

trying to make  
things fit together  
/ James Saunders  
/ 2023

We are often faced with situations where we need to find ways for separate elements to combine, such as when repairing a broken plate, packing the boot of a car before a long trip, or solving a crossword. In such situations, a change to one element necessitates a change in others in order to work towards a solution. Sometimes this involves trial and error, and at others it requires careful planning and logical deduction.

*trying to make things fit together* for trumpet involves attempting to work through two separate looping sets of pitches to make them coincide on the same pitch, trying to work out ways to navigate through the circuitous paths available. The two sets are differentiated by contrasting muted sounds, except when the pitches coincide and are blended together to indicate a match.

solo trumpet

duration: variable

# PERFORMANCE INSTRUCTIONS

The piece involves working through separate series of pitches on two systems and trying to find ways to navigate to the same pitch in each series. The two systems are also differentiated by a timbral change through using a plunger mute.

The aim is to arrive at the same pitch in each system at the same time, momentarily reducing the two sequences to a single point. When both systems arrive at the same pitch (in the same register), hold the pitch and transition between the two mute positions (open to closed, or closed to open), then continue.

Navigate each system independently, moving forwards and looping backwards freely.

Jump between each system as required, but when returning to a system, always continue with the next pitch you would have played before previously leaving it.

The loop brackets constrain the paths through the material, making it more of a puzzle to find a way to reach the next unison pitch.

Repeats may happen any number of times, or be ignored and played through to the next pitch. The brackets interlock, providing ways to move forwards or jump backwards through the material. For example, in the excerpt below, the following repeats are possible:

- A-C
- A-F
- B-C
- B-E
- D-E
- D-F
- D-G etc.

A            B                    C            D                    E                    F                    G

The image shows a musical staff with two systems of pitches labeled A through G. The top system contains notes for A, B, C, D, E, F, and G. The bottom system contains notes for A, B, C, D, E, F, and G. Brackets connect the notes between the two systems, forming a complex web of paths. For example, a bracket connects A in the top system to A in the bottom system, and another bracket connects B in the top system to B in the bottom system. The brackets are arranged in a way that suggests various possible paths and loops between the two systems.

Movement is generally slow and spacious, and may be regular or irregular, for example with longer or shorter pauses between events  
Sounds are mostly relatively long, with the exception of the optional short sounds (see below).

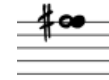
Dynamics are free, but generally quiet or barely sounding.

Use a plunger mute.

The pitches on the top system are played with a closed mute position (+)

The pitches on the bottom system are played with an open mute position (o)

The two positions could vary a little (e.g. not totally open, not totally closed), as long as the character of each system is audibly different.



The pitch may be played either as a long or short sound. Each time the pitch is encountered, a new decision can be made.



Optionally pause on the pitch for a short time before continuing.

# trying to make things fit together

/ James Saunders

/ 2023

