

# **smudge**

**a TUBA SOLO  
with live electronics**

**Paul Schuette**

**2012**

## **Program Note**

*smudge* attempts to take the tuba's sound and blend, smear and shade it in the same way a visual artist would create a charcoal drawing. The two electronic effects used in the piece serve this goal. Reverb, which acts like the damper pedal of a piano, blurs the sound horizontally in time while ring modulation creates pitched sidebands around the tuba's sound, blurring the sound vertically. The melodic material is also "smudged" in a similar way. The materials always heard with reverb are musically expanded in a vertical direction while the materials associated with ring modulation are horizontally developed - creating a paradoxical and elastic experience with an instrument that usually draws in a straight line.

## **Performance Notes**

All accidentals are good for one note only. Therefore, all natural signs are complimentary.

Contact the composer via his website, [paulschuette.com](http://paulschuette.com), for required Max/MSP patches.

Required electronics: a computer running Max/MSP, audio interface, large diaphragm microphone, stereo speakers and optional MIDI foot pedal.

The foot pedal staff indicates when the performer should strike the MIDI foot pedal (or when the sound diffusionist should manually advance the program). This action cues the computer program to toggle between two effects. "Aimless" sections are heard with reverb; "agitated" sections are heard with ring modulation.

# smudge

## TUBA SOLO

Paul Schuette

Musical score for Tuba and Foot Pedal. The score consists of six staves of music, each with a specific dynamic and performance instruction.

**Tuba (Top Staff):**

- Measure 1: Aimless, free  $\text{♩} = 90$ . Dynamics: *sfp* < *f*, *pp*.
- Measure 2: Agitated  $\text{♩} = 120$ . Dynamics: *ff*.
- Measure 3:  $\text{♩} = 90$  simile. Dynamics: *pp*.
- Measure 4:  $\text{♩} = 120$  simile. Dynamics: *ff*.
- Measure 5:  $\text{♩} = 90$ . Dynamics: *pp*.

**Foot Pedal (Bottom Staff):**

- Measure 1: (reverb)  $\text{♩}$  (ringmod).
- Measure 2: (reverb)  $\text{♩}$  (ringmod).
- Measure 3: (reverb)  $\text{♩}$  (ringmod).
- Measure 4: (reverb)  $\text{♩}$  (ringmod).
- Measure 5: (reverb)  $\text{♩}$  (ringmod).
- Measure 6: (reverb)  $\text{♩}$  (ringmod).
- Measure 7: (reverb)  $\text{♩}$  (ringmod).
- Measure 8: (reverb)  $\text{♩}$  (ringmod).
- Measure 9: (reverb)  $\text{♩}$  (ringmod).
- Measure 10: (reverb)  $\text{♩}$  (ringmod).
- Measure 11: (reverb)  $\text{♩}$  (ringmod).
- Measure 12: (reverb)  $\text{♩}$  (ringmod).
- Measure 13: (reverb)  $\text{♩}$  (ringmod).
- Measure 14: (reverb)  $\text{♩}$  (ringmod).
- Measure 15: (reverb)  $\text{♩}$  (ringmod).
- Measure 16: (reverb)  $\text{♩}$  (ringmod).

2  
♩ = 120  
19

19 ***ff***

4 (ringmod)

This image shows a single staff of musical notation on page 2, starting at measure 19. The tempo is indicated as ♩ = 120. The dynamic is marked as ***ff***. The time signature changes to 4/4 for this measure, with a note below indicating "ringmod". The staff consists of six measures of music, featuring various notes and rests, some with vertical stems pointing downwards.

22

$\text{♪} = 90$

22

(reverb)

Musical score for page 25, measures 25-26. The score consists of two staves. The top staff is in bass clef, 4/4 time, with a tempo of 120 BPM. It features a single melodic line with various note heads and rests. The bottom staff shows a constant eighth-note pattern with a dynamic marking of ***ff***. The key signature changes from no sharps or flats at the beginning of the measure to one sharp at the end. The text "(ringmod)" is written below the staff.

Musical score for page 28, measures 28-29. The score consists of two staves. The top staff is for the bassoon, starting with a fermata over a half note, followed by eighth-note pairs (one pair with a basso continuo bass note), a dash, another eighth-note pair, a dash, and a final eighth-note pair. The bottom staff is for the harpsichord, showing a continuous bass line with vertical stems. Measure 29 begins with a fermata over a half note, followed by eighth-note pairs (one pair with a basso continuo bass note), a dash, and a final eighth-note pair. The harpsichord part continues with a bass line.

Musical score for page 31, measures 31-32. The score consists of two staves. The top staff is for the Bassoon (B♭) and the bottom staff is for the Trombone (C). Measure 31 starts with a common time signature. The Bassoon has a sixteenth-note pattern: B, A, G, F, E, D, C, B. The Trombone has a eighth-note pattern: B, A, G, F, E, D, C, B. Measure 32 begins with a 9/8 time signature. The Bassoon has a sixteenth-note pattern: B, A, G, F, E, D, C, B, A. The Trombone has a eighth-note pattern: B, A, G, F, E, D, C, B. Measure 33 begins with a 5/8 time signature. The Bassoon has a sixteenth-note pattern: B, A, G, F, E, D, C, B, A. The Trombone has a eighth-note pattern: B, A, G, F, E, D, C, B.

Musical score for bassoon part, page 38, measures 1-6. The score consists of six measures of music. Measure 1: Bass clef, 3/4 time, key signature of B-flat major (two flats). Measures 1-6: Each measure contains a bass note followed by a sixteenth-note pattern of B-flat, A, C-sharp, B-flat, D-sharp, C-sharp. Measure 6 ends with a repeat sign and a double bar line.

**44**

**44**

**(reverb)**

**$\text{♪} = 90$**

**$\text{f}$**   **$p$**   **$f$**   **$sf$**   **$p$**   **$f$**

**$\text{♪} \# 4$**

**47**

**pp**

**(ringmod)**

51

51

$\text{quarter note} = 90$

$mf$  —  $pp$  —  $f$

$p$

(reverb)

$\text{quarter note} = 120$

7

$p$

$\text{quarter note} = 120$

(ringmod)

Musical score for bassoon part 53, measures 7-10. The score consists of three staves. The top staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 7 starts with a eighth note followed by a sixteenth note, then a quarter note, a eighth note, a sixteenth note, and a eighth note. Measures 8 and 9 follow a similar pattern. Measure 10 ends with a eighth note, a sixteenth note, and a eighth note. Measure 11 begins with a eighth note. Measure 12 ends with a eighth note. Measure 13 begins with a eighth note. Measure 14 ends with a eighth note.

4

$\text{♩} = 90$

56

$\text{♩} = 120$

56

(reverb)

57

p

mf

$\text{♩} = 120$

57

(ringmod)

59

$\text{♩} = 120$

59

p

ff

59

(reverb)

$\text{♩} = 120$

60

(ringmod)

62

$\text{♩} = 120$

62

(reverb)

63

$\text{♩} = 120$

(ringmod)

65

$\text{♩} = 120$

65

ff

66

(reverb)

$\text{♩} = 120$

(ringmod)

68

$\text{♩} = 90$

$\text{♩} = 60$

68

pp

69

$\text{♩} = 60$

ff subito p

69

(ringmod)

71

$\text{♩} = 90$

$\text{♩} = 60$

71

p

f

72

(reverb)

$\text{♩} = 60$

(ringmod)

73

$\text{♩} = 90$       *molto accel.*

$\text{♩} = 60$

**5**

**73** **p**      **73** **(reverb)**

**73** **mf**      **73** **sfp**

**73** **pp**

**75** **pp**

**75** **(ringmod)**

76

*accel.*

$\text{♩} = 60$

**76** **p**

**76** **f**

**76** **(reverb)**

78

$\text{♩} = 60$

**78** **f**

**78** **p**

**78** **f**

**78** **(ringmod)**

79

*poco accel.*

$\text{♩} = 60$

**79** **pp**

**79** **(reverb)**

**79** **mf**

**79** **pp**

**79** **ff**

**79** **sfp**

**79** **f**

**79** **p**

**79** **(ringmod)**

81

$\text{♩} = 90$       *in time*

**81** **mp**

**81** **pp**

**81** **(reverb)**

82

$\text{♩} = 60$

**82** **p**

**82** **f**

**82** **p**

**82** **f**

**82** **p**

**82** **(ringmod)**

6

$\text{♩} = 90$

83 *ff* 83 (reverb)  $\frac{4}{4}$

$\text{♩} = 60$  sustain until out of breath

85 *pp* 85 *ppp* *p* *ff* *ppp*  $\frac{4}{4}$

$\text{♪} \parallel (\text{ringmod})$

$\text{♩} = 90$  (to fast as possible)

molto accel.

88 *mp* 88 *pp*  $\frac{4}{4}$  (reverb)  $\frac{\#}{4}$