

Scott Smallwood

Aquacultures

for brass quintet and electronics

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Instrumentation Requirements

Brass Quintet: 2 trumpets (C), horn (F), trombone, tuba

Electronics :

- A computer (Mac OS or Windows) running custom software (contact the composer for latest software version)
- Multichannel audio interface with 8 or 9 outputs
- 8 loudspeakers encircling the audience area, and 1 subwoofer

Program Notes

Aquacultures: for brass quintet and octophonic soundscape [ca. 20]

- i. the warming
- ii. excursions
- iii. beluga
- iv. cove
- v. shrimp
- vi. farewell
- vii. the depths

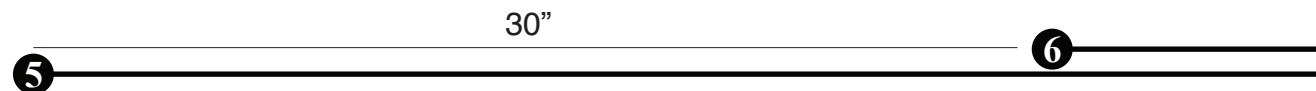
In contemplating the word *Aquaculture*, which normally refers to the industry of fisheries and the human consumption of seafood, I wonder about the word as a more general term for cultures who rely on water, human and otherwise. What is the culture of the creatures we refer to as seafood? How can we understand the importance of water, and all of the diverse life it cultivates?

The sounds in this piece are, in some cases, recordings of actual water and underwater environments, including the sounds of animals. These recordings were collected by the composer in Colorado and Washington in the US, the Northwest Territories and Nova Scotia in Canada, and Brisbane, Australia; Other sounds are inspired by water, its fluidity, its necessity, and its mystery.

Technical Requirements

This piece requires a computer with a multichannel interface connected to 8 loudspeakers and a subwoofer. The speakers should ideally be placed in a circle around the audience, in any configuration, so long as the speakers are roughly equidistant apart. Subwoofer can be in the front or the rear of the hall. The performer should sit in the mix position at the center of the hall in order to best hear all channels. In addition to cueing the various sound segments, the performer should perform dynamic adjustments in order to blend with the dynamics of the acoustic instruments.

The cues in the score are quite simple, simply showing that a sound segment should be triggered by its number. There are a total of ten sound segments to trigger. For example:



This indicates that the player should trigger sound segment 5, and 30 seconds later they should trigger segment 6. The software gives further instructions for setup and performance, which can be acquired by contacting the composer.

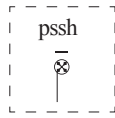

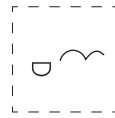
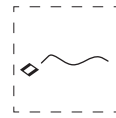


General Performance Notes

- 1.) For best results, this piece should be performed in a space that allows for the performers to move to different positions around the audience, as well as the traditional stage area (see staging requirements).
- 2.) This piece is composed in seven sections, but should be performed *attacca*, with no breaks between sections. (ca. 20') The three "sea shanties" are acoustic only.
- 3.) The ensemble should include an electronics performer, who will (1) trigger various events and (2) perform dynamic adjustments as needed to blend with the brass instruments.
- 4.) The brass instruments should not need to be amplified. While at times the electronics may fill the space, it should not overwhelm the performers unless noted in the score.
- 5.) Performers should always be mindful of the acoustic space in which they are performing.
- 6.) All timings in the score are approximate.
- 7.) The score is transposed (not concert pitch).
- 8.) Wind players should NEVER play with vibrato unless otherwise indicated.

Score Notes

- 1.) While much of this piece is metered, much of it is not, particularly the "A" sections. These should be performed without a sense of meter, and with pauses and repetitions of cells as indicated.
- 2.) Section A2 (beluga): this section involves specific figures played one after the other with no overlap. It is understood that timings for this section will vary, and should be rehearsed such that it is within 30 seconds (+/-) the total time indicated.
- 3.) Section A2 (beluga): the glisses will not always be possible, but should be attempted, and the resulting shape is what the sound should be. If possible, try to be consistent with your interpretation of the figures.
- 4.) Section A3 (shrimp): this movement is mostly percussive and air/noise extended techniques. Some symbols are described here:

			
Air with "p" attack, and high-frequency hiss	Flutter-tongue or gargle	Blow air while moving valves down and up	Blow air while moving slide down and up

Staging Requirements

This requires the performers to sometimes be performing onstage in the traditional ensemble configuration, and at other times be in different location. The score indicates 4 positions that the players will need to move to during specific times in the piece. These positions, in order of appearance, are:

- 1.) **Position 1:** [tr 1, 2] in opposite corners behind the audience; [hn, tn, tb] widely spaced at the far back stage
- 2.) **Position 2:** [all] Normal concert position in center stage
- 3.) **Position 3:** [all] Random positions - can be determined ahead of time based on the space
- 4.) **Position 4:** [tr 1, 2, hn, tn] four corners around audience; [tb] back of stage, facing away from audience

Aquacultures: A1 (Intro)

A1.1 ♩ ≈ 90

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

Computer

Location 1: corners behind the audience.

Location 1: across the back of the stage, widely spaced.

30"

4-8"

PLAY 3X

1 **2**

1:00

A1.3

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt

3
(2)
(1)

1:30

Aquacultures: A1 (Intro)

A1.4 Trumpets: begin moving toward the stage while playing

2:00

Musical score for section A1.4. It features staves for C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. The trumpets play a melodic line with a dynamic of *mp*. The horns, trombones, and tuba play a harmonic accompaniment with dynamics of *mp* and *p*. Rehearsal marks of 5-8" and 10-15" are placed above the staves. A conductor's bar is shown at the bottom with a circled number 4. A vertical dashed line on the right indicates the end of the section at 2:00.

A1.5

3:00

Musical score for section A1.5. It features staves for C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. The trumpets play a melodic line with a dynamic of *mp*. The horns, trombones, and tuba play a harmonic accompaniment with a dynamic of *p*. Rehearsal marks of 10-15" are placed above the staves. A bracket on the right side of the horn, trombone, and tuba staves is labeled "Position 2: Move to 'normal' stage position". A conductor's bar is shown at the bottom with numbers 4, 3, and 2. A vertical solid line on the right indicates the end of the section at 3:00.

attacca

Aquacultures: C1 (Excursions)

C1.1 $\text{♩} = 100$

Trumpet in C 1
Trumpet in C 2
Horn in F
Trombone
Tuba

²⁰

C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tuba

Aquacultures: C1 (Excursions)

C1.4

Musical score for C1.4, measures 70-85. The score is for five instruments: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins at measure 70. C Tpt. 1 and C Tpt. 2 play a melody of eighth and quarter notes, starting with a forte (*f*) dynamic. Hn. plays a similar melodic line, also starting with *f* and ending with a mezzo-forte (*mf*) dynamic. Tbn. and Tuba provide a rhythmic accompaniment with eighth and quarter notes, starting with *f* and transitioning to mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics.

C1.5

Musical score for C1.5, measures 86-101. The score is for five instruments: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins at measure 86. C Tpt. 1 and C Tpt. 2 play a melody of eighth and quarter notes, starting with a piano (*p*) dynamic and transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamics. Hn. plays a similar melodic line, starting with mezzo-forte (*mf*) and transitioning to forte (*f*) and mezzo-forte (*mf*) dynamics. Tbn. and Tuba provide a rhythmic accompaniment with eighth and quarter notes, starting with mezzo-piano (*mp*) and ending with mezzo-forte (*mf*) dynamics.

Cl.6

Musical score for measures 101-116. The score is for five instruments: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked with dynamics: *f* (forte) for measures 101-105, *f* for measures 106-110, and *mf* (mezzo-forte) for measures 111-116. A crescendo hairpin is shown between measures 111 and 112, indicating a transition from *mp* (mezzo-piano) to *mf*. The notation includes various rhythmic values, slurs, and accents.

Cl.7

Musical score for measures 117-122. The score is for five instruments: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked with dynamics: *mf* (mezzo-forte) for measures 117-118, *ff* (fortissimo) for measures 119-120, and *mp* (mezzo-piano) for measures 121-122. The notation includes various rhythmic values, slurs, and accents.

Aquacultures: C1 (Excursions)

C1.8

132

Musical score for measures 132-147. The score is for five instruments: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. The key signature has one sharp (F#). The score includes dynamic markings such as *mp*, *f*, *mf*, *ff*, and *fz*. There are also hairpins and accents. A double bar line with repeat dots is present at the end of measure 147. A downward-pointing arrow labeled 'C1.8' is positioned above measure 147.

148

Musical score for measures 148-157. The score is for five instruments: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. The key signature has one sharp (F#). The score includes dynamic markings such as *f*, *mf*, *fz*, and *ff*. There are also hairpins and accents. A double bar line with repeat dots is present at the end of measure 157.

Aquacultures: A2

A2.1

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

Computer

Location 3: All players move to random positions around audience

45"

30"

5

6

A2.2

♩ ≈ 60

mf

Play figures in a call/response manner.

mf

ft.

1:00

A2.3

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt

mf

fp \rightarrow *mf*

mf

mf

vib.

mf

mf

mf

mf

f

6

5

1:30

Aquacultures: A2

A2.3

2:00

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt. (6)
(5)

mf *ft.* *mf* *fp* *mf* *mf* *vib.* *mf* *mf* *f* *mf* *mf* *ft.* *mf*

2:30

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt. (6)
(5)

All players slowly move to **Position 2**

mf

attacca

Aquacultures: C2 (Fogarty's Cove)

C2.1

♩ = 120

Musical score for C2.1, measures 1-12. The score is in 4/4 time with a tempo of 120. It features five staves: Trumpet in C 1, Trumpet in C 2, Horn in F, Trombone, and Tuba. The Horn in F part begins with a *mp* dynamic and includes slurs and accents. The Trombone and Tuba parts enter in measure 4 with a *pp* dynamic, featuring slurs and accents. The Trumpet parts are silent throughout this section.

C2.2

Musical score for C2.2, measures 13-20. The score is in 6/4 time. It features five staves: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. A dashed line above the first two staves indicates they are to be played *con sord.* (with mutes). The C Tpt. 1 part includes a trill (*tr*) in measure 14. Dynamics range from *pp* to *f*. The Hn. part includes a trill (*tr*) in measure 14. The Tbn. part includes a trill (*tr*) in measure 14. The Tuba part includes a trill (*tr*) in measure 14.

Aquacultures: A3

A3.1 ♩ ≈ 60 **1:00**

Trumpet in C 1 **Location 4:** Move to four corners of audience.

Trumpet in C 2 Play these figures with space between.

Horn in F The figures may be played in any order, and may be repeated as necessary.

Trombone Move slowly up and down the aisles, playing into the audience, intimately.

Tuba **Location 4:** Move to back of stage, turned away from the audience.

Computer **7**

keyclicks *mf* air *mp* *f* pssh *mp* *flt.* *mp* *mp*

flt. keyclicks *mf* pssh *mp* air *mp* *f*

pssh *mp* air *mp* *f* *flt.* *mp* keyclicks *mf*

air - w/ slide *mf* *flt.* *mp* *mf* *flt.* *mp* pssh *mp*

60"

A3.2 **2:00**

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt **8**
(7)

Continue previous figures, in any order, but with more density overall, repeating figures as needed.

air *mp* *f* play while moving valves *mf* *f* lip gliss *f* *mf* *flt.* *mp* *f* *flt.* *f*

Play these figures, repeating as necessary, in any order.

3:00

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt (8)
(7)

Continue previous figures, in any order, but with more density overall, repeating figures as needed.

Continue previous figures, in any order, but with more density overall, repeating figures as needed.

A3.3

3:30

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt (8)
(7)

Move back to **Position 2**

mf

fl.
mp

mp \rightarrow *f*

fl.
mp

REPEAT TO END

Move back to **Position 2** while playing

attacca

Aquacultures: C3 (Farewell)

C3.1

♩ = 120

Musical score for C3.1, measures 1-16. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩ = 120. The instruments are Trumpet in C 1, Trumpet in C 2, Horn in F, Trombone, and Tuba. The dynamics are marked as *mp* and *p*. There are repeat signs (//) at measures 4, 8, 12, and 16.

C3.2

Musical score for C3.2, measures 17-24. The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). The instruments are C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. The dynamics are marked as *mf*, *mp*, and *p*. There are repeat signs (//) at measures 17, 18, 20, and 22.

C3.3

Musical score for measures 30-38, featuring five staves: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. The score includes dynamic markings such as *f*, *ff*, *mf*, *p*, and *mp*. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. A downward-pointing triangle above measure 33 indicates the start of section C3.3.

C3.4

Musical score for measures 39-46, featuring five staves: C Tpt. 1, C Tpt. 2, Hn., Tbn., and Tuba. The score includes dynamic markings such as *mp*. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. A downward-pointing triangle above measure 43 indicates the start of section C3.4. The score concludes with a double bar line and repeat dots.

Aquacultures: A4

A4.1 **1:00**

Trumpet in C 1
Trumpet in C 2
Horn in F
Trombone
Tuba

mp

CONTINUE THESE FIGURES
As you play, get up and begin slowly leaving the stage and the hall. Allow rhythm to fluctuate and become disconnected from others.

Computer { 20" 9 10

A4.2 **1:30**

C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tuba

Computer { (8) (7)

June 2022, Edmonton