Scott Smallwood

Aquacultures

for brass quintet and electronics

2022 Scott Smallwood / Soundsleit Productions

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

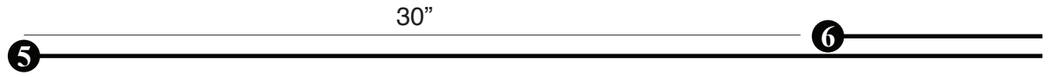
In contemplating the word *Aquaculture*, which normally refers to the industry of fisheries and the human consumption of seafood, I wonder about the word as a more general term for cultures who rely on water, human and otherwise. What is the culture of the creatures we refer to as seafood? How can we 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 North-west 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 multichanel 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 dymanics 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 indicateds 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.

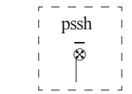
Score Notes

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 been 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 state
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

Transposed Score

Aquacultures: A1 (Intro)

Scott Smallwood

A1.1

♩ ≈ 90

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

Computer

30”

Location 1: corners behind the audience.

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

A1.2

mf

4-8”

1:00

PLAY 3X

1

2

A1.3

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt

mp

1:30

3

(2)

(1)

A1.4

Trumpets: begin moving toward the stage while playing

2:00

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt

5-8”

10-15”

15”

A1.5

3:00

Position 2: Move to “normal” stage position

attacca

Aquacultures: C1 (Excursions)

C1.1

♩. = 100

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

20

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

C1.2

37

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

C1.3

54

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

C1.4

70

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

C1.5

86

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

C1.6

101

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

C1.7

117

C1.8

132

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

148

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Aquacultures: A2

A2.1

A2.2

♩ ≈ 60

1:00

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

Computer

45”

Location 3: All players move to random positions around audience

Play figures in a call/response manner.

mf

flt.

mf

30”

5

6

A2.3

1:30

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt

(6)

(5)

mf

fp *mf*

mf

vib.

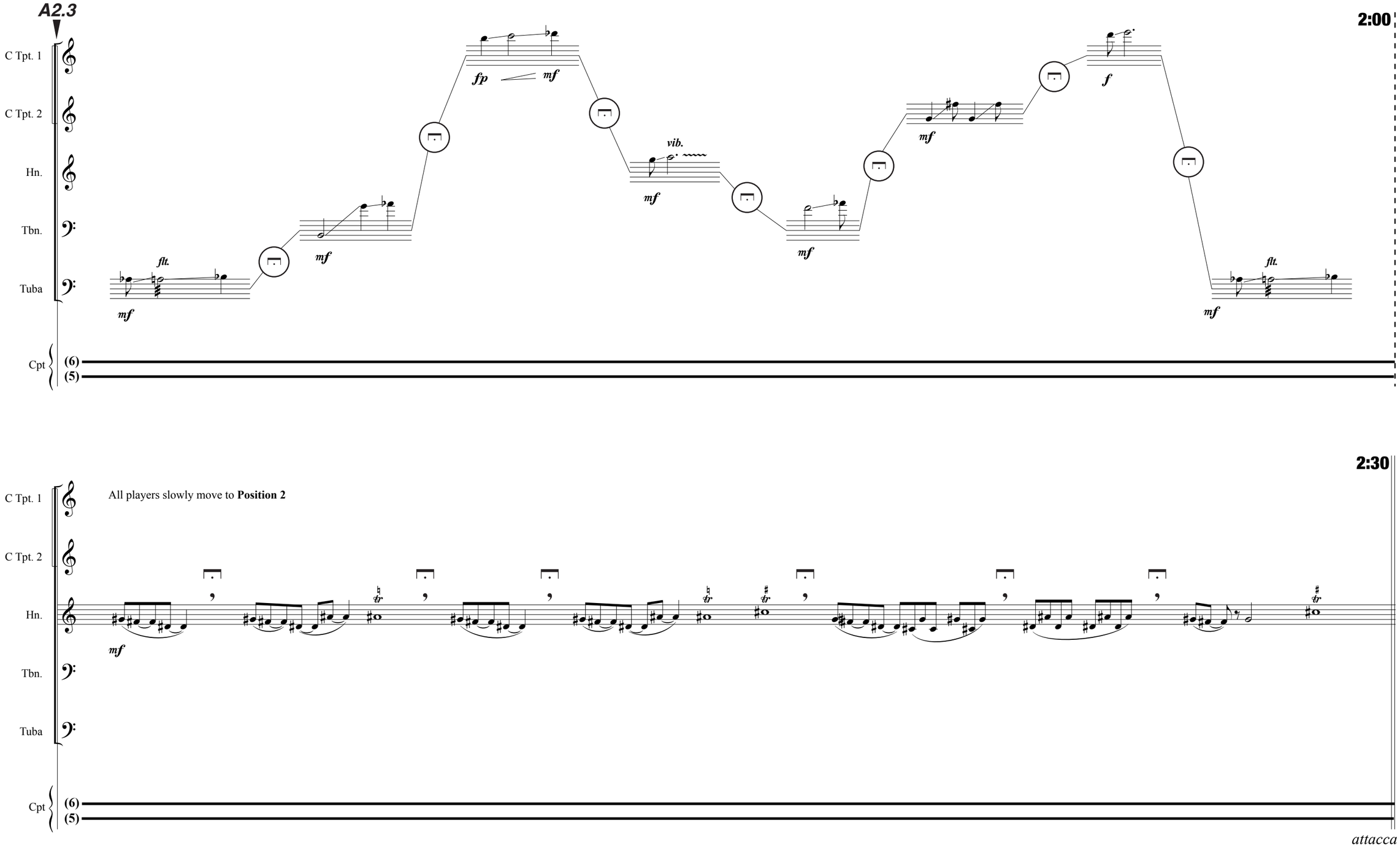
mf

mf

vib.

mf

mf *f*


A2.3
2:00
C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tuba
Cpt
(6)
(5)
flt.
mf
fp
vib.
f
2:30
All players slowly move to **Position 2**
attacca

Aquacultures: C2 (Fogarty's Cove)

C2.1

♩ = 120

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

C2.2

13

con sord.

C Tpt. 1

con sord.

C Tpt. 2

Hn.

Tbn.

Tuba

C2.3

24

C Tpt. 1

C Tpt. 2

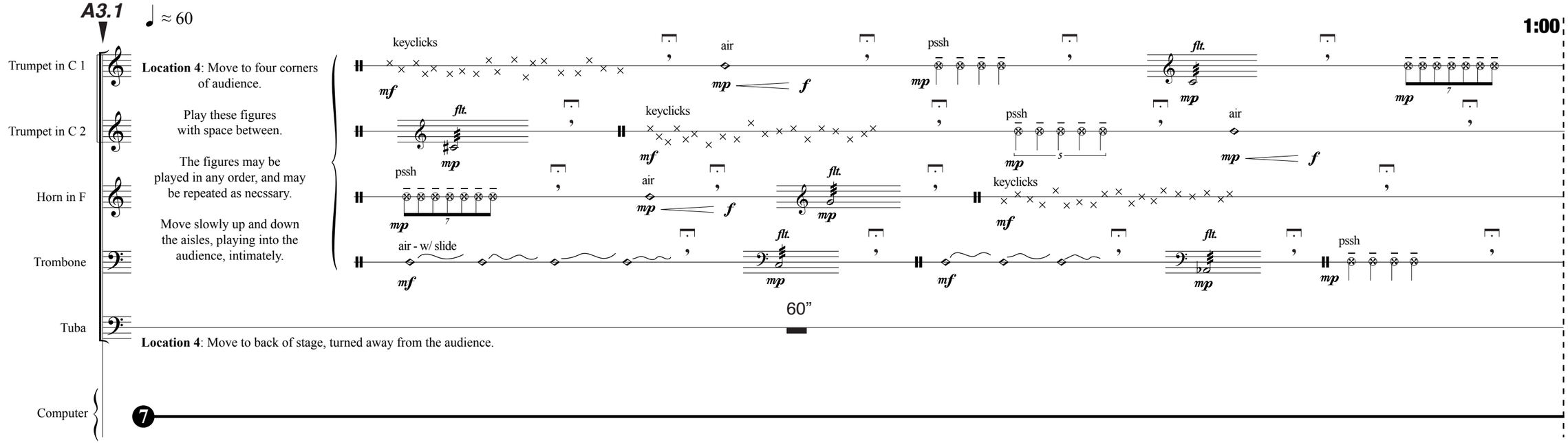
Hn.

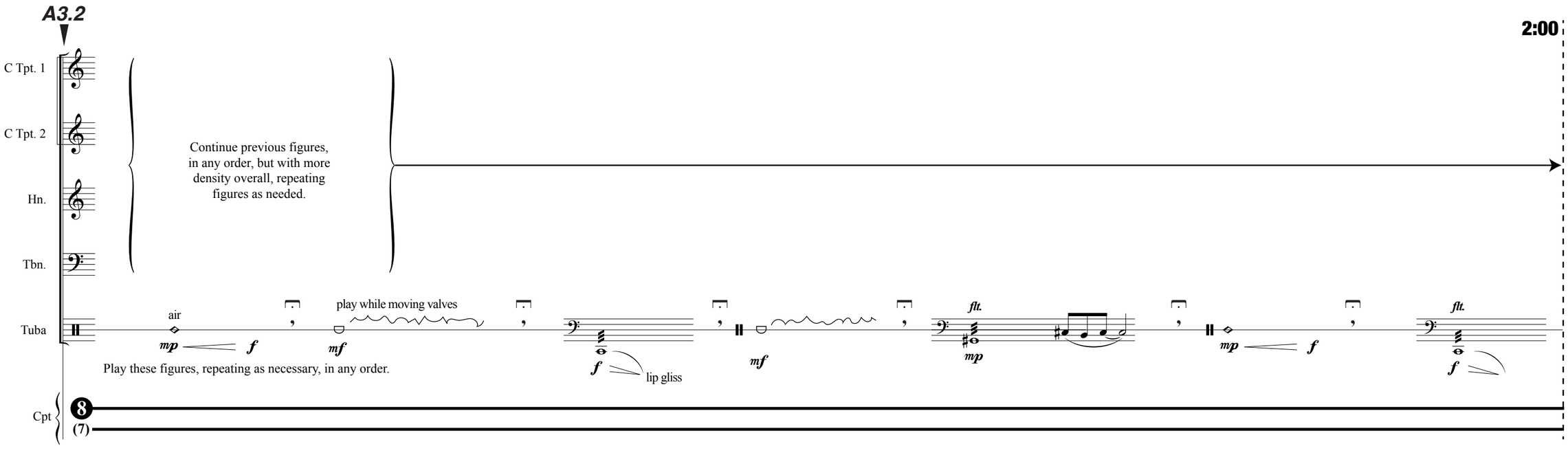
Tbn.

Tuba

31

Aquacultures: A3





3:00

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt

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.

(8)
(7)

A3.3

3:30

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Cpt

Move back to **Position 2**

mf

Move back to **Position 2** while playing

flt.

mp

mp *f*

flt.

mp

REPEAT TO END

(8)
(7)

attacca

Aquacultures: C3 (Farewell)

C3.1

♩ = 120

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

mp *p* *mp* *p* *mp* *p* *p*

C3.2

17

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

mf *mp* *p* *mf* *mf* *mp*

C3.3

30

C Tpt. 1

C Tpt. 2

Hn.

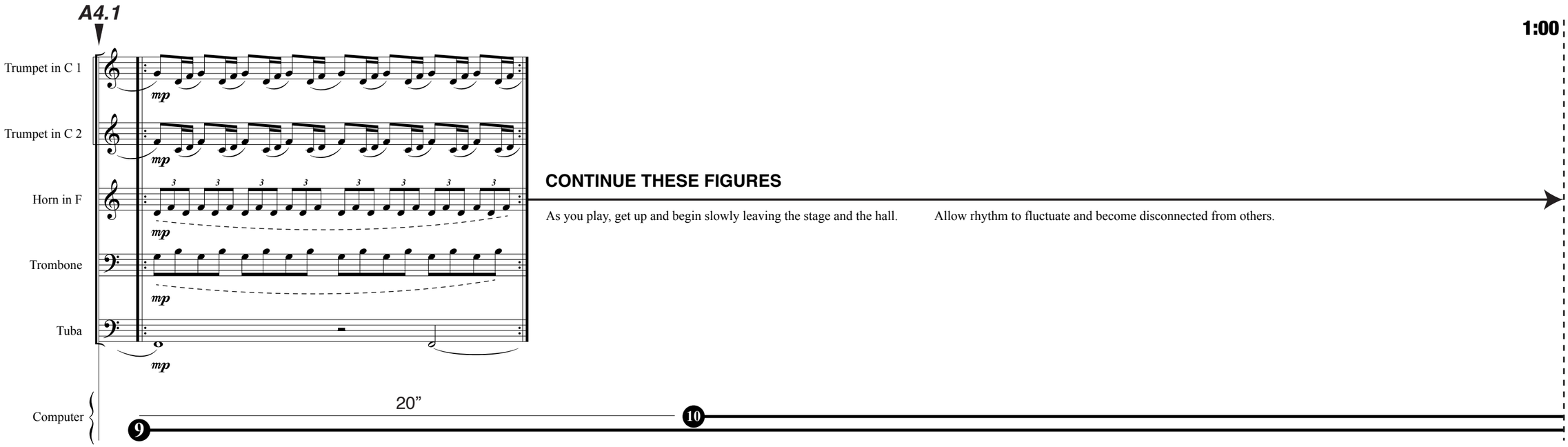
Tbn.

Tuba

C3.4

39

Aquacultures: A4



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