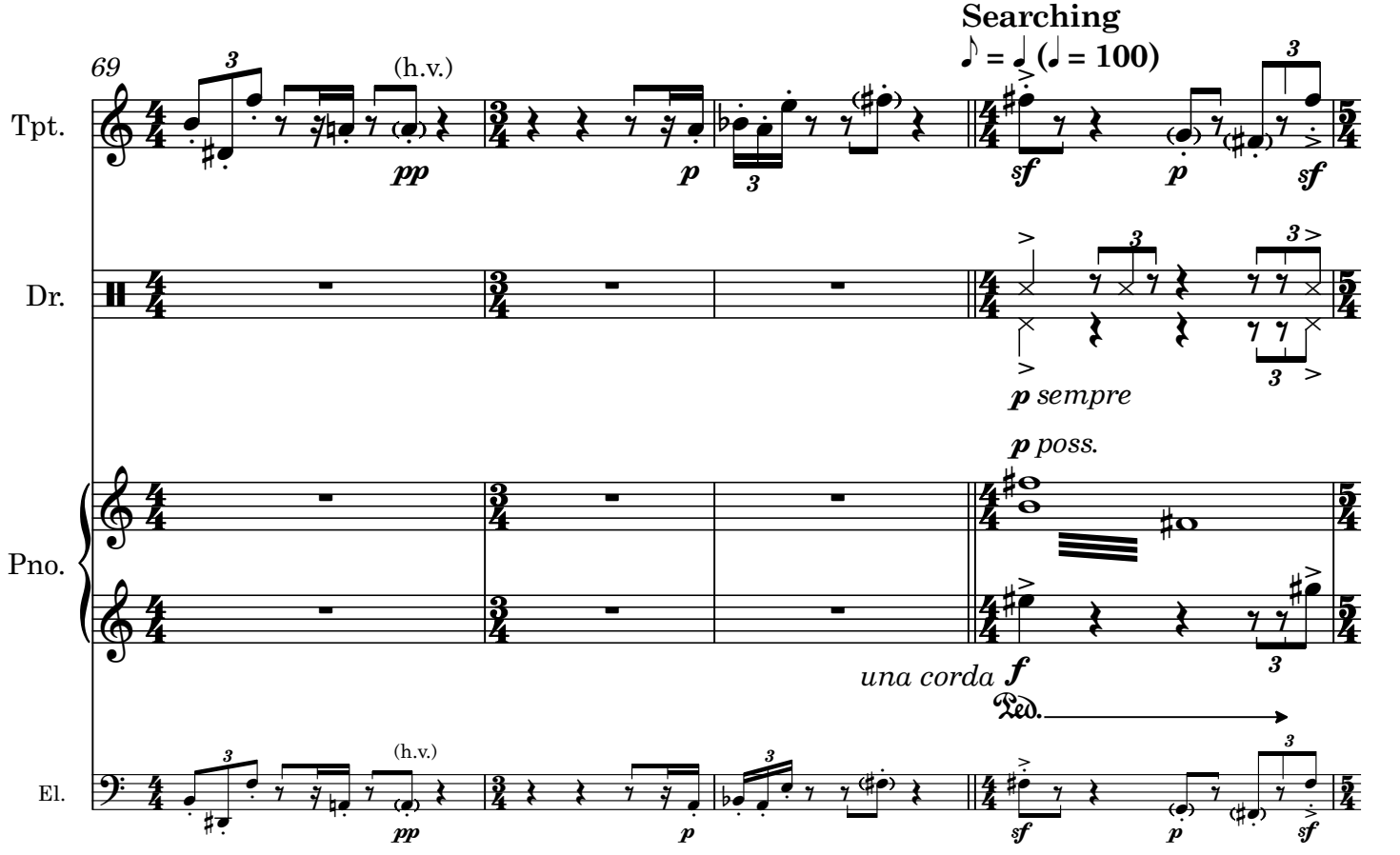

49
Tpt.
Dr.
Pno.
El.
11
turn off all processing (the next section should feel like a different sonic space until the electronics returns)

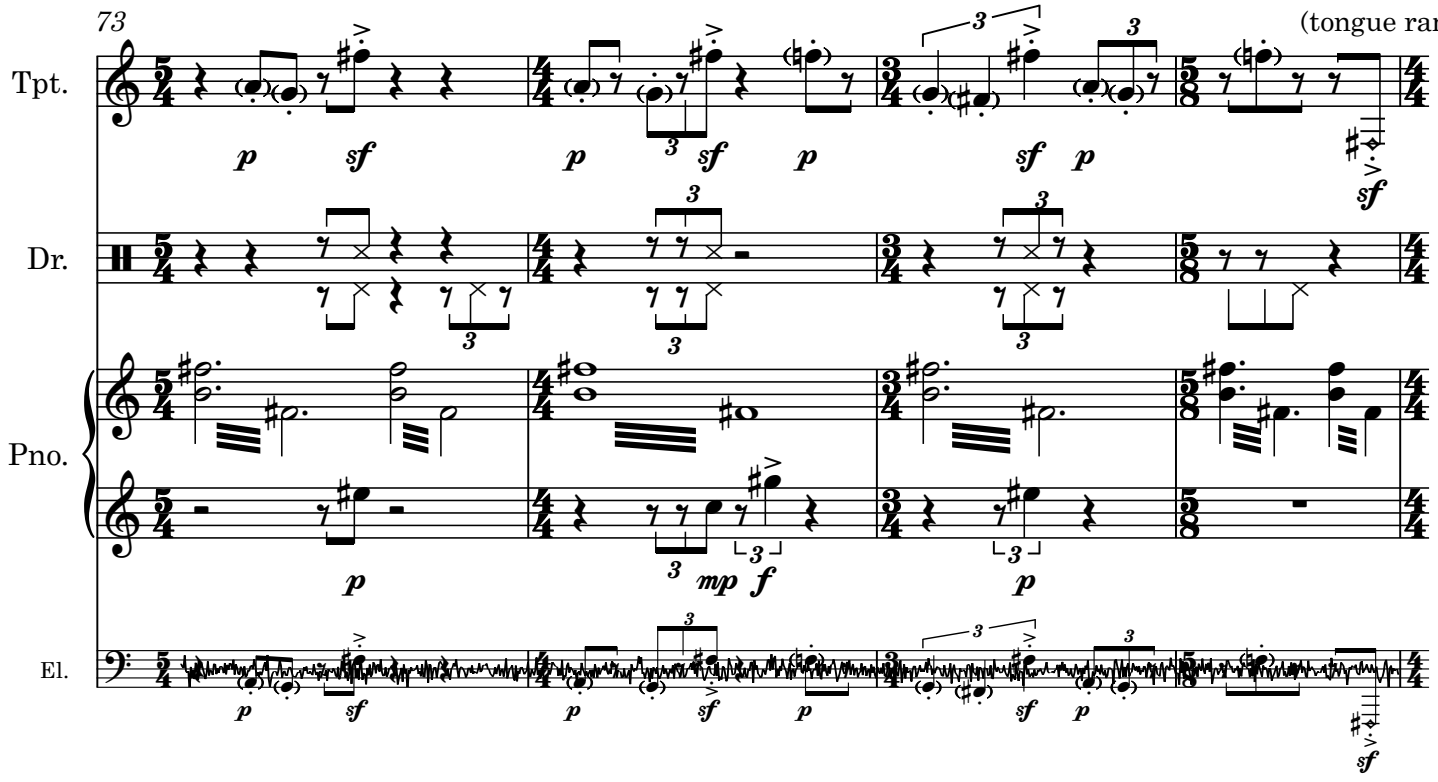

51
molto rit.
Tpt.
Dr.
Pno.
El.

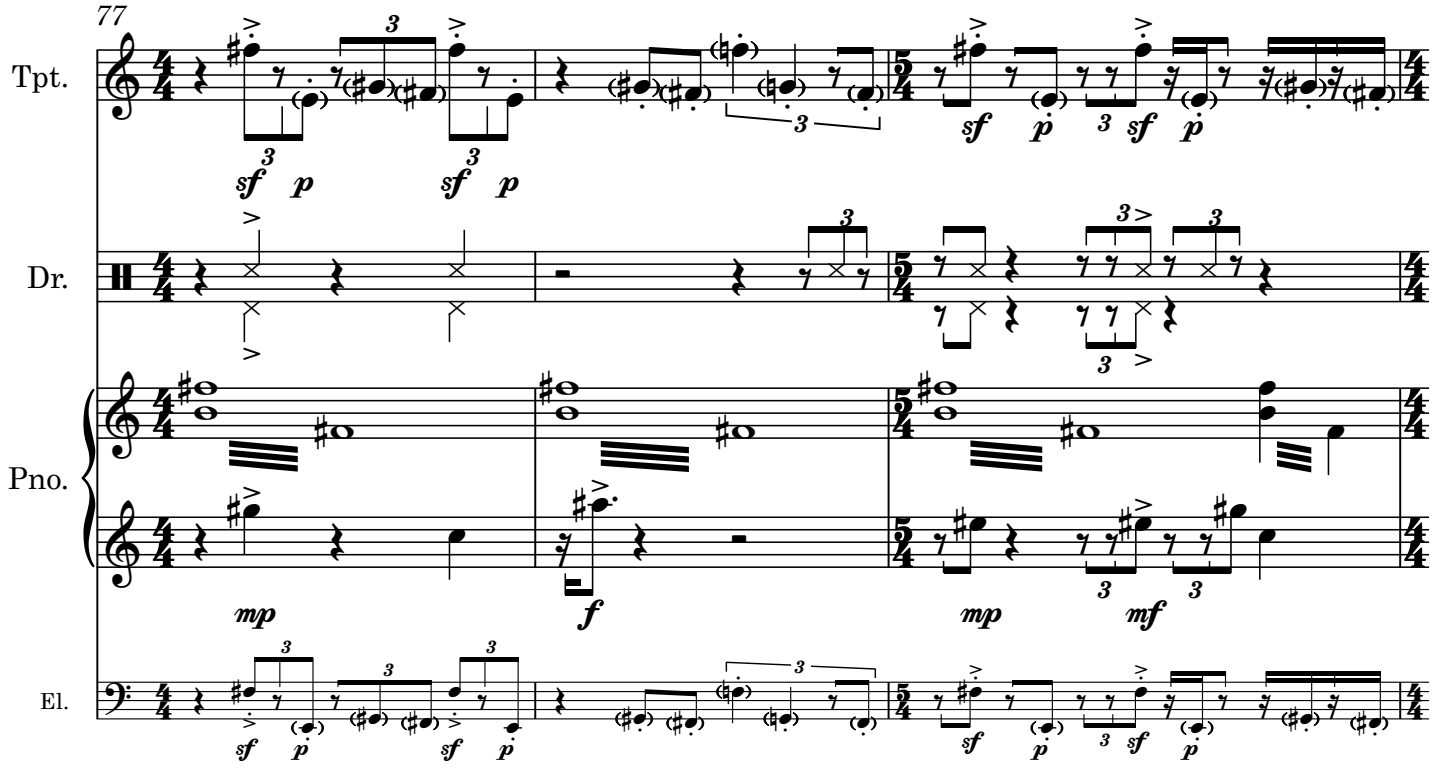

54
Delicate ♩ = 50
Tpt.
Dr.
Pno.
El.
senza ped.

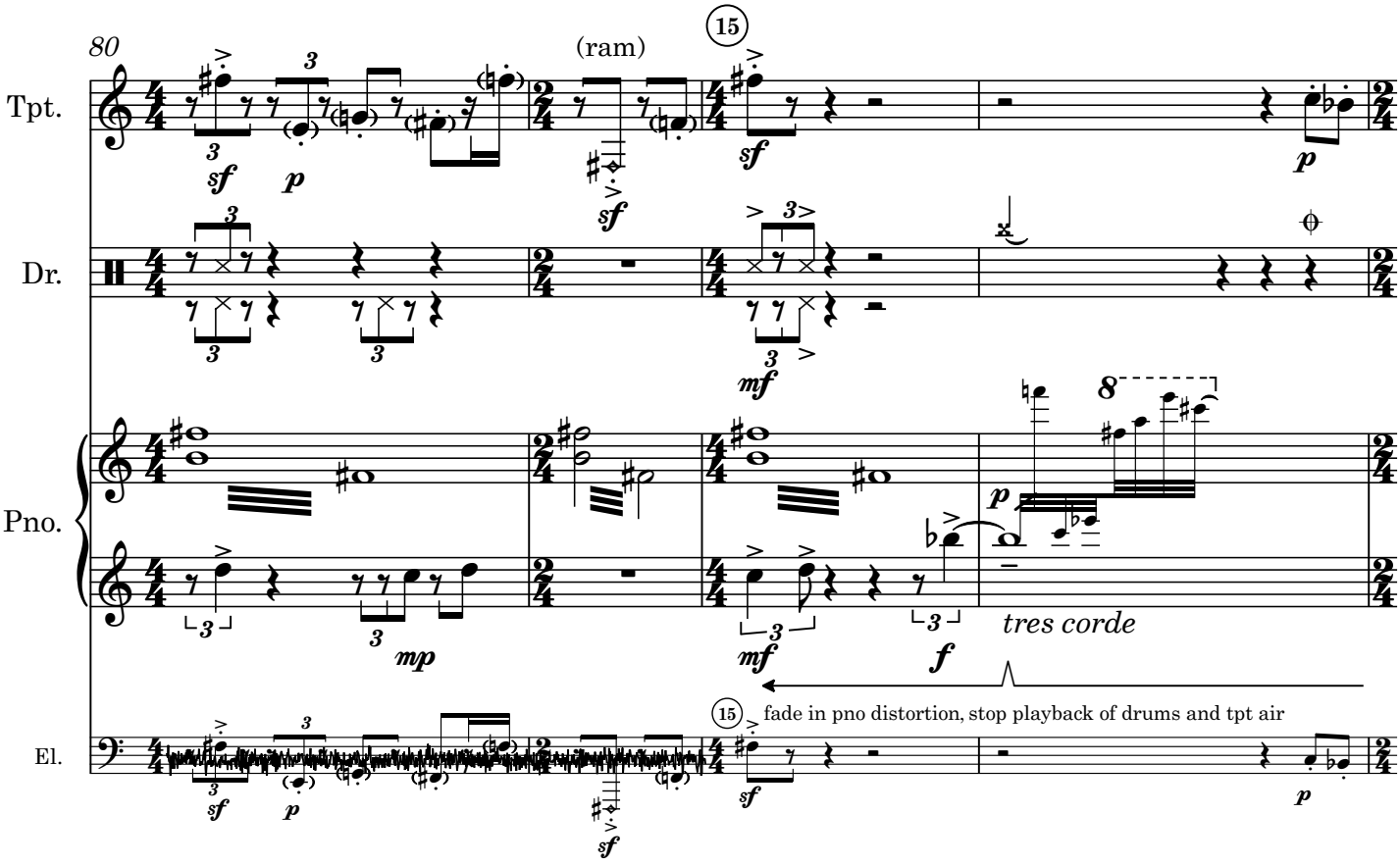

58
Tpt.
Dr.
Pno.
El.

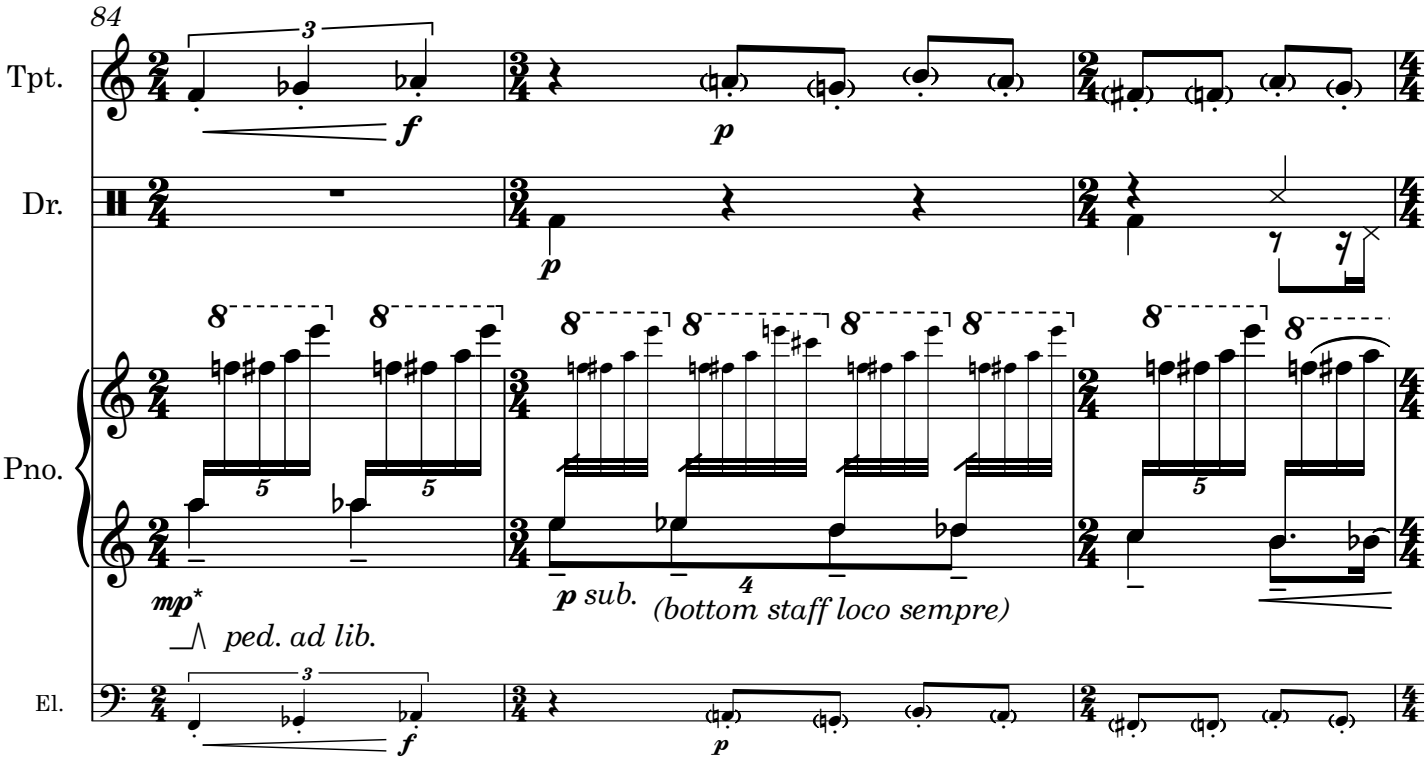

62
12
13
14
Tpt.
[u]
[u]
p (but loud enough to be heard)
"f"
as many swirls as possible
Dr.
p
mf
Pno.
pp
granularize tpt and drums, fade in paper rustle playback
13 record
14 granularize recorded tpt and drums, turn on tpt "double bass" fx (the granular sound will be noisy and loud)
El.
f
p


Searching
♪ = ♩ (♩ = 100)
69
Tpt.
(h.v.)
pp
p
sf
p
sf
Dr.
p sempre
p poss.
Pno.
una corda f
Ped.
El.
(h.v.)
pp
p
sf
p
sf

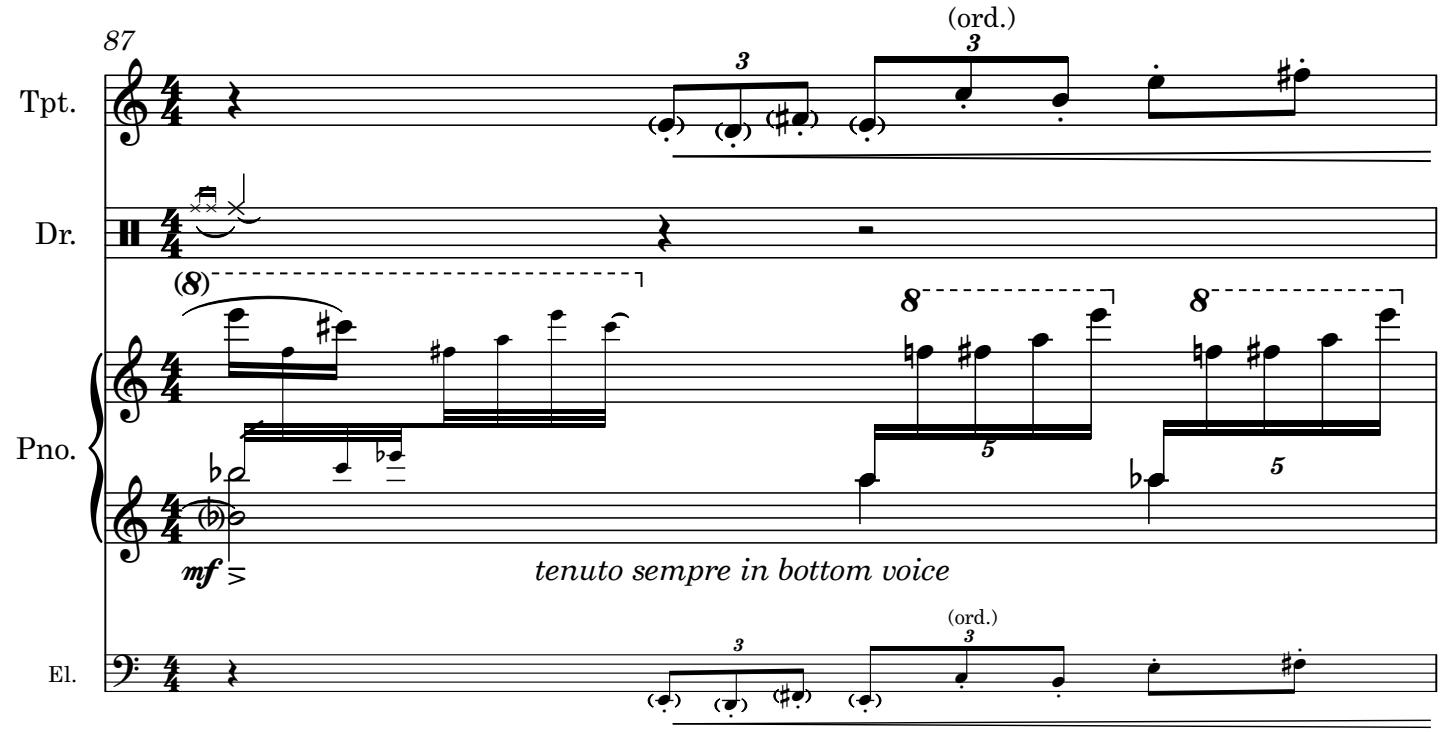

73
(tongue ram)
Tpt.
Dr.
Pno.
El.

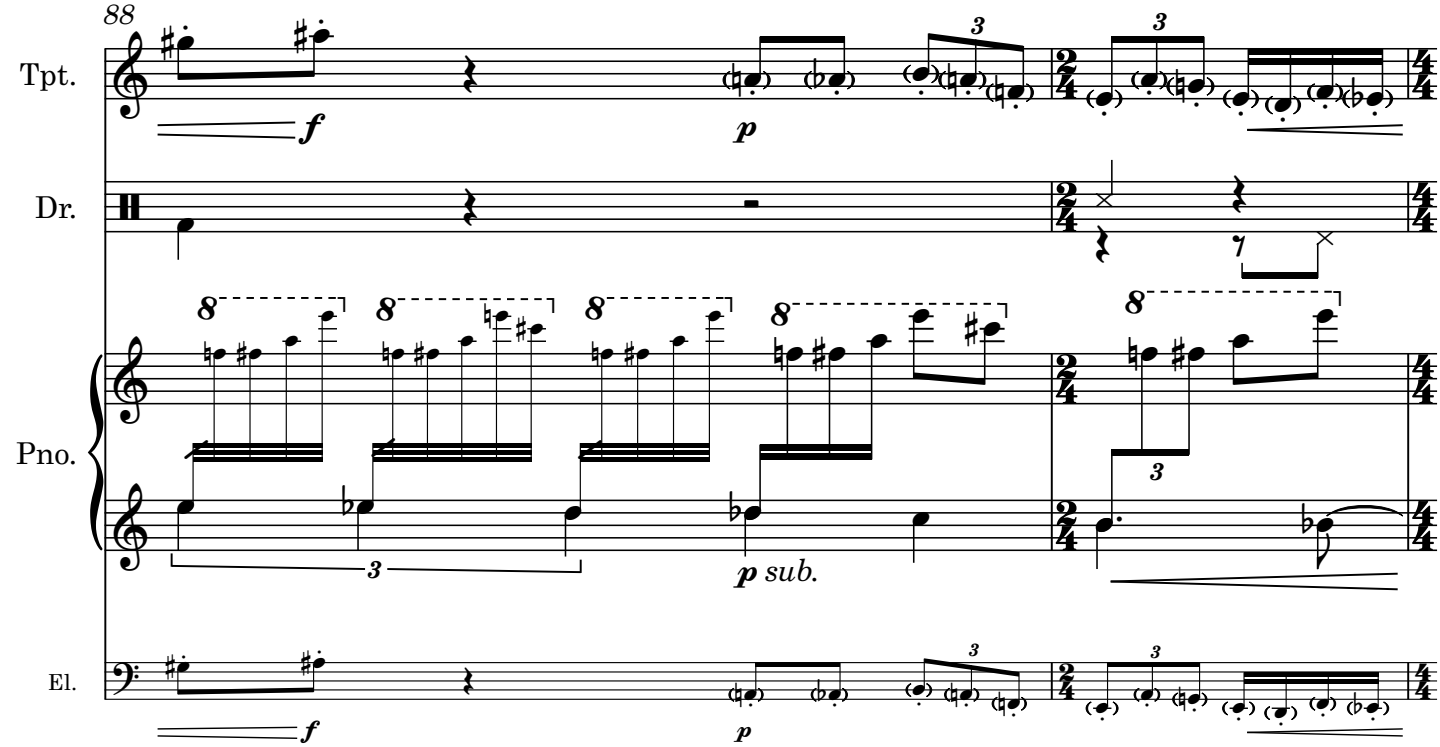

77
Tpt.
Dr.
Pno.
El.

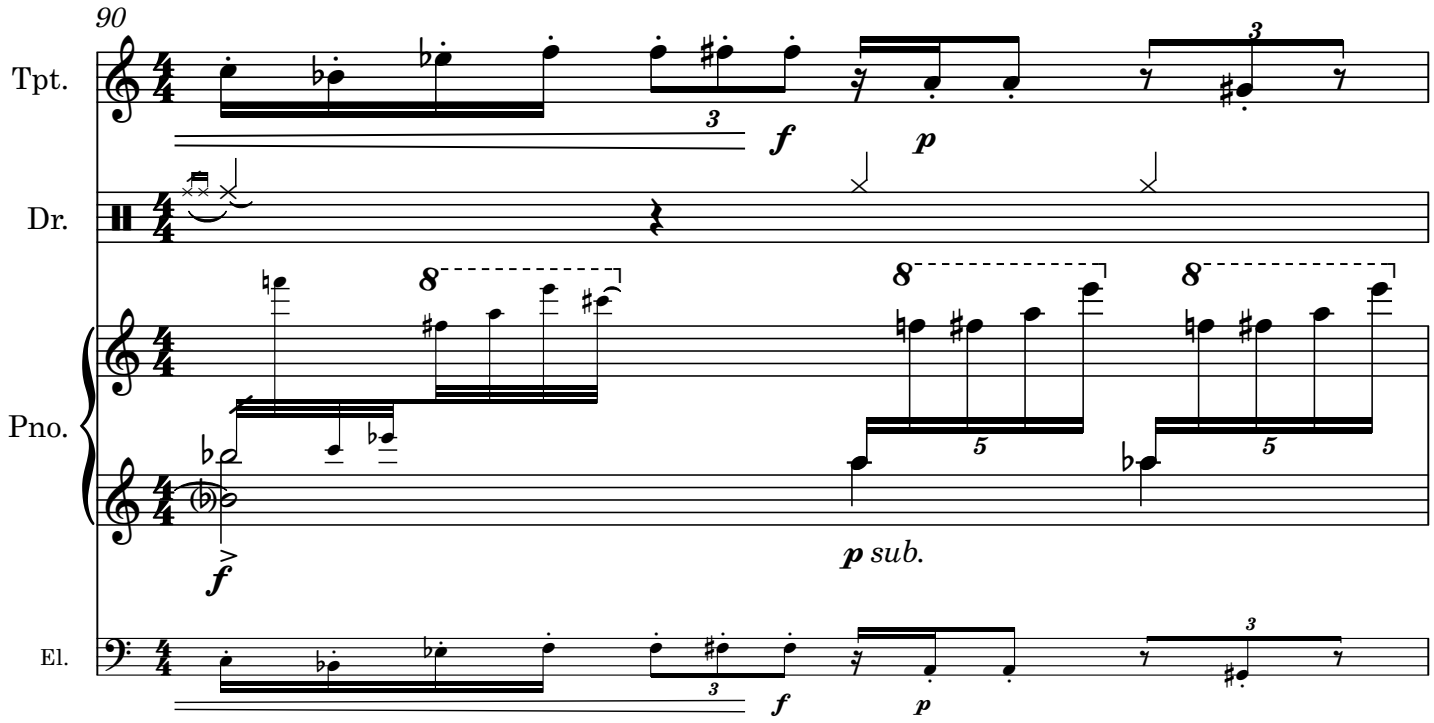


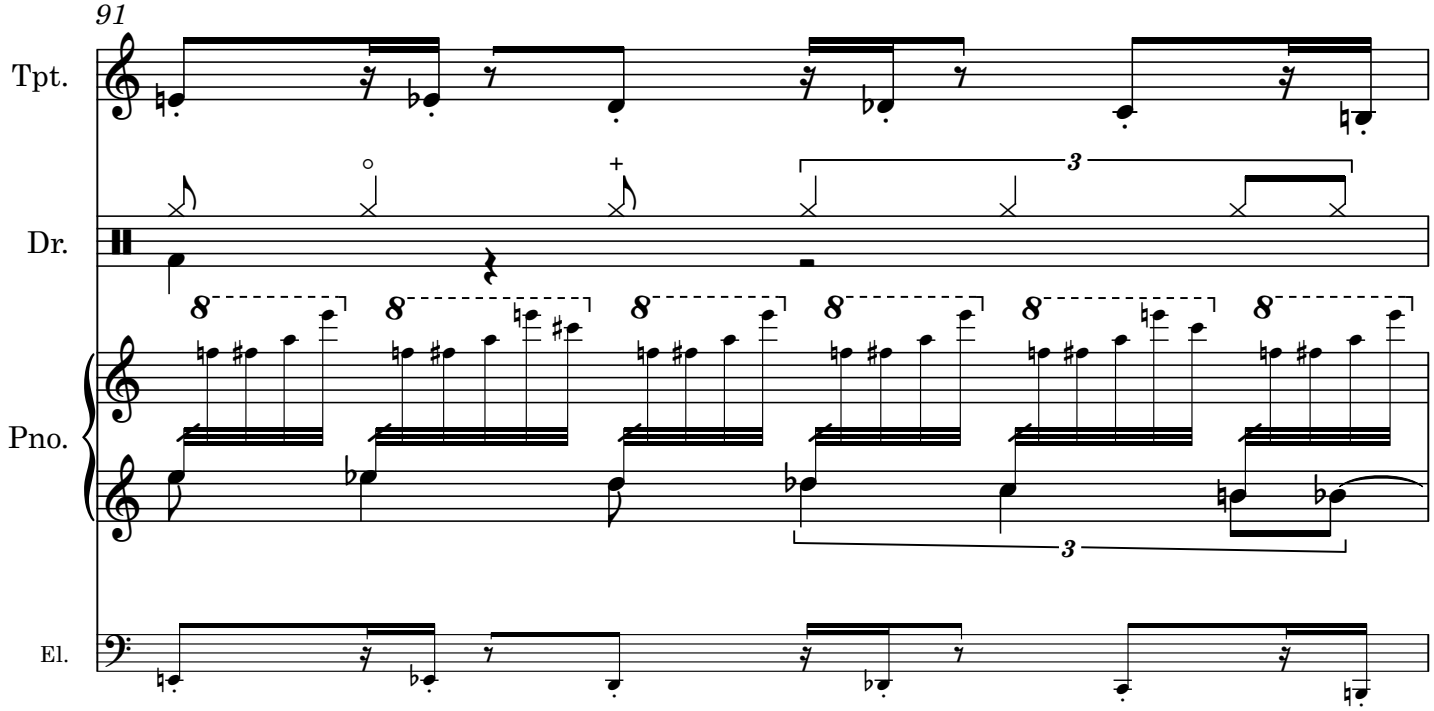


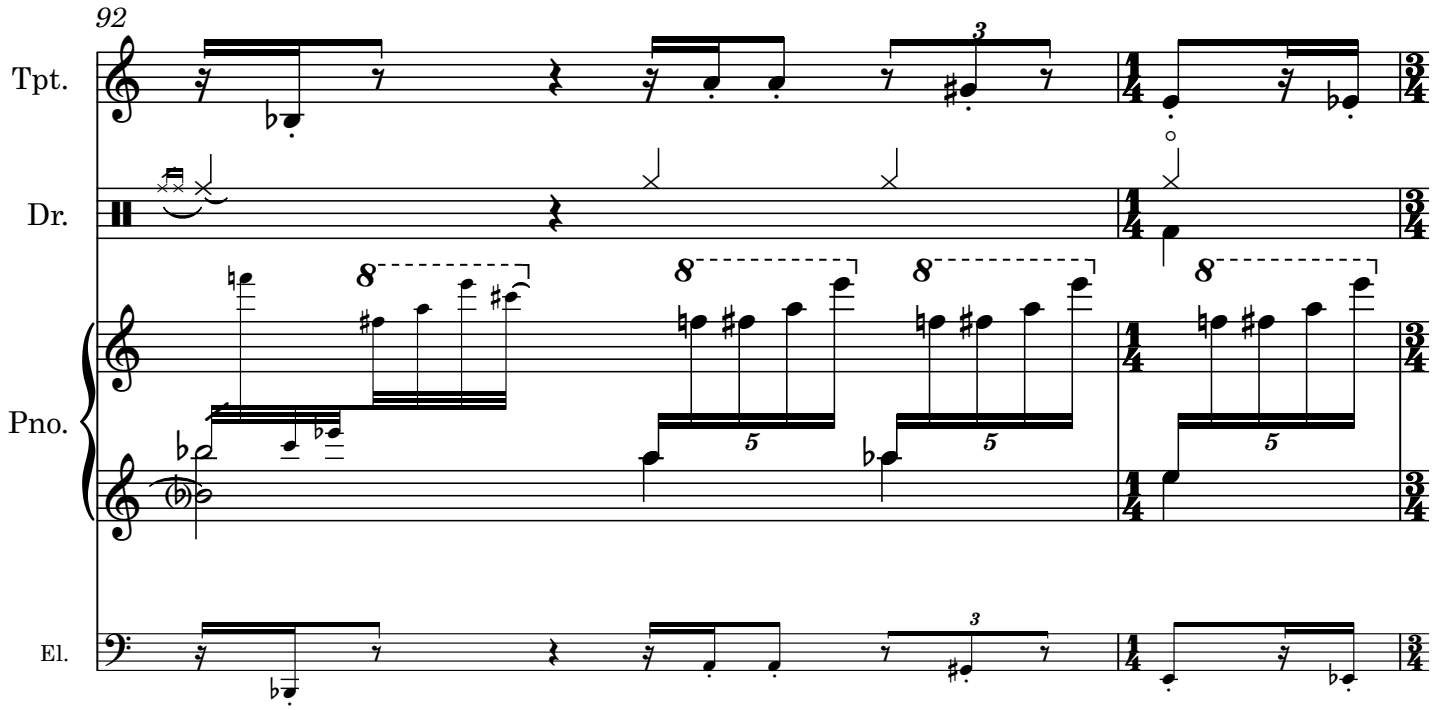
* From m. 84 to m. 95, dynamics written below the grand staff apply to both staves, but the right hand should always be slightly softer than the left hand.

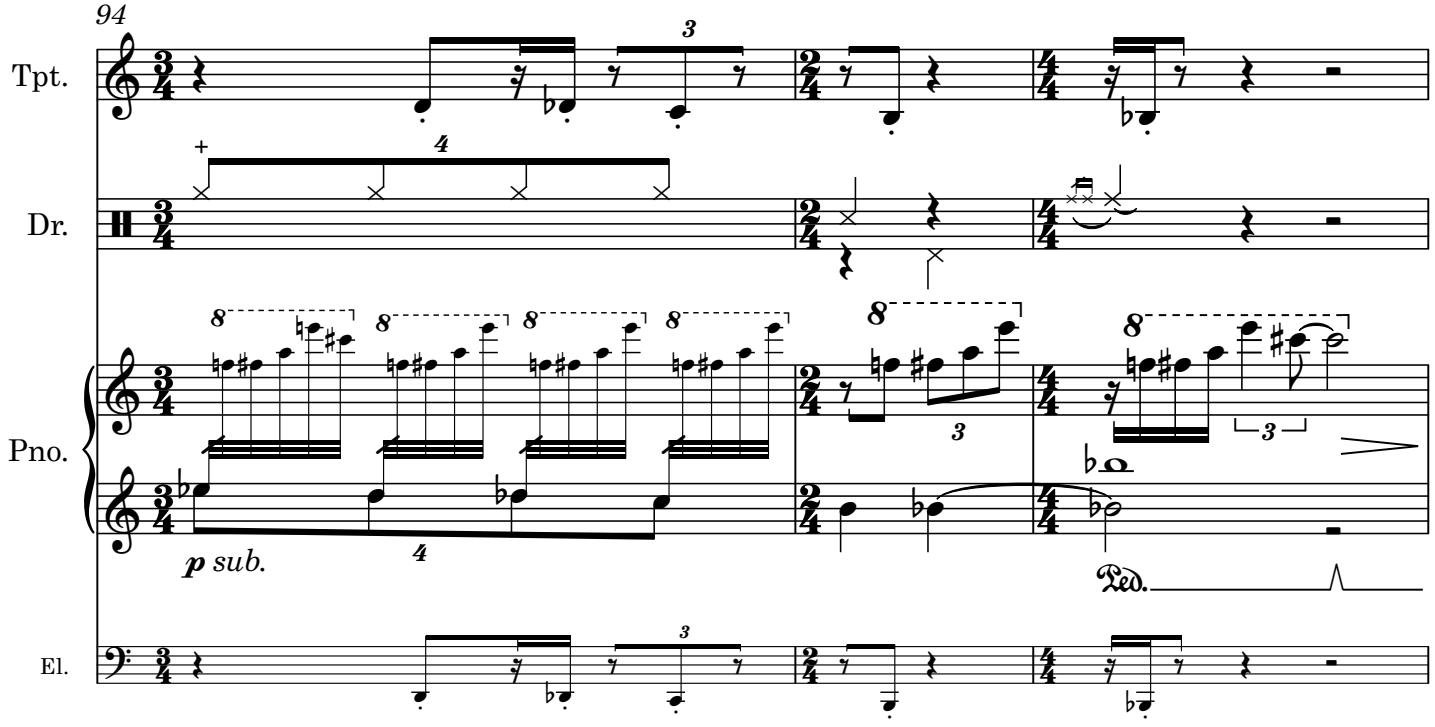

87
Tpt.
Dr.
Pno.
El.
(ord.)
(ord.)
mf
tenuto sempre in bottom voice

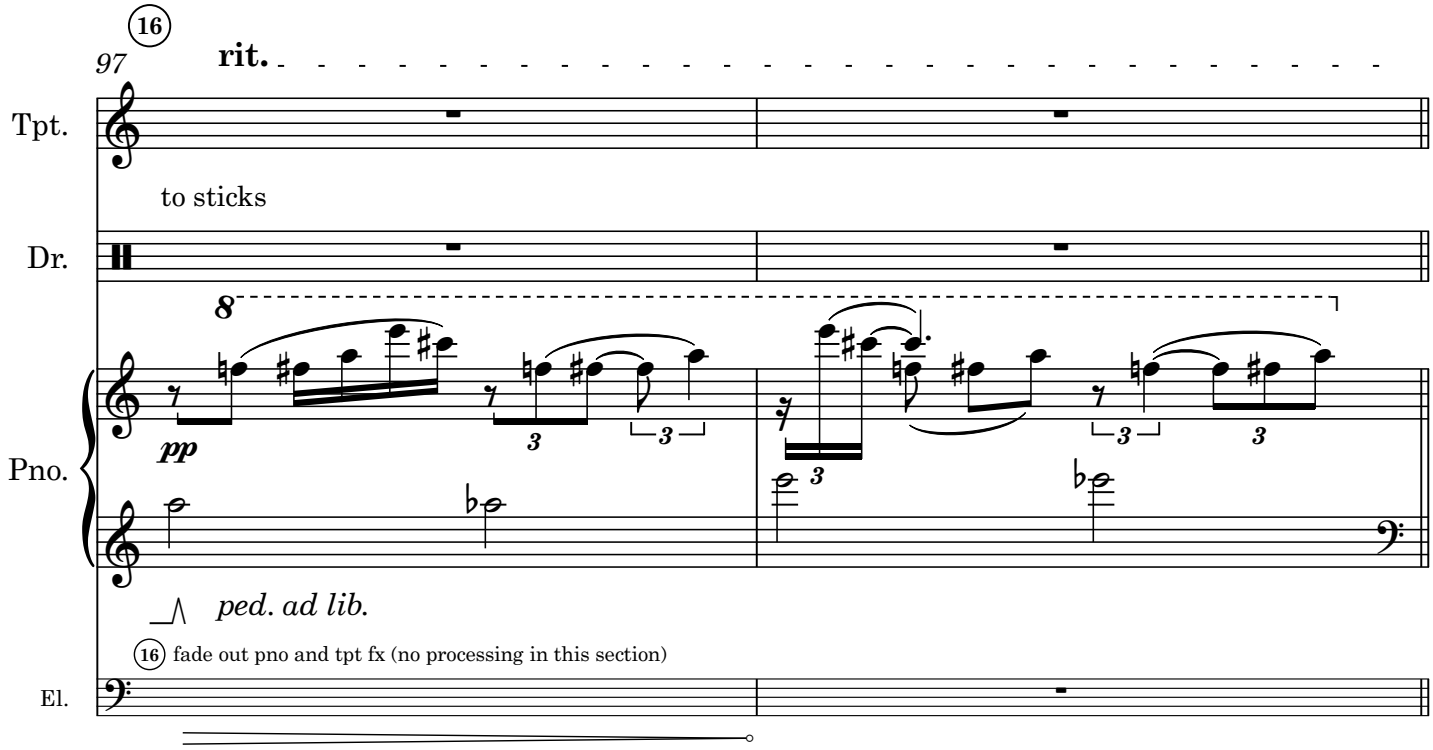

88
Tpt.
Dr.
Pno.
El.
f
p
p sub.
f
p

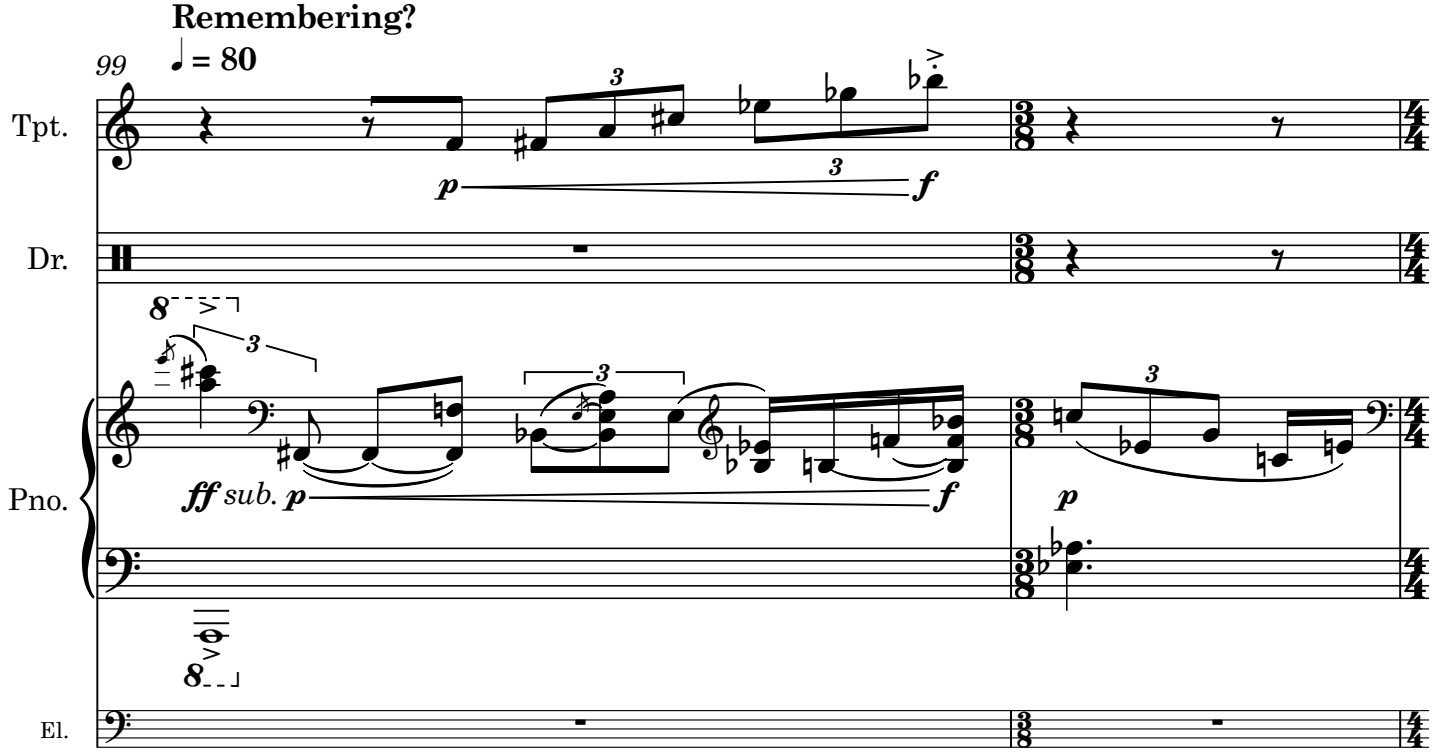

90
Tpt.
Dr.
Pno.
El.
f
p
p sub.

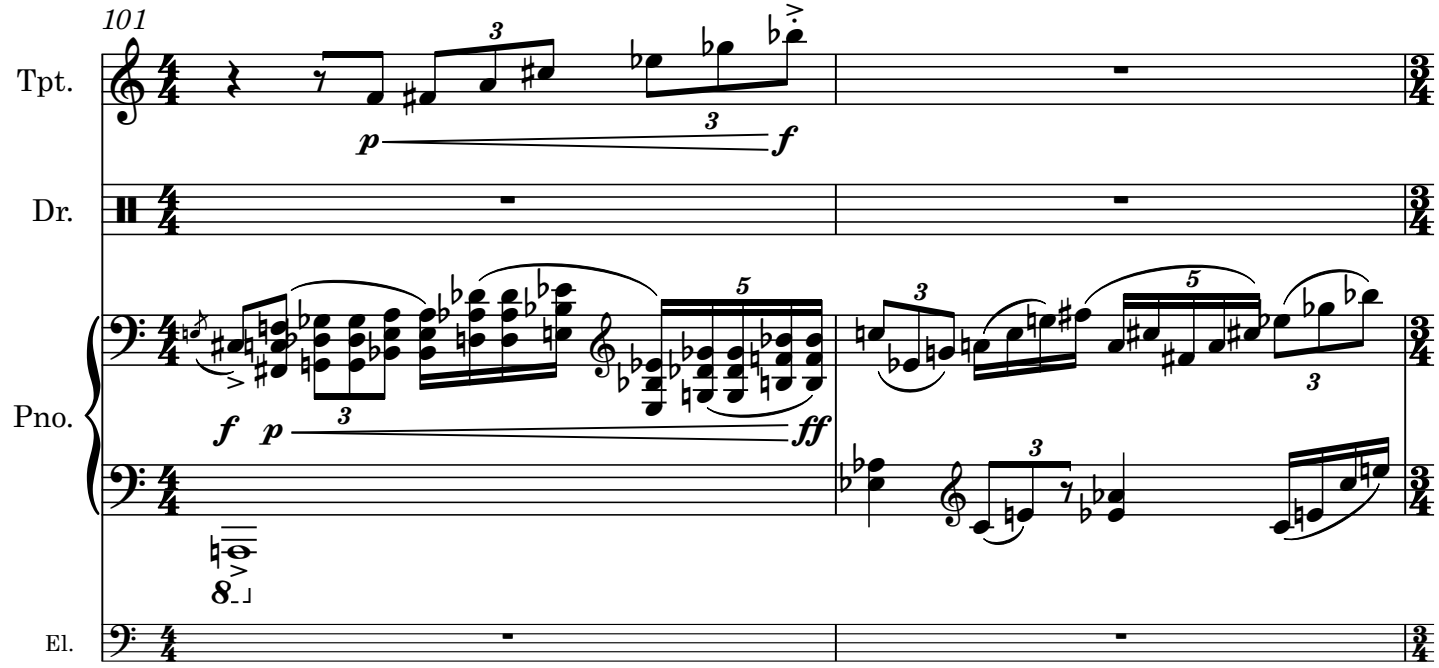

91
Tpt.
Dr.
Pno.
El.

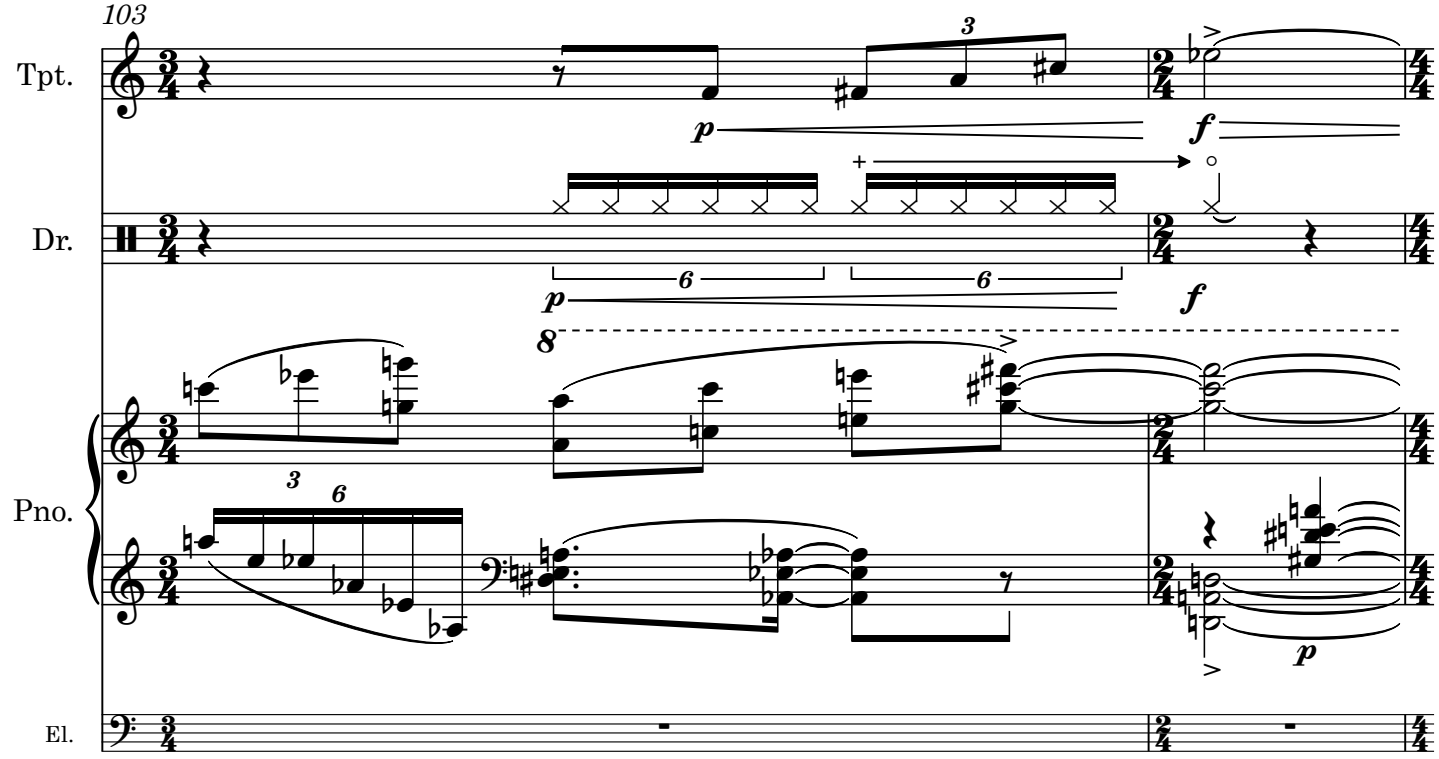

92
Tpt.
Dr.
Pno.
El.

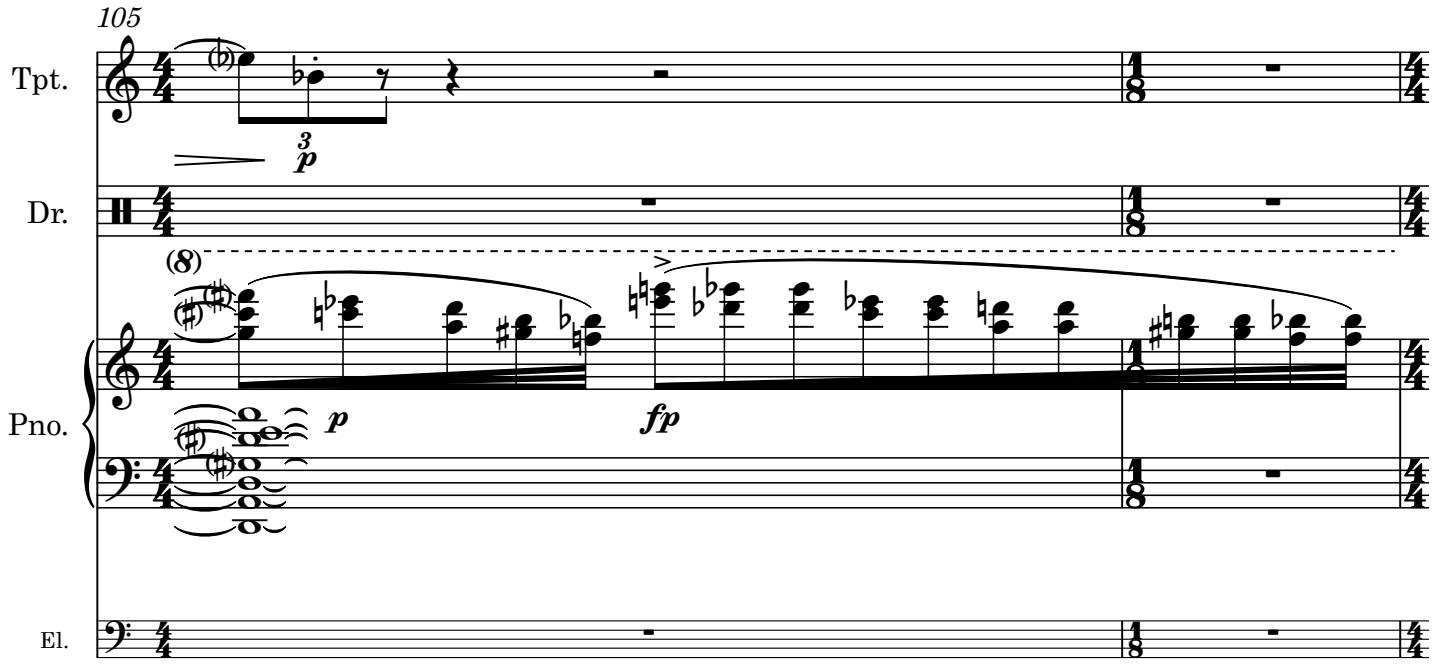

94
Tpt.
Dr.
Pno.
El.
p sub.
Ped.

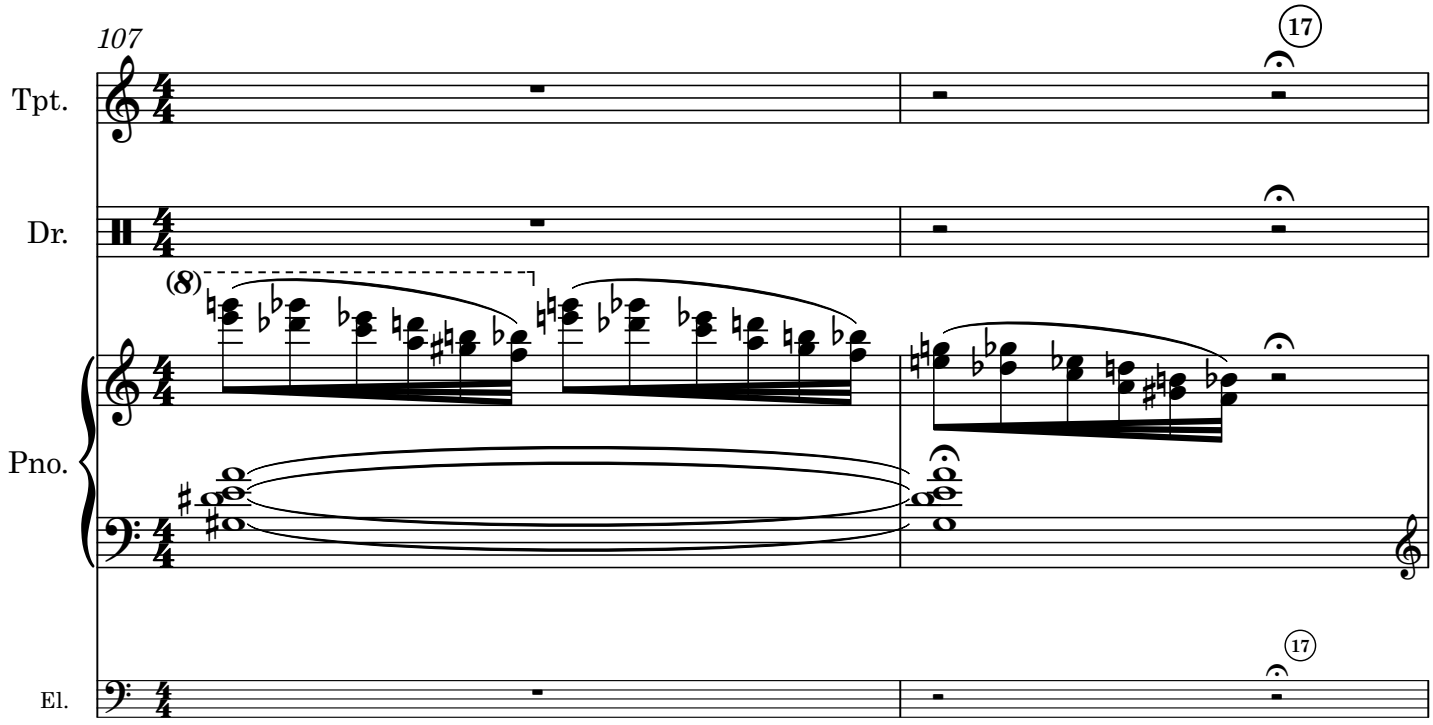

16
97
rit.
Tpt.
to sticks
Dr.
8
Pno.
pp
ped. ad lib.
16 fade out pno and tpt fx (no processing in this section)
El.


Remembering?
99
♩ = 80
Tpt.
p
f
Dr.
8
Pno.
ff sub. p
f
p
8
El.

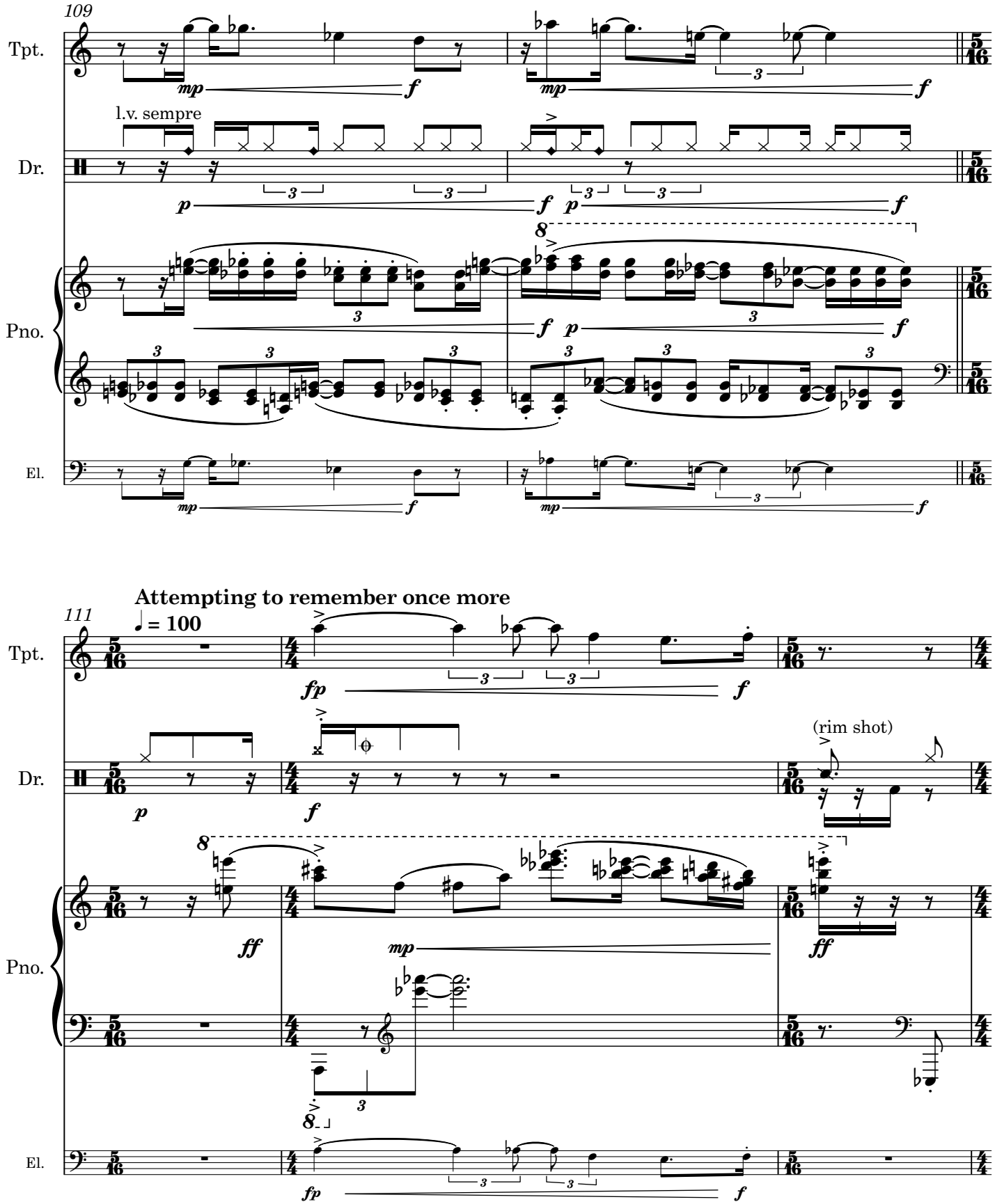

101
Tpt.
Dr.
Pno.
El.

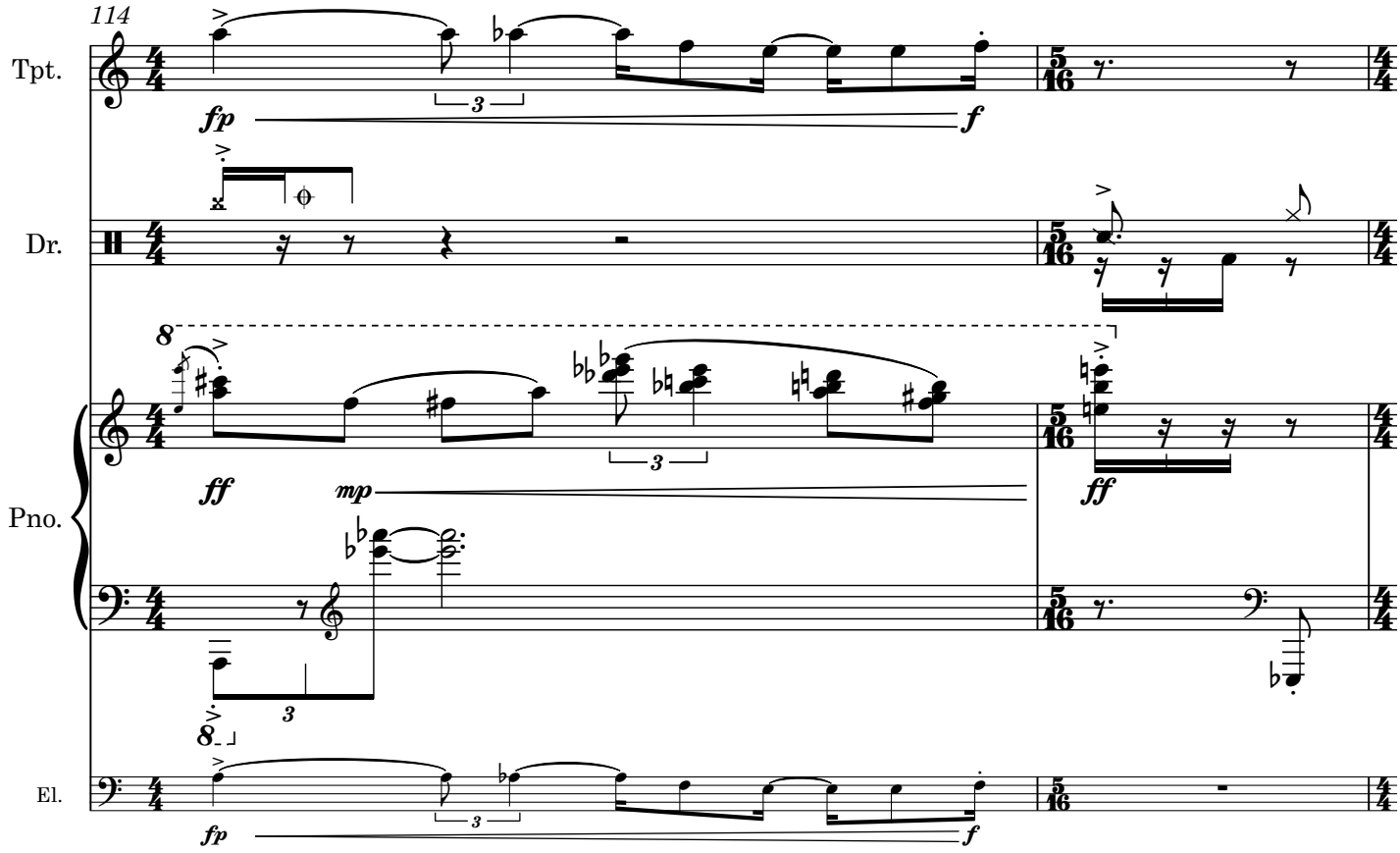

103
Tpt.
Dr.
Pno.
El.

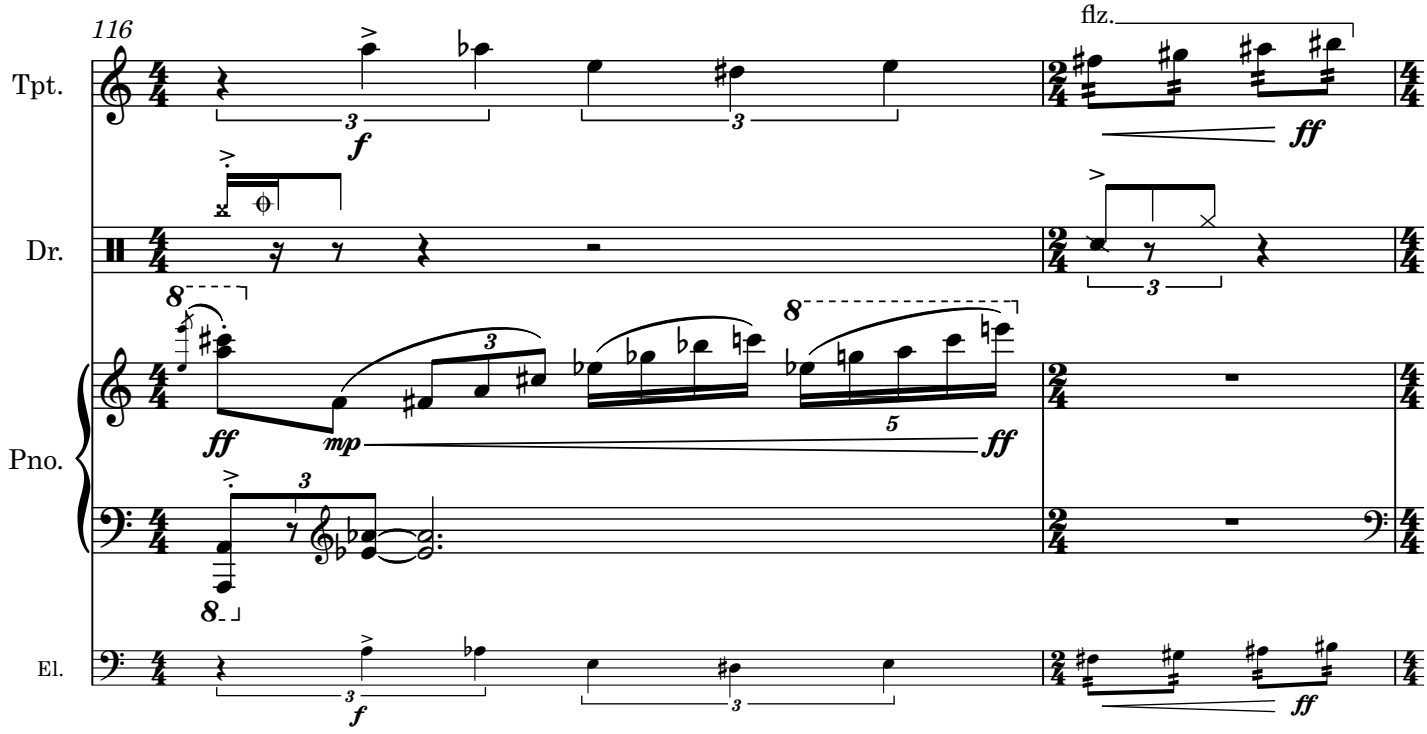


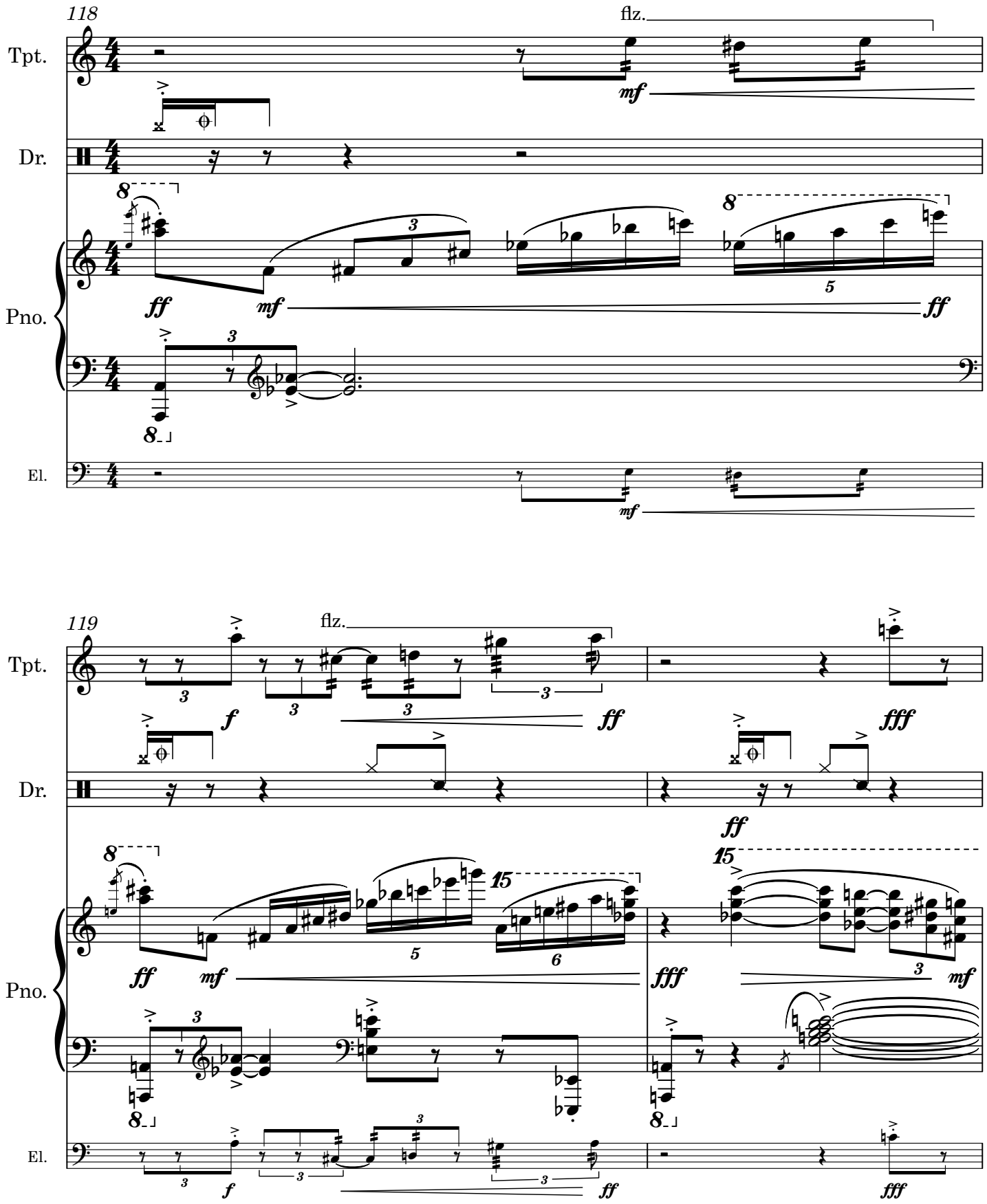


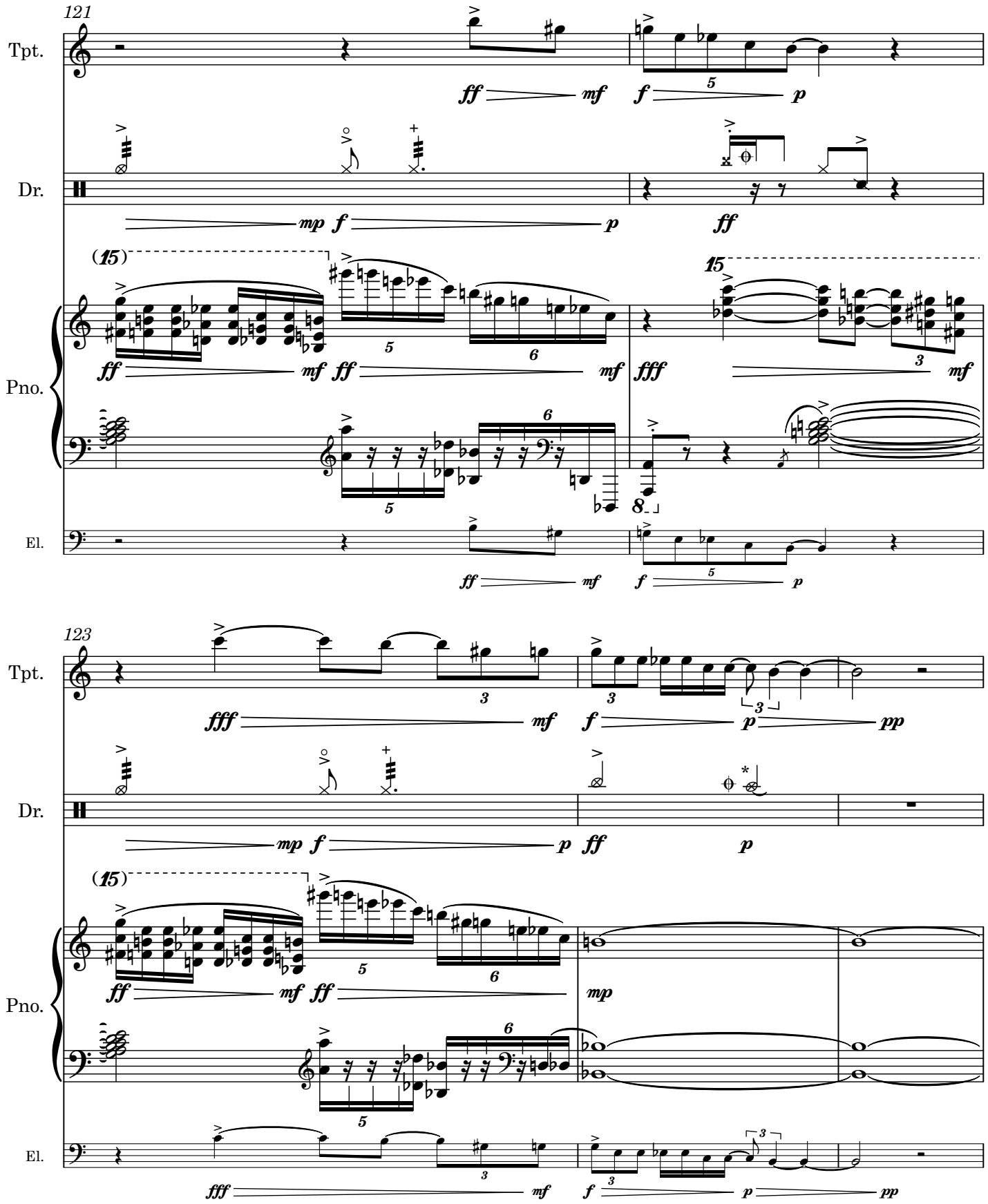
distort and transpose tpt down by 2 oct,
fade in pno fx again


109
Tpt.
mp
f
mp
f
l.v. sempre
Dr.
p
f
p
f
8
Pno.
f
p
f
El.
mp
f
mp
f
Attempting to remember once more
111
♩ = 100
Tpt.
fp
f
Dr.
p
f
(rim shot)
8
Pno.
ff
mp
ff
8
El.
fp
f

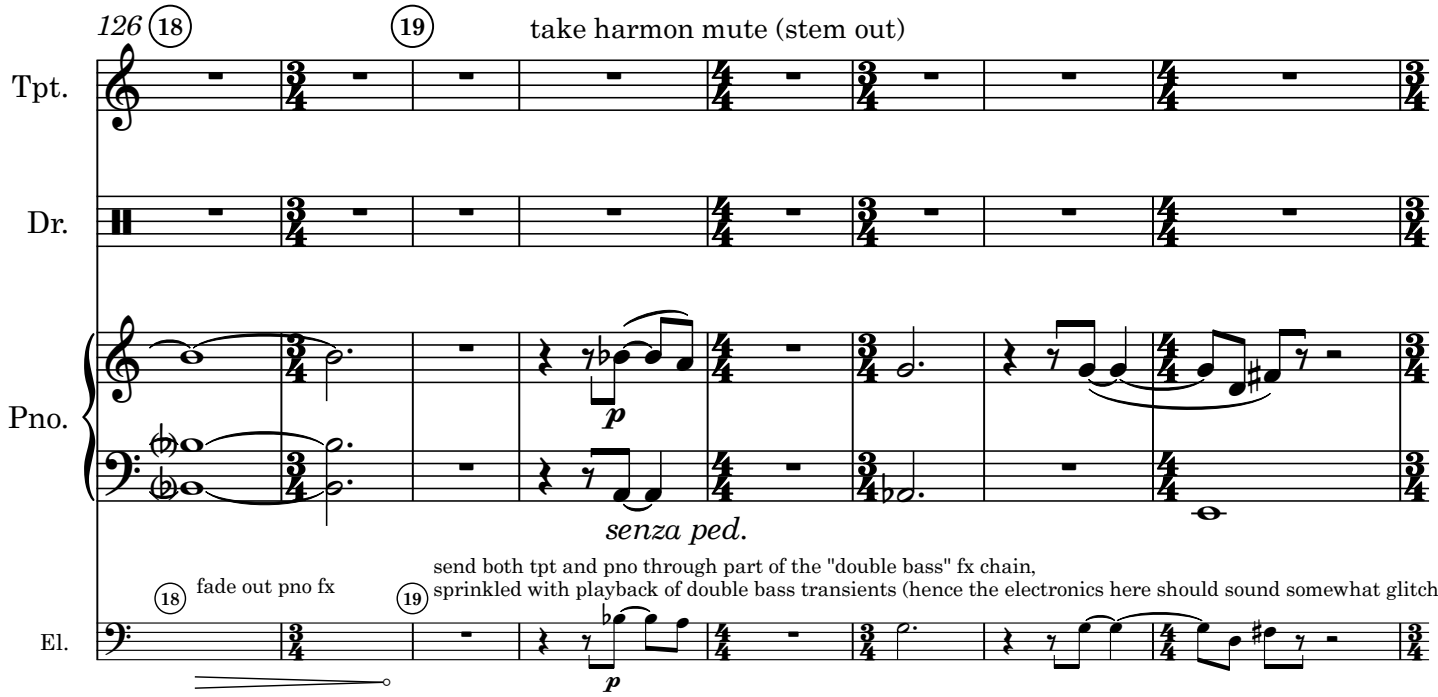

114
Tpt.
Dr.
Pno.
El.
fp
f
ff
mp

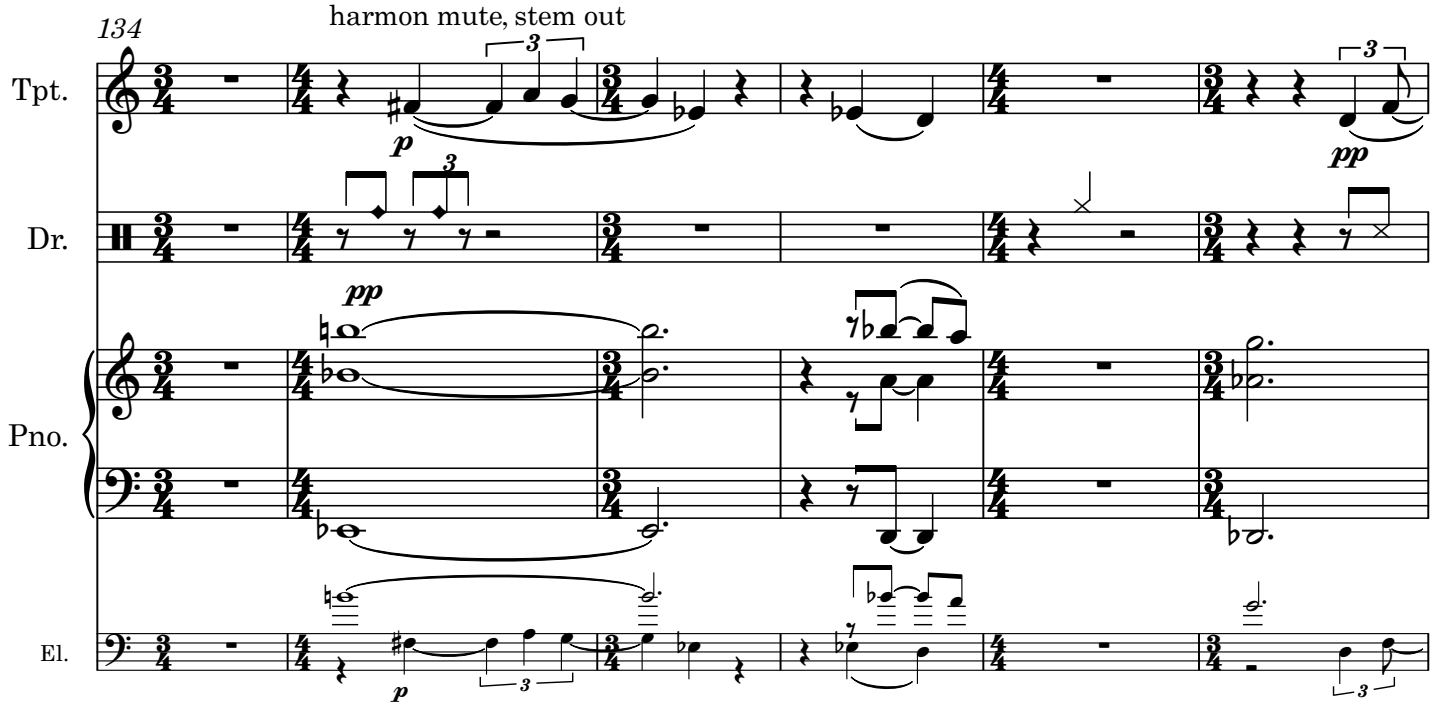

116
flz.
Tpt.
Dr.
Pno.
El.
f
mp
ff

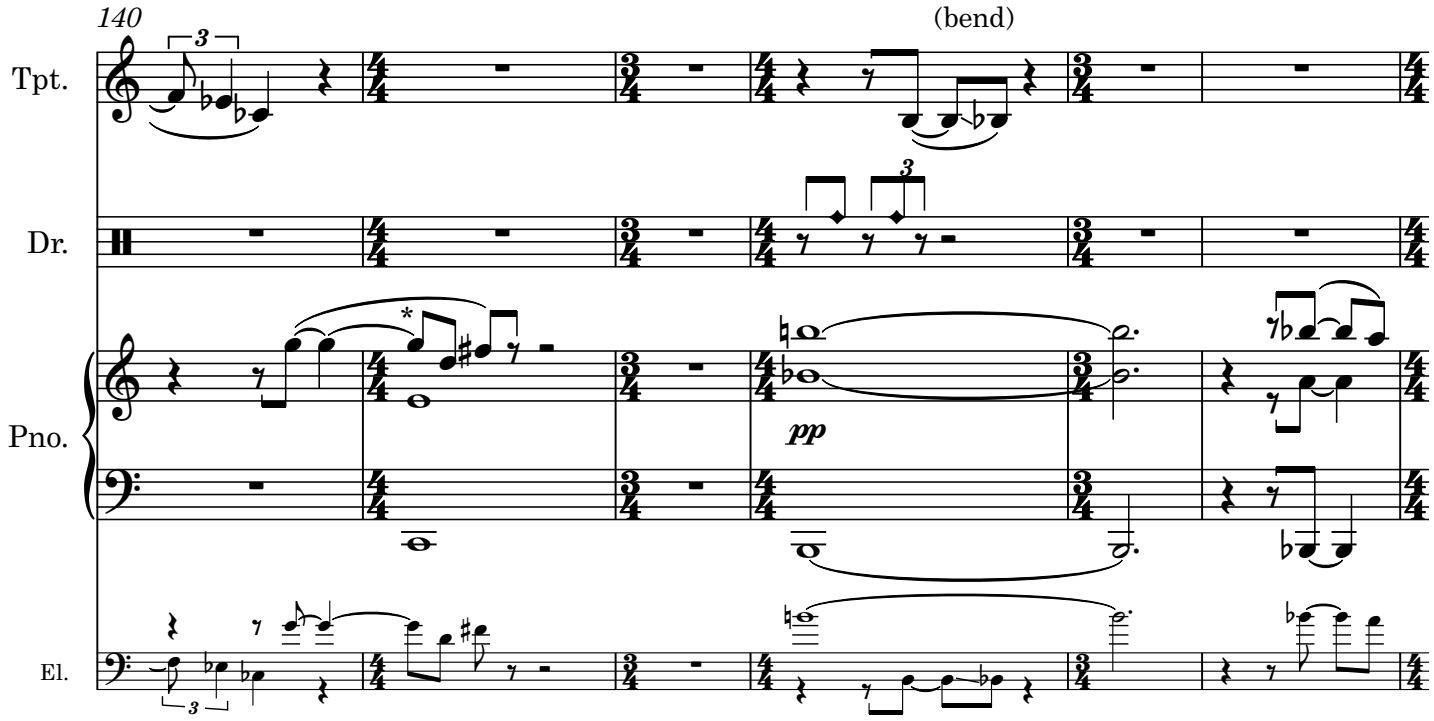

118
flz.
Tpt.
Dr.
Pno.
El.
119
flz.
Tpt.
Dr.
Pno.
El.

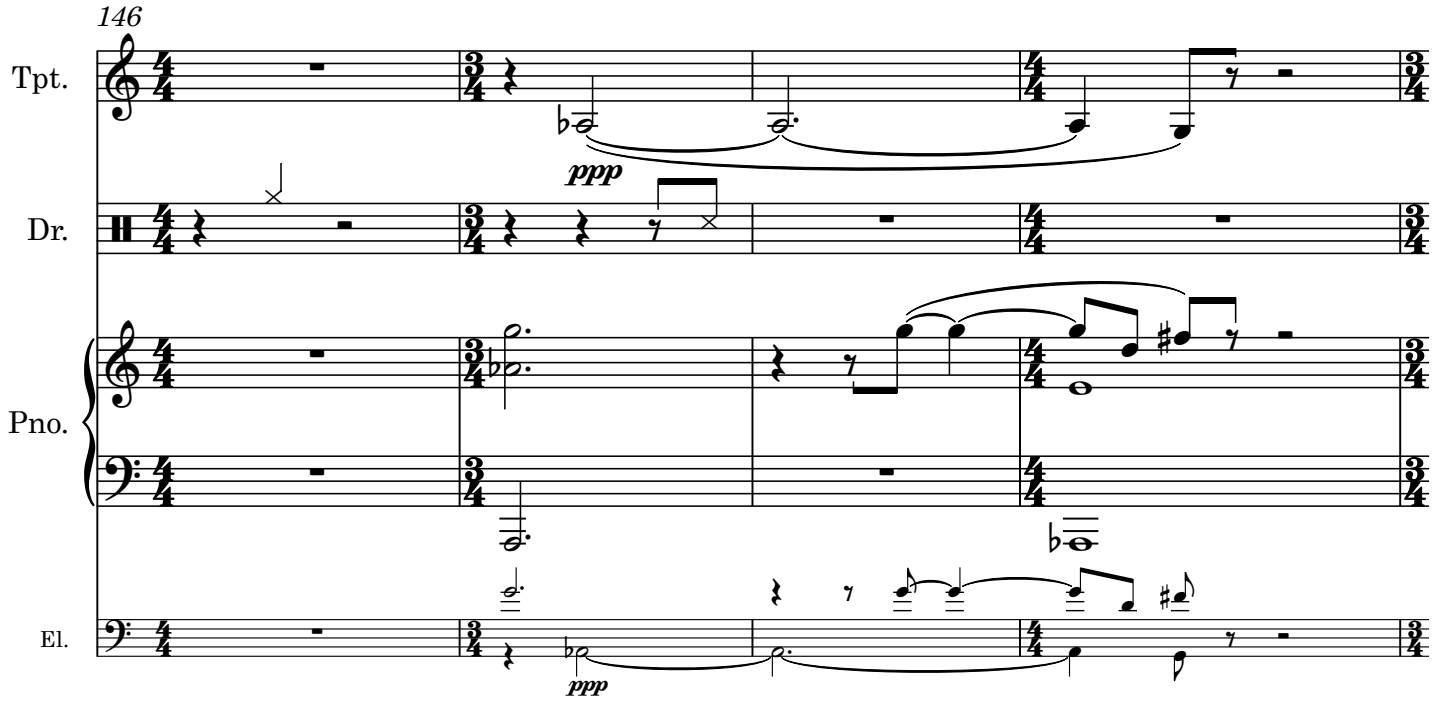


* Mute crash 2 while striking crash 1.

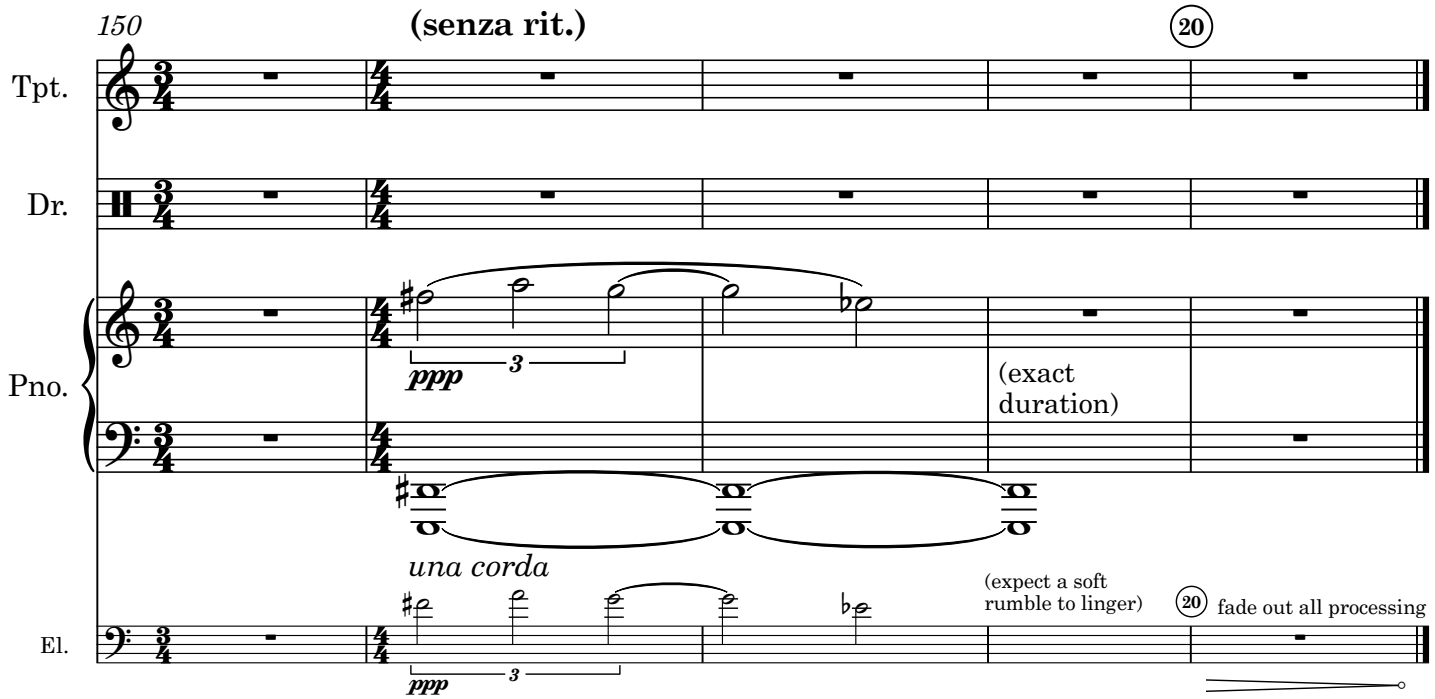

126
18
19
take harmon mute (stem out)
Tpt.
Dr.
Pno.
p
senza ped.
18
fade out pno fx
19
send both tpt and pno through part of the "double bass" fx chain,
sprinkled with playback of double bass transients (hence the electronics here should sound somewhat glitchy)
El.
p


134
harmon mute, stem out
Tpt.
p
3
pp
Dr.
Pno.
El.





* Use the sostenuto pedal if necessary.


150
(senza rit.)
20
Tpt.
Dr.
Pno.
ppp
3
(exact
duration)
una corda
El.
ppp
3
(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 tranposed 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 tranposed 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 "doule 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 "doule 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