

Balázs HORVÁTH

ADM
(quasi chaconne)

version for trumpet solo (in C)

to Tamás Pálfalvi

2019/2022

Supported by the National Cultural Fund, Hungary



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ADM (quasi chaconne) is the abbreviation of Acoustic Dance Music as an analogy for EDM (Electronic Dance Music), also known as dance music, club music, or simply dance, is a broad range of percussive electronic music genres made largely for clubs and parties. It is a mix of different recordings by different creators or improvisation basically based a steady pulsation without any high artistic complexity. However, there are some more artistic creators who tend to make much more exciting complexity in their music (such as Squarepusher, Aphex Twin, Autechre etc.)

Anti EP by Autechre was a protest album against the Criminal Justice and Public Order Act 1994, which would prohibit raves (described as gatherings where music is played), with "music" being defined as a "succession of repetitive beats." The composer's strategy for the song "Flutter" was to make as many different bars as they could on the drum machine, then strung them all together so that there are no "criminal actions" in the music.

The idea of *ADM* came from the possibility of writing a piece with a constant steady pulsation but using NO ANY IDENTICAL bars. (At the same time the piece is based on a flexible metric series – see the subtitle, *quasi chaconne*.)

ADM was originally composed for tuba solo. The present version is a transcription for trumpet solo for the request of Tamás Pálfalvi. The trumpet version is also dedicated to him.

The piece was composed with the financial help of the Hungarian National Cultural Fund.



Duration: ca. 7'30" min.

World premiere: Pop quotations, allusions – Balázs Horváth's Composer's Recital,
BMC Library, Budapest (H), September 30, 2024
Tamás Pálfalvi – trumpet

The small U-tube for valve "2" must be removed. Valve "1" of another trumpet must be installed instead ONLY into the lower open tube.

Trumpet must be properly amplified so that the timbral motions can be presented. The best solution is to clip one small cardioid microphone on the edge of the corpus. Another one is also needed to clip on the edge of the removed tube of valve 2.

Notation:

1) pitches: the piece is based on one single pitch – G4 (a fifth above the middle C). Only this pitch is heard in the solo part, apart from lip glissandi and voice glissandi. This G4 is the 3rd partial of C3 fundamental of the instrument therefore it can be played without any valve used (0) or 1+3. (The removed valve 2 changes timbre only.) There is no pitch notated in most of the piece (you can see staff without lines) not to disturb reading the the part. The five-line staff is used only when singing (voice) is added to the blown sounds.

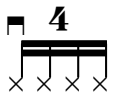
2) rhythm and time signatures: there is a constant sixteenth pulsation. Find the possible fastest tempo for you (single tonguing) and keep it for the whole piece. (It may be faster than 108 BPM). You have to play staccato (single tongue) or legato but with this steady pulsation.

– in most cases you see exact time signatures that must be fulfilled sharply. (The numbers above the group of notes help to count the notes.)

– measures with "free length" time signature mean that they can be played any long until you reach the next position. However, these bars should NOT be too long either.

Section X (m. 198): you can improvise freely with the elements used before. Be very dense and free. (It can be any long but it is recommended not to play longer than 10-15 seconds.) This measure may also be omitted.

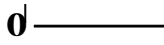
Explanation of the notation with score examples:



air sound, blow air only = breath out (see down-bow sign).
 (4 means to play this action possibly with four notes, or a bit more if needed).



air sound, breath in (see up-bow sign)



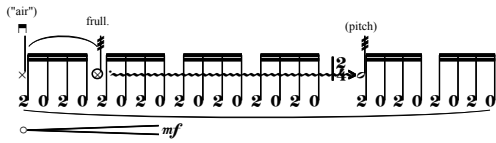
horizontal line means to keep the actual position until the next one



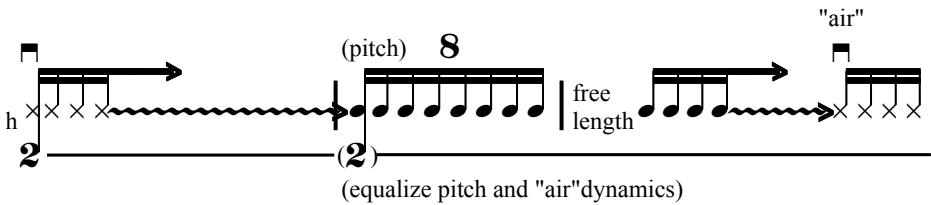
wave line with arrow means to interpolate to the next position



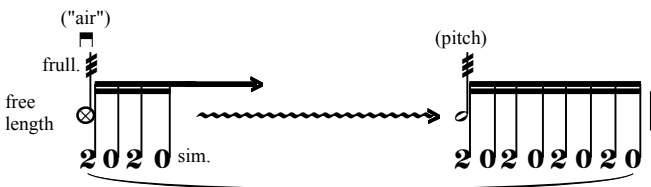
Numbers show the actual valve to be pressed. Keep it pressed continuously.



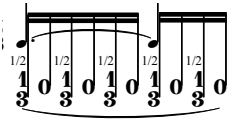
Blow air only (during frullato – flutter tongue) and alternating **valve 2-0**. Move continuously into pitch (buzzing) while keep playing frull. and 2020.



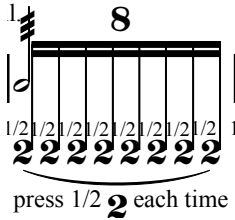
move from air sound to pitched sound (normal notehead) and then back to air sound. The duration of the transition is free. **Valve 2** helps to buzz.



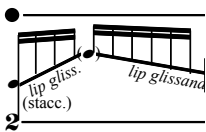
blow air only (during frullato – flutter tongue) and alternating **valve 2-0**. Move continuously into pitch (buzzing) while keep playing frull. and 2020.



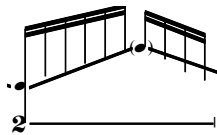
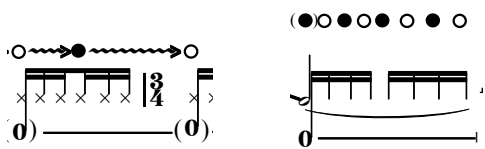
press the specified valves halfway only (noisy sound)



press (pump) the specified valve (1/2 2) for each sixteenth note.



lip glissando (overtone gliss.) up to the specified pitch. You may slide up to a higher one if the time requires so. Keep, slowly change or alternate the corpus-hiding position(s). (Empty circle=open, filled-in circle=closed by palm)



lip glissando (overtone gliss.) up to a very high pitch. You may slide up to a higher one if the time requires so.

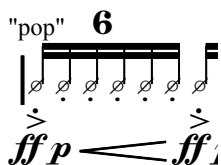
VOICE



Top staff: voice, bottom staff: instr. Sing while playing – you may slide up with your voice higher than notated.



Sing+play (first beat of 2/4 bar); sing ONLY (2nd beat)



Pop onto the mouthpiece (beat it with your palm)

ADM

(quasi chaconne)

(version for trumpet, 2022)

Balázs HORVÁTH

(*1976)

INTRO

♩ = 96-108

breath-in

p \rightarrow *f*

I

breath-out

air

free length

sempre mf

breath-in
free length
8

4
12
8

12
11
12

8
6
4

8
4
7
free length

II

free length
(pitch) 8
air
8 come prima
6

free length
6
10
8
1/2

64

69

72

76

79

84

88

8
179

VOICE only

IX

any pitch

come prima

air

voce gliss.

(stacc.)

184

(air)

(pitch)

air

(pitch)

frull.

air

(pitch)

free length

(stacc.)

188

(stacc.)

lip glissando

lip glissando

free length

(4-12)

192

VOICE

VOICE only

INSTR. frull.

air

INSTR. only

air

198

X

free length

IMPROVISATION

Improvise with the materials used previously (lip positions, fingerings, timbres, voice possibilities etc).
See the examples below*
(Ossia: skip m. 198)

OUTRO

199

breath-out

"pop"

203

sim.

* Improvisation - example 1

VOICE

INSTR.

* Improvisation - example 2

VOICE

INSTR.

voce gliss.

voce gliss.