Budding/Blooming

for soloist and delay pedal/plug in

Open Instrumentation
E-Flat Treble Clef Version

Composed by:
Drew Morris

(March 21, 2022)

For any instrument, though it was concieved for a piano.

Delay Setting Instructions:
Set delay timing to as long as you wish. The longer the better.
I set mine to 200ms using the "tape delay" in Logic Pro X. My dry output was set to 70% and wet to 50%.
Set feedback somewhere between 90-95%. Your performance venue might impact your choice.
This specific setting was used so that if I felt my pulse at roughly 120 bpm, based on the cells I wrote,
there would often be a subtle syncopation to the delay patterns that would help push the piece along.
Performance Instructions:

Play each cell as many times as you wish, in any octave you wish. I encourage you to jump between
octaves often. It will help the new material to pop out more. Rest whenever it feels appropriate.
Note lengths and rhythms are suggestions. If in the moment you feel the piece would benefit from
making notes or rests longer or shorter, please feel free to do so.
The goal is to build a cloud of notes out of the cells that you will play over and build upon.
When you've played the final cell as many times as you like, sit back and allow the music to slowly
fade away. If needed, feel free to turn down the volume of the cloud yourself to end the piece early, or,
if you happen to have a hip crowd that's into it, let the music take its time to fade away naturally.
(More detailed section by section instructions on following page)

Program Notes

In March of 2022 I challenged myself to compose 31 pieces of music in 31 days. I wrote this piece on the 21st day.

The inspiration came as I was driving home from a random errand. I happened to look over and notice a tree budding. It was the first time I'd noticed buds that year. Initially I just thought it was nice to know that spring was coming and didn't think anything else of it. But then, my subconscious mind started connecting things.
    I remembered a recent concert of Terry Riley's "in c" I had attended. I've always loved "in c",and even performed it once. I've always wanted to write my version of "in c", but never made it past the "want", until March 21st, 2022.
    In previous days that month I had been working with effect pedals and computer plug ins to add electronic elements to some of the other pieces I was writing. As I saw the buds on the trees and considered what the next few days would look like all over town as trees and flowers started to bloom, it made me consider how I could create my own musical respresentation of trees and flowers budding and then blooming.
    What if I took the basic idea of Terry Riley, but did it as a solo while playing through a delay pedal set to a really late delay, and then set the feedback so it would take a long time for each "cell" of music to actually disappear.
    It would be like I was in my own field that slowly budded and then bloomed with flowers, before eventually fading into the greens that would dominate forests and fields for the next several months.
    When I got back to my studio I started writing musical "cells" that would be repeated, and finding the right "delay pedal" settings within my D.A.W., Logic Pro X.
    Even if the piece didn't happen like I originally planned, I am still quite thrilled with the end result.
    If you'd like to learn more about the process or writing this and see an example of me performing it, visit www.drewmorrismusic.com/links, look for the "31 days of music" Youtube playist, and look for day 21. Or alternatively, search "Drew Morris Music Budding Blooming" on Youtube and you will find the video for day 21 there.

Drew Morris
April 12, 2022

Eb Treble Clef   *Written on March 21, 2022 as part of my "Compose 31 Pieces of Music in 31 Days" Challenge*

Budding/Blooming

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A

Start piece by playing short, sporadic, isolated notes of the concert F pentatonic scale,
 F,G,A,C,D. - Or your **"D,E,F#,A,B"**.
Begin playing mostly in the same general range. Allow the note cloud to slowly build
as the notes repeat and you add to them, then begin to add higher and lower notes to
really fill out your note cloud. Once you are content with your initial "cloud", move to "B".

B
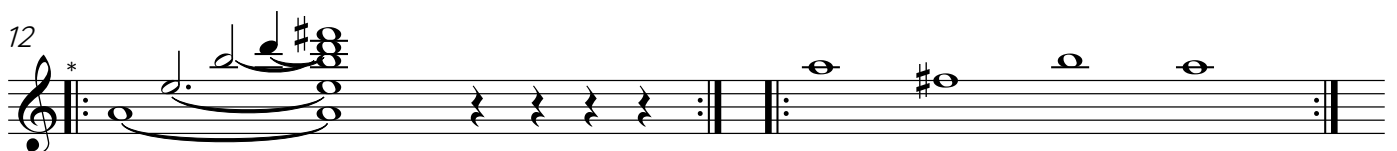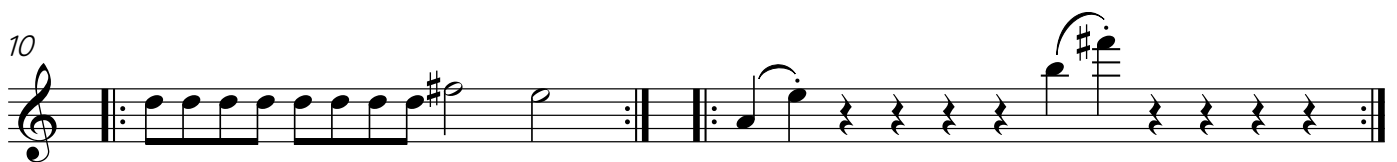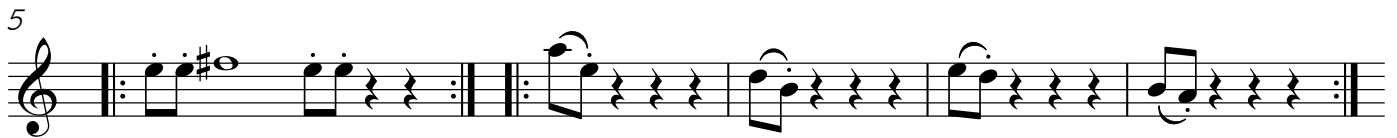
*If playing a monophonic instrument,
just play one note and then add
other notes on subsequent repeats.*

14

B continued

15

17

Preferably in a higher octave.

C

Take that same "10 eighth notes" idea from the last page and play random notes from the Concert F pentatonic scale one note at a time at various places around your instrument. Rest as much or as little as you like between each grouping of 10 notes. The goal here is to intensify the "note cloud" before you move on to the final section and end the piece.

19 **D**

3

3

21 Both tying the long note and rearticulating it are both fine.

Let music slowly fade.