

Phased

Electroacoustic Work for
Solo B $\flat$ Trumpet & Audio

Grade 3

Jennifer E. Rose
(ASCAP)

*Commissioned by the Brown Consortium
Julia Bell, Michael Brown, Kay Fairchild, Angela King,
Jon Klausman, and Mina Phan*

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Phased was commissioned with the goal of expanding the solo trumpet repertoire for the student performer. This piece has many teaching opportunities embedded in it that facilitate the further development of the advanced trumpet student. Such devices are tone control, creative mute work, intonation control, dynamic control, and understanding the melodic and harmonic structure of the whole tone scale.

It is my intention for the mute work to imitate the character and quality of phasing audio. The tonality is also indicative of phasing as it travels between whole tone and minor tonalities.

Notes about score markings:

This piece should be performed using either a thick rubber plunger mute or the Wah-Wah mute (Harmon with stem), preference being the Wah-Wah.

+ = closed/hand covering stem

o = open/hand not covering stem

—> = moving gradually from one position to next

◀ = moving from closed to open; produces the “wah” sound

▶ = moving from open to closed; produces the “ow” sound

I would like to thank Julia, Kay, Angela, Jon, Mina, and especially Michael for creating this opportunity. The creation of *Phased* was equally daunting, fun, and rewarding for me as a composer as this is the first piece I have written that was specifically meant to explore the whole tone tonality. As difficult as it was for me, it has become a rewarding project and I deeply appreciate the freedom to explore that I was allowed during the creation of this new work. Sincerely, thank you.

About the Composer



Jennifer E. Rose is a composer and educator whose work sits at the intersection of dramatic acoustic performance and modern electronic textures. With 15 years of experience as a band director, Jennifer composes music that is both high-impact and fundamentally accessible, in order to prioritize student engagement and emotional resonance. Her compositions are noted for their intensity and "genre-breaking" scores, which seamlessly integrate professional-grade sound design with traditional instrumental

elements—a style that has garnered international attention from directors looking to modernize their repertoire.

Beyond the podium, Rose's experience in audio post-production for film and podcasts informs her approach to creating sound palettes. She leverages this dual perspective to provide ensembles with works that are sonically adventurous yet grounded in a deep understanding of the performer's experience. Her mission is to provide directors with compelling, contemporary repertoire that resonates with 21st-century students and audiences alike.

Special Thanks

I am so grateful to Jesse Schartz for commissioning this work and allowing me the creative freedom to explore the possibilities of combining bassoon with effects pedals. Without his partnership with Ohio State University and the Johnstone Fund for New Music, this work would not have been possible.

Phased

Jennifer E. Rose
(ASCAP)

Solo B^b Trumpet
& Audio Track

Electroacoustic Work for Solo B^b Trumpet

Commissioned by the Brown Consortium

Members include Michael Brown, Julia Bell, Kay Fairchild, Angela King, Jon Klausman, and Mina Phan

Effortlessly ♩ = 120

Begin Audio Track

Trumpet in B^b

1 2 3 4 5 6 7 8 *mf* 9 10 11

Ethereal Lead

Sine Bop Echo

Non-Pitched FX

Crackle

Sub Bass Kick

B^b Tpt.

12 13 14 15 16 17 18 19 20

P. FX

Warped Piano

N.P. FX

Gated Noise

B^b Tpt.

21 22 23 24 25 26

P. FX

N.P. FX

29 [0:56]

B $\flat$ Tpt. 

P. FX 

N.P. FX 

27 28 30 31 32

f

Gritty Bell

Sub Bass Dive

B $\flat$ Tpt. 

P. FX 

N.P. FX 

33 34 35 36 37 38 39

mf *mf*

PERUSAL SCORE

B $\flat$ Tpt. 

P. FX 

N.P. FX 

40 41 42 43 44 45

Distorted Bass

Noise Sweep Riser

47 [1:31]

B $\flat$ Tpt.

46 *mp* Warped Piano 48 49 50 51 52

P. FX

N.P. FX LoFi LP Scratch Sub Bass Kick 2

B $\flat$ Tpt.

me 55 56 57

P. FX

N.P. FX 2

B $\flat$ Tpt.

58 59 60 61 62 *p*

P. FX

N.P. FX 2

B $\flat$ Tpt. *cresc. poco a poco*

63 64 65 66 67 68 69

P. FX

N.P. FX *Amped Horn Riser*

B $\flat$ Tpt. **73** [2:23]

f *f*

P. FX *Sine Bow Echo*

N.P. FX

B $\flat$ Tpt.

77 78 79 80 81 82 83 84 85

P. FX

N.P. FX *Noise Sweep*

B $\flat$ Tpt.

86 87 88 89 90 91 92

P. FX

N.P. FX

B $\flat$ Tpt.

93 94 95 96 97 98 99 100

P. FX

N.P. FX

Distorted Bass

accel. -----

B $\flat$ Tpt.

101 102 103 104 106

P. FX

N.P. FX

Noise Boomer

Hi-Hat

105 [3:22] OPEN (no mute)

132

B $\flat$ Tpt.

107 108 109 110 111 112

P. FX

N.P. FX

B $\flat$ Tpt.

114 115 116 117 118 119

P. FX

N.P. FX

Noise Boomer

B $\flat$ Tpt.

120 121 122 123 124 125 126 127

P. FX

N.P. FX

128 [3:59]

B $\flat$ Tpt. *p*

P. FX

N.P. FX

129 130 131 132 133 134 135

PERUSAL SCORE

B $\flat$ Tpt.

P. FX

N.P. FX

136 137 138 139 140 141 142

PERUSAL SCORE

B $\flat$ Tpt.

P. FX

N.P. FX

143 144 145 146 147 148

PERUSAL SCORE

B $\flat$ Tpt.

149 150 151 152 153 154 155

P. FX

Distorted Bass

N.P. FX

156 [4:50]

B $\flat$ Tpt.

158 159 160 161 162 163

P. FX

Processed Keys

N.P. FX

B $\flat$ Tpt.

164 *mf* 165 166 167 168

P. FX

Gritty Bell

N.P. FX

B $\flat$ Tpt.

169 170 171 172 173

P. FX

N.P. FX

B $\flat$ Tpt.

mf 174 175 176 177 178 179

P. FX

N.P. FX

B $\flat$ Tpt.

180 181 182 183 184 185

P. FX

N.P. FX

B $\flat$ Tpt.

186 187 188 189 190 191

P. FX

N.P. FX

B $\flat$ Tpt.

192 193 194 195 196 197 198

P. FX

N.P. FX

Noise Bomber