

The textures and musical ideas used in *Ausruf* employ the full range of expression available from the trumpet; from relatively lyrical conjunct intervals and shapes, through disjunct, angular patterns (acknowledging the instrument's martial function) to rhythmic, repetitive material. The live electronics serve to enrich and underline textures by harmonically thickening and stabilising the trumpet's musical material. This is achieved principally by buffering sustained pitch material and timestretching captured rapid gestural material over the space of a given section of music, together with the multiple transpositions of this processed material.

Created specifically for the 24 division quarter-tone trumpet *Ausruf* integrates microintervals within a harmonic organisation based on equal temperament. The compositional process focussed on the gestural and structural possibilities of fixed and shifting melodic and harmonic segments together with the compression and expansion of background harmonic objects; essentially the registral stretching of chords through compression of the intervals or re-registration of the given pitch material itself. The structure of the piece relies on a similar notion of compression and expansion applied to musical time, in terms of duration units and tempi.

Composed for and dedicated to Stephen Altoft, who gave the work's premier at St Pauls Church Huddersfield in 2007, *Ausruf* exploits to the full the virtuoso capabilities of the instrument and its dedicatee.