

**Balázs HORVÁTH**

**ADM**  
**(quasi chaconne)**

for tuba solo

*to Roland Szentpáli*

2019

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* is dedicated to my friend Roland Szentpáli, without whom there would have been no chance to realize the piece.

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



Duration: ca. 8 min.

World premiere: Balázs Horváth's Composer's Recital, Old Academy of Music, Budapest (H), October 5, 2019  
Roland Szentpáli – tuba

*ADM* is composed for F-tuba and it must be performed with circular breathing technic. In some cases breath-in measures can be inserted but it can not substitute the constant air need.

The small U-tube for valve "2" must be removed for the whole piece.

It is strongly recommended to amplify the tuba for *ADM*. The tiny timbral differences can be presented with a proper amplification. The best solution is to clip a 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 – C3 (an octave below the middle C). Only this pitch is heard in the piece, apart from lip glissandi and voice glissandi. This C3 is the 3rd partial of the low F1 fundamental of the instrument therefore it can be played without any valve used (0) or 1+3 (that is not used in this piece) or 4. (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 score. The ledger lines can help to see the suggested high pitches for lip glissandi (but the performer can play higher pitches freely). 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 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 a steady sixteenth pulsation all the time.


– there are only a few bars where usual time signature is defined. These bars must be played exactly as they are written,

– in most cases you see numbers above the group of notes. Try to play these number of notes but you may play a bit more if you need to. This is important for either not stressing with counting the notes or having time for circular breathing,


– 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. 195): 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.)

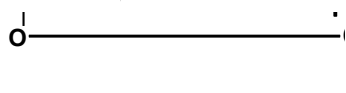
**Explanation of the notation with score examples:**



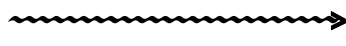
air sound, blow air only = breath out (see down-bow sign).  
 (4 means to play this action possibly with four notes, or a bit more if needed.)




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



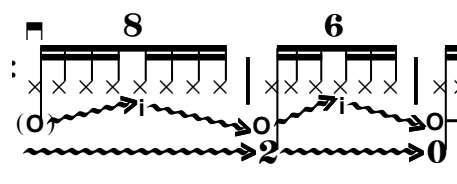
horizontal line means to keep the actual position until the next one



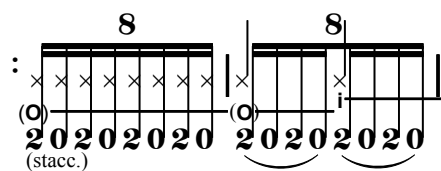
wave line with arrow means to interpolate to the next position



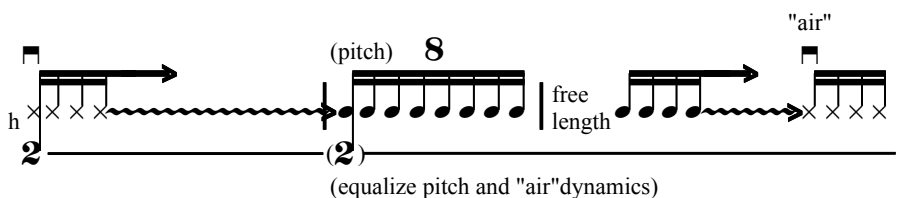
tongue (mouth) position change between **o** and **i**.  
 Move from one into the other concinuously.



numbers show the actual valve to be pressed.  
 Move from **o** tongue position to **i** and back once within each bar and press down **valve 2** continuously during one bar then release it during another bar.



change **valves 2** and **0** for each note. Beat each note (staccato) in the first bar and move the valve only (legato) in the second bar.



(pitch) 8  
 free length  
 "air"  
 (2)  
 (2)  
 (equalize pitch and "air"dynamics)

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.

circular breathing sim.

040404040404040404

take breath (circular breathing) any time during alternating **valves 0-4**.  
The place of the signs are not definitive.

("air")

frull.

free length

2 0 2 0 sim. 2 0 2 0 2 0 2 0

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

10

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

4 0 4 0 4 0 4 0

press the specified valves halfway only (noisy sound)

3

circular breathing sim.

free length

ca. 10%

4 0 4 0 100% 4 0 4 0

press the specified valve a little bit only (10%) then press it deeper and deeper until totally down (100%)

1.

8

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

2 2 2 2 2 2 2 2

press 1/2 **2** each time

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

4

8

i o i o i o i o

4 8

keep (or move between) the specified tongue position(s) during pitched sound(s)

(stacc.) **10**

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

**VI**  
 94 VOICE

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

VOICE  
 only

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

"pop" **6**

Pop onto the mouthpiece (beat it with your palm)

ADM

(quasi chaconne)

Balázs HORVÁTH  
(\*1976)

INTRO

♩ = 96-108

breath-in

*p*  $\rightarrow$  *f*

I

"air" breath-out

free length  
vowels  
(tongue position)  
*sempre mf*

5

9

14

17

22

27

II

(equalize pitch and "air" dynamics)

32

2

36

circular breathing

6 12 8 6 6

0 →  $\frac{1}{2}$  → 0 4 0 4 0 4 0 4 0 4 0 4

(stacc.)  $\frac{1}{2}$  → 4

0 →  $\frac{1}{2}$  → 0 →  $\frac{1}{2}$  → 2

0 →  $\frac{1}{2}$  → 4

41

5 6

circular breathing

16

$3+3+4+4$  16

0 → 2 → 0 (2) 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

2-0 2-0 2-0 2-0

44

8 8 4 3 8

("air")

frull.

free length

sim.

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

2 0 2 0 x x x

2 0 2 0 sim.

2 0 2 0 2 0 2 0

47 (pitch)

10 7 8

(stacc.)

free length

frull.

sim.

(pitch)

(stacc.)  $\frac{1}{2}$

free length

frull.

2 0 2 0 0 sim.

(pitch)

2 0 2 0 2 0 2 0

50

10

circular breathing

circular breathing

("air")

free length

frull.

100%

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

4 0 4 0 4 0 4 0 4 0

1/2 (stacc.) 4 0 1/2 4 0 1/2 4 0 1/2 4 0

1/2 4 0 1/2 4 0 1/2 4 0

53

circular breathing sim.

free length ca. 10%

100%

frull.

frull.

frull.

8

4 0 4 0

$\frac{3}{4}$  4-0 4-0 4-0 4-0 frull.

4 0 4 0 4 0 4 0 4 0 frull.

$\frac{3}{4}$  4-0 4-0 4-0 4-0 frull.

III

8 6 8 6 10 12

frull.

press  $\frac{1}{2}$  each time

come prima

0 →  $\frac{1}{2}$  → 0 →  $\frac{1}{2}$  → 0

1/2 2-2 1/2 2-2 1/2 2-2 1/2 2-2

press  $\frac{1}{2}$  each time

1/2 2-2 1/2 2-2 1/2 2-2 1/2 2-2 1/2 2-2

come prima



62

8 6 4 8 12 8

1/2 1/2 1/2 1/2 (stacc.) 1/2

(stacc.) (stacc.)

circular breathing

67

12 11 16 16

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

(stacc.) (stacc.)

circular breathing

70

8 6

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

(stacc.) (stacc.)

circular breathing

74

8 4

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

(stacc.) (stacc.)

air

free length

vowels

tongue position

pitch

circular breathing

77

8 10 4 8 12 8

(0) 2

lip gliss.

lip glissando

(stacc.) (stacc.) (stacc.)

82

12 10 8

(i) (0) 2

circular breathing sim.

free length

(stacc.) (stacc.)

86

12 10 8

2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

circular breathing sim.

free length

sim.

4  
90

free length  
i o i o sim.  
0  
free length  
free length  
free length  
2020 sim.  
ca. 10%  
2020 sim.  
100%  
2020  
2020  
"air"  
"air"  
free length

VI  
94 VOICE

voce glissando  
ossia:  
"air"  
12  
12  
12  
8  
8  
6  
4  
INSTR. (0)  
2 0 2 0 2 0

100

ossia:  
"air"  
6  
10  
12  
6  
4  
14  
8

VII  
105

ord. 16  
circular breathing  
V V  
16  
12  
VOICE only  
free length  
(4-12)  
VVVV  
free length  
XXXX

110

VOICE only  
voce glissando  
free length  
12  
8  
(4-12)  
VVVV  
free length  
XXXX  
10  
12  
2 (2)

116

VOICE only

free length

(4-12)

free length

3+3+4

16

voice glissando

8

12

10

40404040

40404040404040404040

120

free length

(4-12)

free length

14

18

free length

(0)

8

6

4

202020202020202020202020202020202020

40204020402040

(stacc.)

123

free length

(4-12)

free length

free length

(stacc.)

free length

4

free length

(4-12)

free length

(0)

0

4

0

2

0

1/2

4

0

126

free length

free length

(4-12)

free length

4020 sim.

8

free length

(0)

129

free length

free length

(4-12)

free length

(stacc.)

free length

8

free length

(0)

(0)

6  
132

free length

6

(4-12)

frull.

10

14

free length

(4-12)

40 40 40 40 40 40 40 40 40 40 40 40 40 40

(0)

136

24

14

8

6

(stacc.)

202020202020202020202020

140

free length

(4-12)

frull.

10

14

free length

(4-12)

44444444444444444444444444

press 4 each time

143

free length

(4-12)

(stacc.)

24

14

frull.

16

free length

(4-12)

2

(2)

4040404040404040

147

VOICE only

voce glissando

voce gliss.

12

8

12

10

frull.

16

20202020202020

20202020

20202020202020

202020202020

20202020202020202020

**VIII**  
 152  $3+3+4$   
 16  
 frull. V V V  
 free length 2020 (stacc.) 2020  
 (4-8) ("air")  
 8 (pitch) 4  
 8 6  
 (stacc.)  
 7

VOICE  
 156  
 free length  
 INSTR. frull. ("air") frull.  
 free length 2020 sim. 2020 2020 2020 2020  
 ca. 10% 100%  
 VOICE only 5 3 4 2  
 INSTR. only

160 (voice only)  
 free length  
 free length  
 free length  
 circular breathing sim.  
 (0) (0) (2) (2)

164  
 free length  
 INSTR. circular breathing sim.  
 free length  
 free length  
 sim.  
 VOICE only 8  
 frull. circular breathing  
 INSTR. only 3/4  
 2 0 2 2 0 2 2 0 2

168  
 free length  
 (4-12)  
 V V V V  
 free length (stacc.)  
 (2) (2)  
 VOICE only 4 4 4 2  
 frull.  
 INSTR. only 4 4 4 2  
 2/4 2/4  
 6/16 20 20

173  
 free length  
 V V V V  
 free length  
 (0) (0) (0)  
 VOICE only 6 9 4  
 VOICE only 12  
 INSTR. only 4

177

VOICE only

6 4

IX

voce glissando

voce gliss.

8

("air")

(stacc.)

8

(stacc.)

5

6

8

182 "air"

6 6

circular breathing

5

6

frull.

8

free length

0 (stacc.)

0 4 0 4 0 4 0 4 0 4 0

4 0 4 0 4 0 4 0

186

(stacc.)

4+3+3+4

16

lip glissando

lip glissando

free length

(4-12)

free length

circular breathing

8

8

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

(2) 0 2 0 2 0 2 0 2 0

4 0 4 0 4 0 4 0

190 VOICE

VOICE only

3 2 3 4

INSTR.

frull.

6

6

4

INSTR. only

8

("air")

7

0 i 0 i 0 i 0 i

2 0 2 0 2 0 2 0 2 0 2

(2)

0

196 X

free length

**IMPROVISATION 2** - options for m. 194:  
 Improvise with the materials used previously (lip positions, fingerings, timbres, voice possibilities etc).  
 See the examples below\*  
 (Ossia: skip m. 194)

**OUTRO**

197

breath-out

4/4

0

f

p

"pop" 6 7

free length

ff p

ff p

ff

Budapest, Ócsa, Szigliget, May-October, 2019

\* Improvisation 2 - example 1

VOICE

INSTR.

2/4

2/4

0 i 0

2

V V

\* Improvisation 2 - example 2

VOICE

INSTR.

4/4

4/4

2

voce glissando

voce gliss.

(only voice)

0 i 0

4 0 4 0