Eight Dudes

for solo trumpet

Alex Eddington (2005, revised 2006)

- 1. A Tune (B) cornet with cup mute)
- 2. The Mood (B¹ trumpet with plunger)
- 3. High Noon (B) flugelhorn)
- 4. Fork/Spoon (B trumpet with plunger ad lib.)
- 5 Point Moot (B piccolo trumpet)
- 6. Dark Moon (B) flugelhorn with hat)
- 7. The Move (E^b trumpet)
- 8. Last Toot (B cornet with cup mute)

Eight Dudes (2005, revised 2006)

For solo trumpet

(B-flat trumpet, B-flat cornet, B-flat flugelhorn and B-flat piccolo trumpet, E-flat trumpet)

As with so many of my pieces, the title came first. *Eight Dudes* is a play on "études", suggesting a collection of short pieces that engage the virtuosity of both the performer and the composer. I already knew that eight movements were required – and up sprang eight further puns on my initial play-on-words, eight evocative movement titles from which the music grew. These "dudes" are études and also character pieces, a lineup of exaggerated moods and personalities that sprang from the same source. The movements are unified by closely related four-note pitch sets, but the main impetus for the work was dramatic and conceptual. Throughout is an exploration of duality and binary conflict on many levels, from the duet for soloist and themself in A *Tune* to the quick-draw showdown in *High Noon* to the contrast of a movement with no notes (*Point Moot*) to one with as many notes as possible (*The Move*).

This set of pieces is intended to be performed as a whole, with the movements in the specified order, but certain movements may stand up well on their own.

Eight Dudes is not specifically a theatre piece, but it may be performed with as much theatrical staging and imagination as the performer desires. At the premiere, for example, the soloist wore the fedora used as a hat mute in Dark Moon when it was not in use. I have found that the use of five different instruments in the course of eight short movements is theatrical in and of itself!

Performers may substitute different trumpets for the ones specified if necessary, as long as the original keys are respected and the work retains a wide variation in tone colour.

Eight Dudes was composed in Edmonton during my degree at the University of Alberta, and was included in my Master's defence portfolio. It was premiered by Russell Whitehead at Studio 2-7 in Edmonton, April 2005.

- Alex Eddington, 16 November 2007

with cup mute (metal or adjustable)

1. A Tune



2. The Mood

A miniature study in raunchy tone and jazzosity





3. High Noon

A four-scene monodrama for lone hero



^{*} lip slur entire (slurred) phrases in a single fingering, without tonguing

^{**} quarter-tone pitch bend, using hand



^{*} lip slur phrases, as before

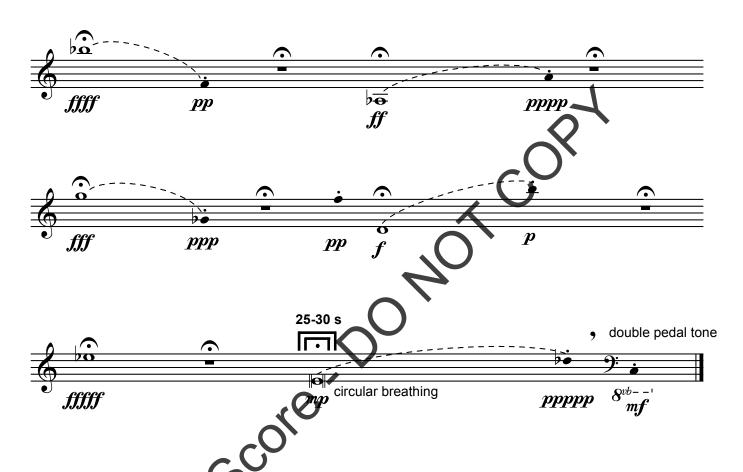
^{**} articulate with lips (air) rather than tongue

^{***} take only as much time as is necessary to remove/replace the mouthpiece

 $B \triangleright Trumpet$ with plunger mute ad lib. 1)

4. Fork/Spoon

A fantasia on extreme dynamic and durational contrast



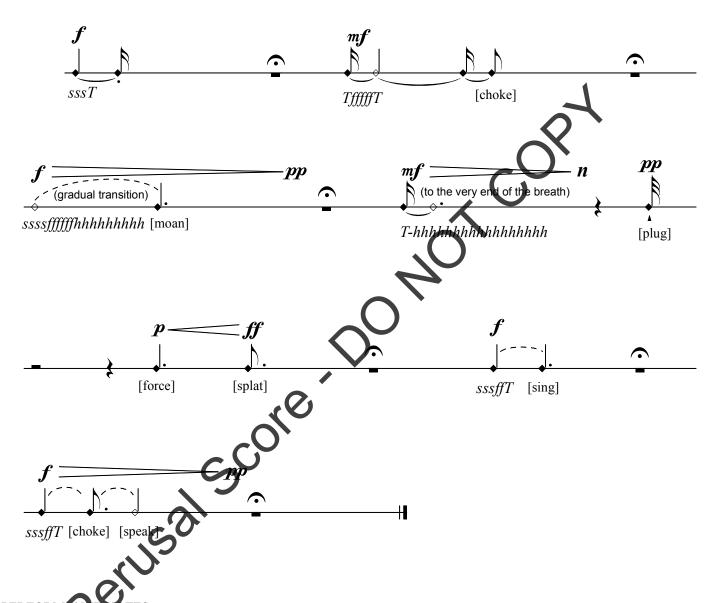
PERFORMANCE NOTES: 1) The performer should use a plunger mute for any random-sounding combination of events, provided that no more than two sequential events are muted.

No two fermatas should be of the same length, and there should be a substantial variation from the shortest to the longest, with none being nearly as long as the third-to-last note (E).

- 3) Black notes have no inherent length, and must proceed without a break to/from white notes.
- 4) Abolutely no fluctuation in dynamic is permitted during the course of a single note.

5. Point Moot

A set of variations on the stifled tone



PERFORMANCE NOTES:

- 1) The text in *italics* represents the sound that the performer should attempt to make through the trumpet. The text in [square brackets] provides instructions for producing sounds that are not notated onomatopoeically.
- 2) This movement, even more than the other seven, benefits from theatricality in performance. The performer could, for example, greatly emphasize the preparatory gestures before each event, thus making the events seem even more stifled.
- 3) No two fermatas should be of the same duration, and there should be a substantial variation in their duration.
- 4) The notation of event duration is only approximate.
 - * stick a handkerchief as far as possible into the bell and attempt to produce a pitch
 - ** blow with increasing pressure into the trumpet (still stopped by handkerchief)
 - *** suddenly remove hand, resulting in an uncontrolled burst of tone and noise

B Flugelhorn with hat

6. Dark Moon

An aid in the development of grace and delicate effects



PERFORMANCE NOTE: The performer may optionally choose to perform this piece with their back to the audience, and/or to wear the hat (a fedora or bowler works well) until needed.

^{*} depress keys quickly and audibly after note has stopped

^{**} stamp foot



E Trumpet

7. The Move

Perpetuumish Mobile, with key clicks and sucking



PERFORMANCE NOTE: accidentals only apply to the note they immediately proceed; courtesy accidentals are used only for ease of reading.

^{*} finger with heavy "tah" articulation and almost no tone

^{**} suck in wetly through the trumpet while tonguing (beamed groups should be observed with slight accents)

^{***} heavy key clicks (breathe normally)



Bb Cornet
with cup mute
(metal or adjustable)

8. Last Toot

For the drilling of tonguing



* unmeasured double tongue (tremolo)

