Etchings in the Silence

for Solo Trumpet in C

Adam Scott Neal

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I wrote this piece for my colleague, composer and trumpeter Daniel Swilley. With this work I attempted to write a trumpet solo that would go far against the grain of most trumpet solos. I wanted to explore negative space, and soft dynamics. I wanted to explore extended resources of the instrument. Most of all, I wanted to surprise and amuse the player and the audience.

Performance Notes:

This piece will require amplification, and for added whimsy you may state in the program "For Amplified Trumpet." When asked to play normally, no amplification will be necessary. However, on the sections for key clicks, speaking, and whistling, a microphone and a low level of amplification will be required. In the score I will note when the performer is to move toward and away from the microphone.

At the end of the piece, you will buzz your mouthpiece into a cup of water, making it gurgle. A cup is preferred over a bottle, because it resonates more and is easier to get the mouthpiece in. It will splatter significantly, so be prepared!

Adam Scott Neal (b. 1981) is a native of Atlanta, Georgia. He holds a Bachelor of Music degree with an emphasis in Sound Recording from Georgia State University, and is currently pursuing a Master of Music degree in composition from Georgia State, studying with Robert Scott Thompson. Neal is the Graduate Assistant for the Composition and Music Technology departments, and is also the president of the GSU student chapter of the Society of Composers, Inc. Outside of GSU, Neal is an active performer in a variety of genres, a freelance recording engineer, and a private teacher of piano and trombone.

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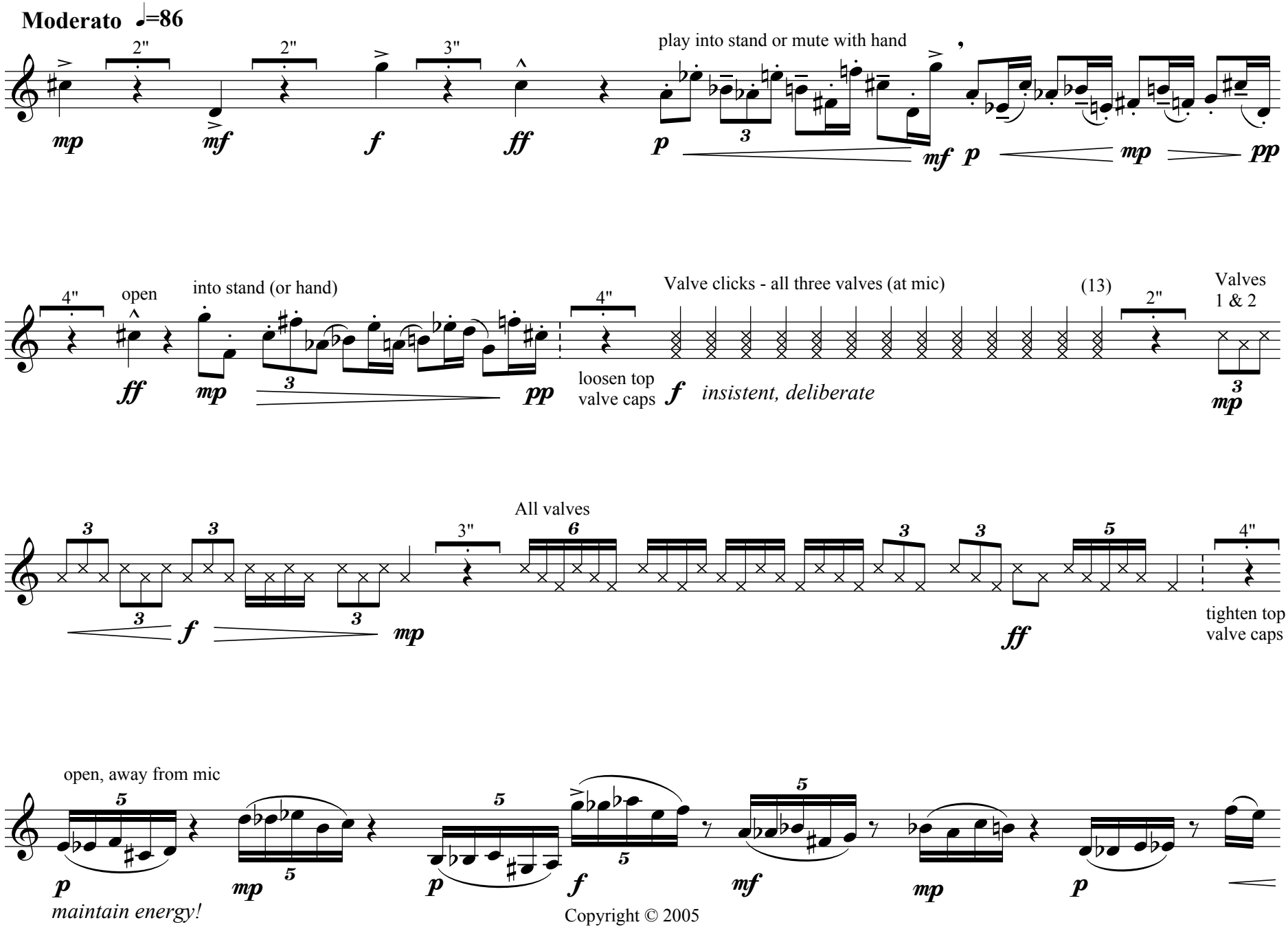

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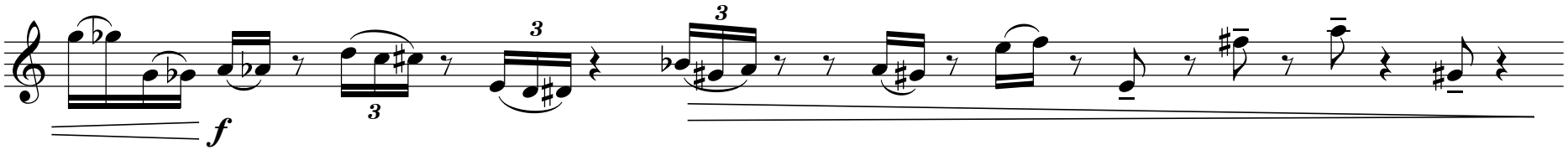
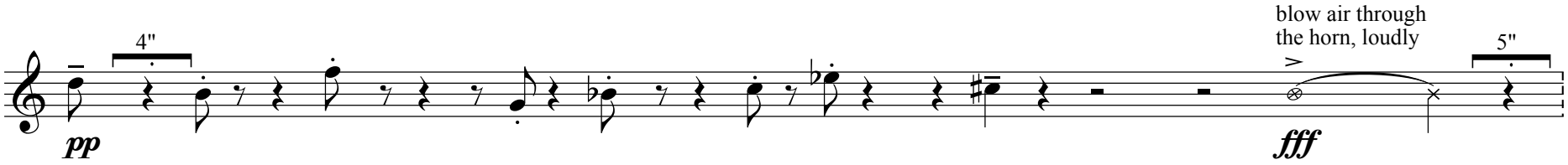
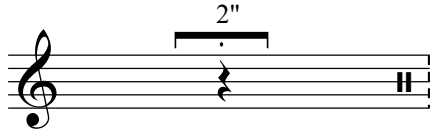
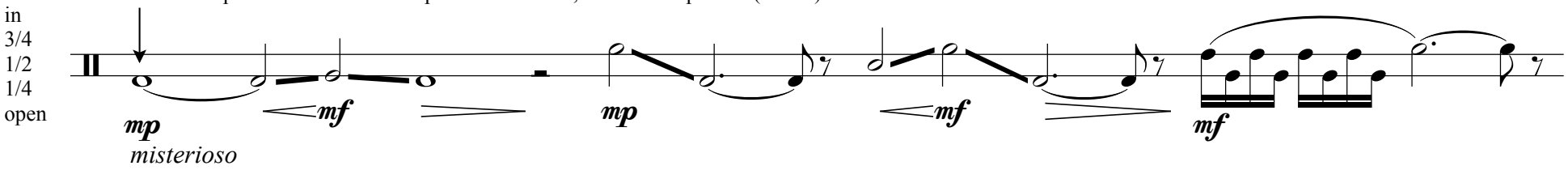


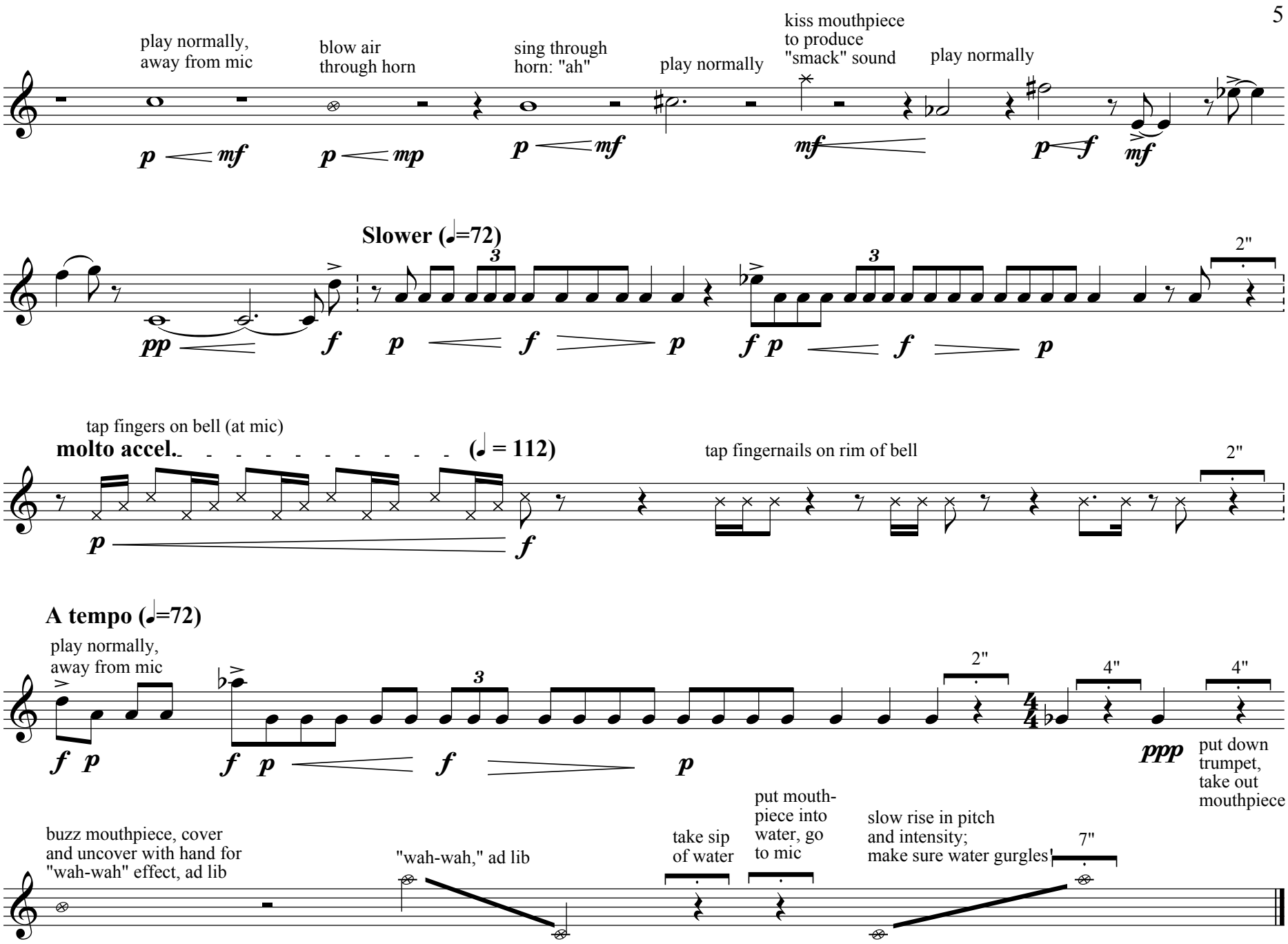


Speak through the trumpet and into the mic. Speak pretentiously, like a lecturer, pushing down the valves at random:
"If it were not for space [long pause],
All matter would be gathered together in one big lump [long pause]
And that lump wouldn't take up any room." [-Irene Peter-]



Valve "penny whistle" effect: blow across hole on bottom of valve, creating a flute-like tone. Press the valve to alter the pitch.
This staff represents the amount to push in the valve, not distinct pitches (at mic).




play normally, away from mic
blow air through horn
sing through horn: "ah"
play normally
kiss mouthpiece to produce "smack" sound
play normally
Slower (♩=72)
2"
tap fingers on bell (at mic)
molto accel.
(♩ = 112)
tap fingernails on rim of bell
2"
A tempo (♩=72)
play normally, away from mic
2"
4"
4"
ppp
put down trumpet, take out mouthpiece
buzz mouthpiece, cover and uncover with hand for "wah-wah" effect, ad lib
"wah-wah," ad lib
take sip of water
put mouth-piece into water, go to mic
slow rise in pitch and intensity; make sure water gurgles
7"