# Eight Legs Each

for amplified tuba and two pre-recorded amplified tubas

Jeffrey Treviño, 2004

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## Instrumentation

Piston-valved tuba of four valves or more.

Microphone narrow enough to fit in third valve casing with third valve piston removed.

Three loudspeakers for Tuba L (left stereo channel), Tuba Live (the performer), and Tuba R (right stereo channel), respectively.

Necessary playback equipment for the diffusion of the pre-recorded Tuba L and Tuba R parts.

## Performance

The pre-recorded amplified tuba parts are available on CD from the composer; however, the composer encourages the re-recording of the pre-recorded parts (Tuba L, left channel; Tuba R, right channel) by the performer.

Before live performance, the microphone level should be set so that amplified sounds:

DO clip when (1) the microphone is in the bell and (2) the player buzzes into the mouthpiece; and

DO NOT clip when (1) the microphone is in the third valve casing (in place of the piston) and (2) the player breathes, etc., into the leadpipe.

# Notation

There are two principal conditions in the piece: (1) with the mouthpiece inserted and (2) with the mouthpiece removed.

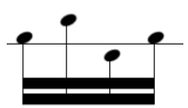
"m.p." denotes a "mouthpiece condition": with the microphone down the instrument's bell, the player buzzes the mouthpiece in the traditional manner.
"l.p." denotes a "leadpipe condition": with the microphone in the third valve casing (in place of the piston), the player removes the mouthpiece and breathes, buzzes, etc. as indicated directly into the leadpipe.

**The following notations apply in a mouthpiece condition (with mouthpiece inserted).**

**Valves:**

The indication "half valves": the player plays with all piston valves depressed halfway.
The indication "valves up": the player plays with all piston valves undepressed.

**Buzzing:**



Tongued, buzzed notes played into the mouthpiece with traditional playing technique. Because valves will all be either fully up or halfway down, the pitches of these notes are relative rather than specific.

**The following notations apply in leadpipe condition (with mouthpiece removed).**

**Breaths:**

Exhale into the leadpipe.

Inhale from the leadpipe.

**Articulations:**

Diamond noteheads are accompanied by a letter (either a vowel or a consonant) that suggests an articulation (see “Phonetics” below).
Vowels are held for their given duration, whereas consonants are staccato (with two exceptions: “th” and “f”).
If a note is not accompanied by a letter, the most recent letter applies.

[[t][k]]

Alternate rapidly between two consonants.

**Percussive Sounds:**

"X" noteheads accompanied by circles (traditional brass valve symbols) suggest a percussive sound made by manipulating the valves.
The circles (traditional brass valve symbols) indicate which valves should be opened and closed to achieve a percussive sound.

"X" noteheads that appear without circles (traditional brass valve symbols) indicate a percussive sound to be articulated on the body of the instrument with the hands.
In some instances, the method of performing the percussive sound is indicated; in others, it is left to the performer's discretion. In the latter case, the performer should consider the relative pitches of the notes and may choose to include other resources such as metal objects, noisemakers, etc.

**Phonetics:**

Bracketed letters appearing over articulations and notated breaths indicate a vocalized sound as adapted from the International Phonetic Alphabet. Phonetics are not to be spoken; they suggest solely the shape of the mouth cavity. The following symbols are used throughout:

**[E]** **ee** as in seed.

**[e]** **e** as in sled.

**[i]** **i** as in slid.

**[a]** **a** as in palm.

**[u]** **u** as in bug.

**[U]** **oo** as in boot.

An arrow connecting phonetic designations indicates a smooth progression from the first to last designated vowels, sweeping continuously from one to another throughout the indicated duration. The terminal phonetic designation is heard as such, albeit briefly.

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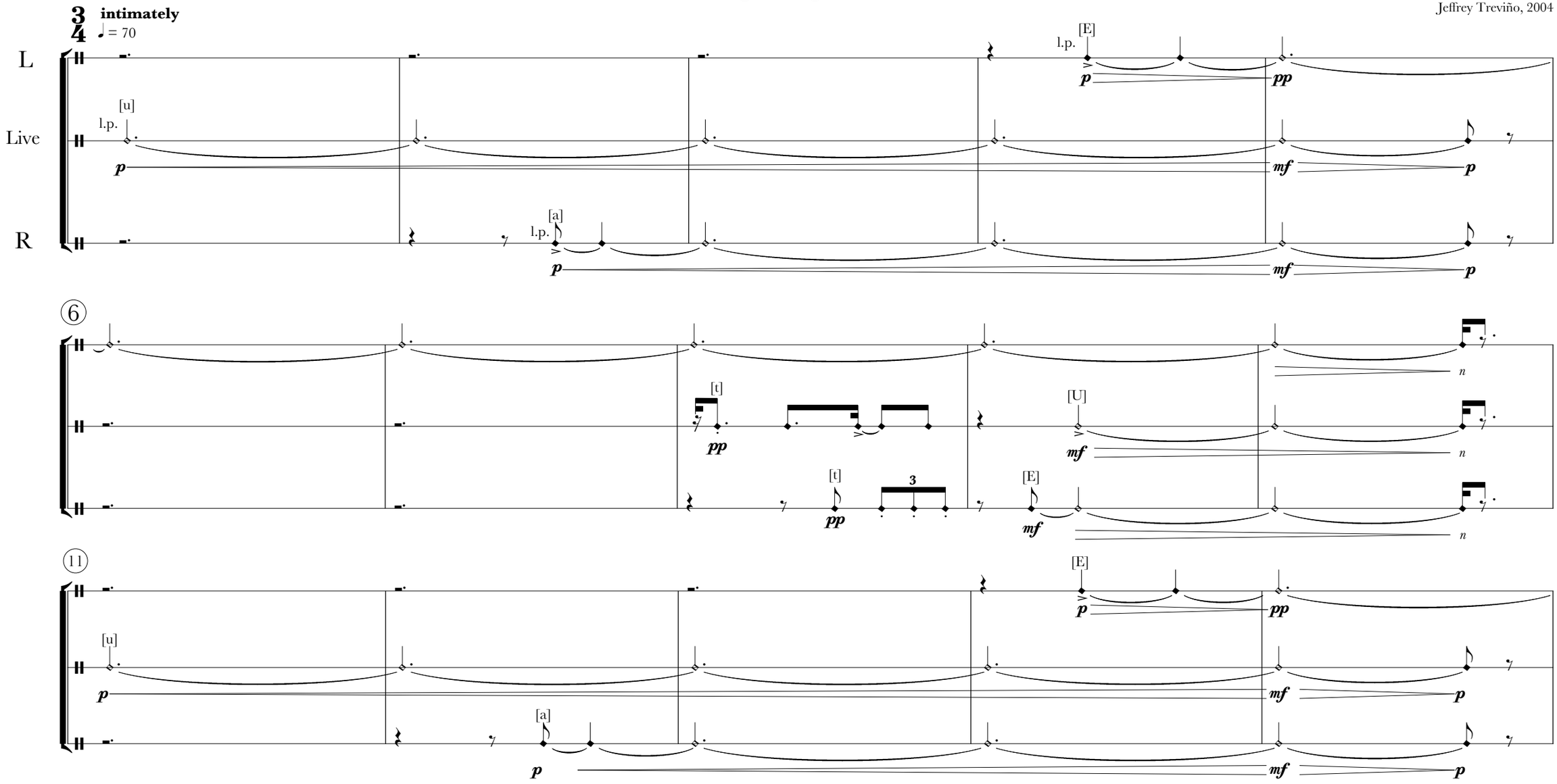
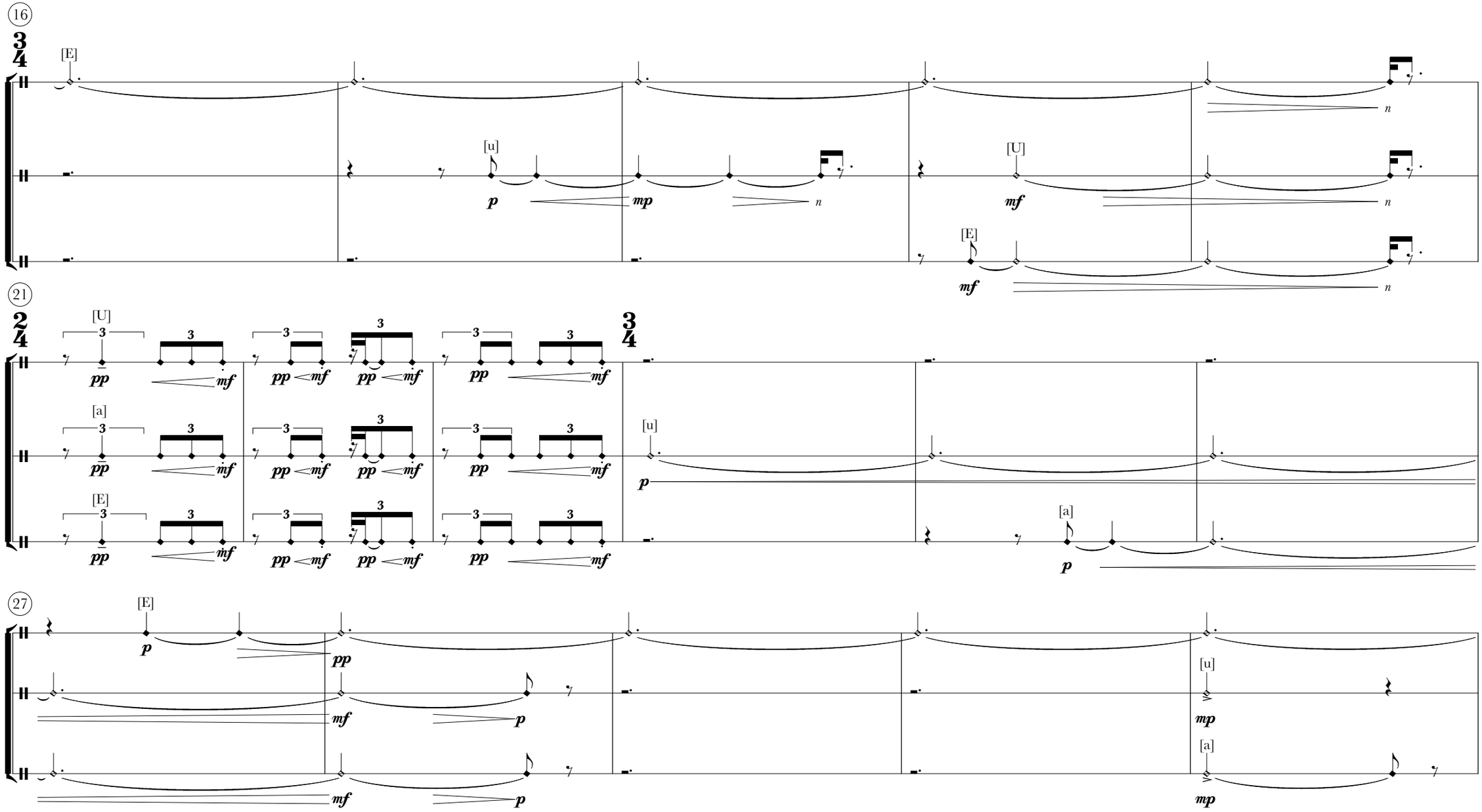
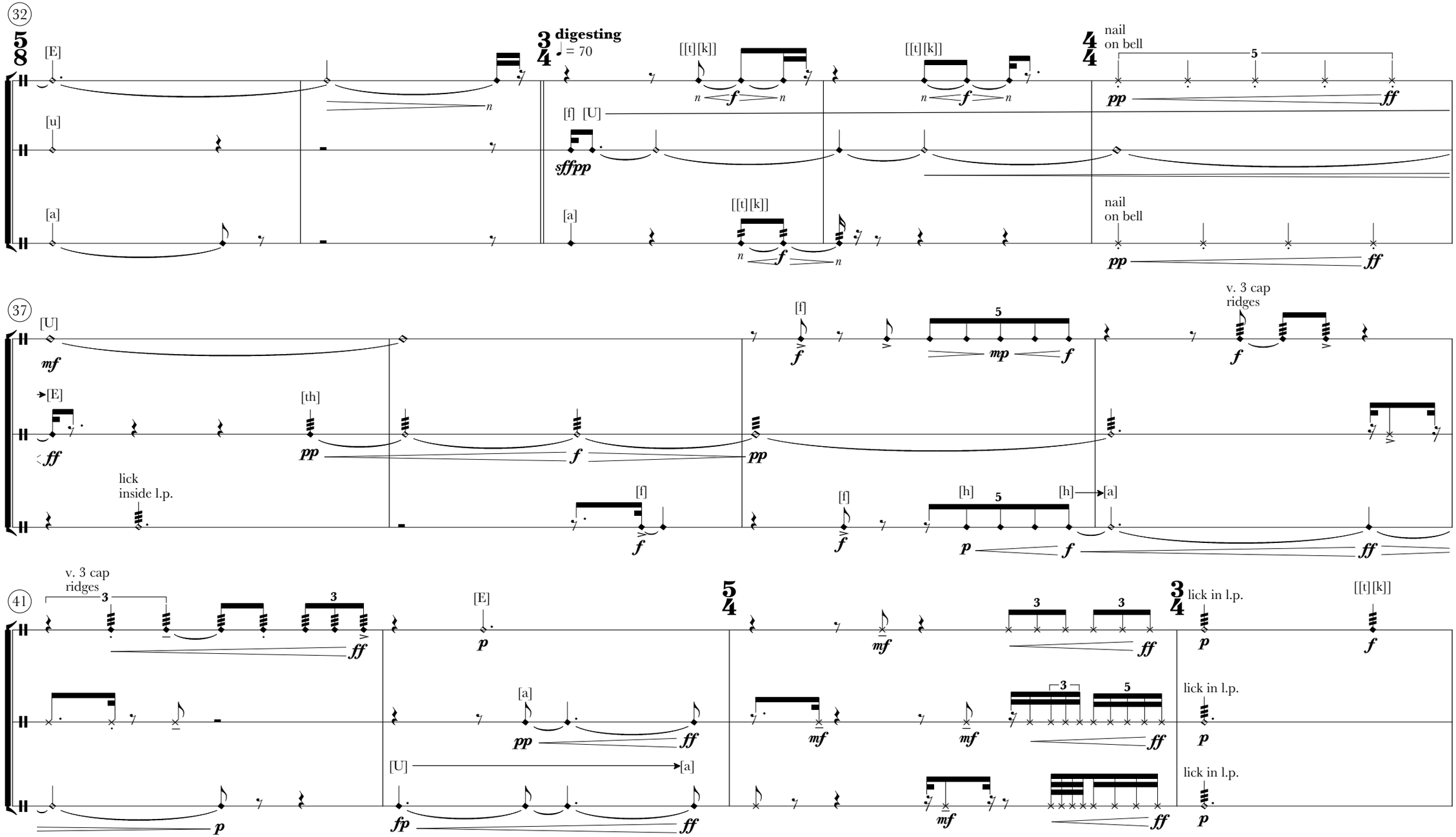
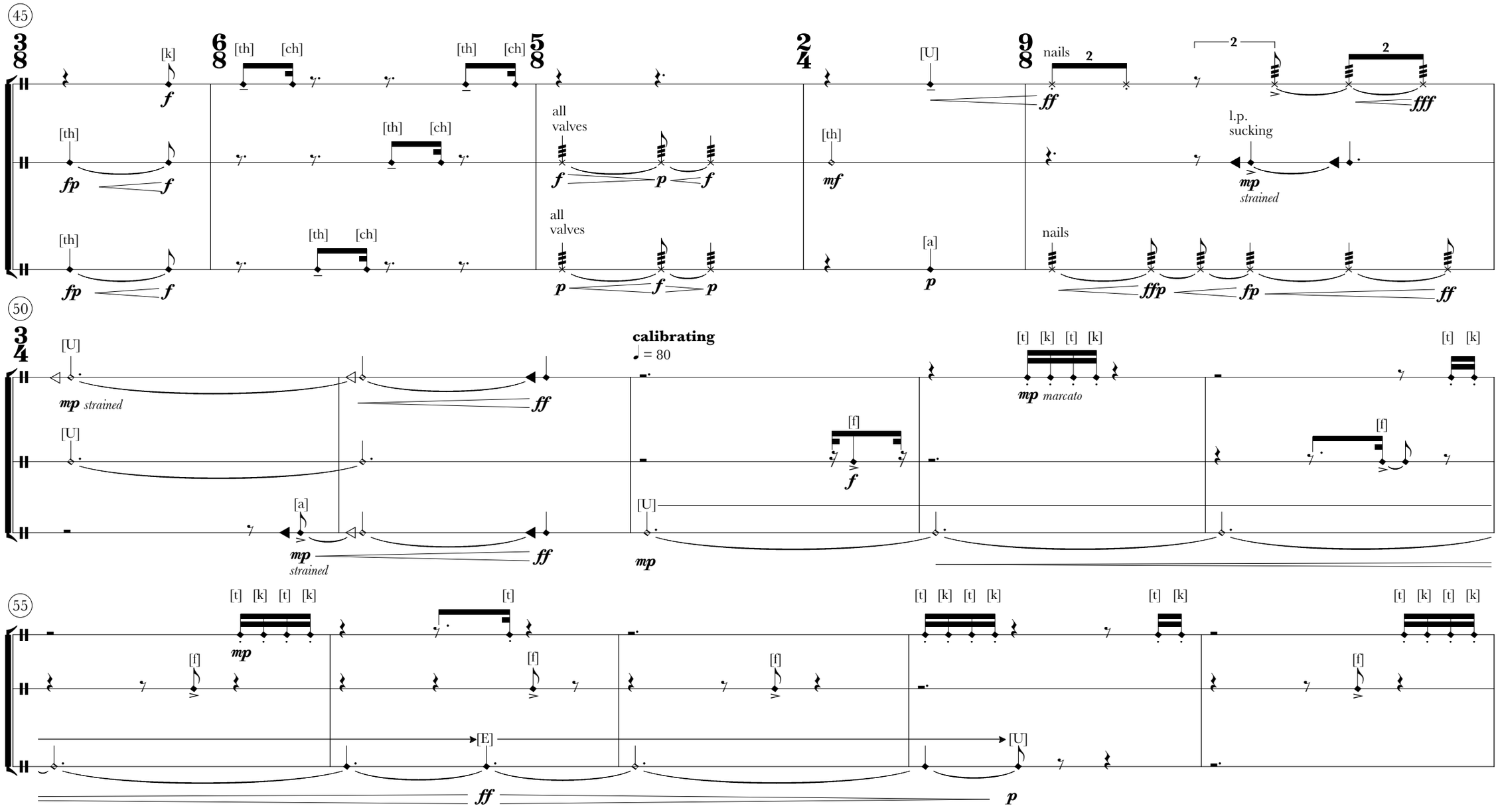
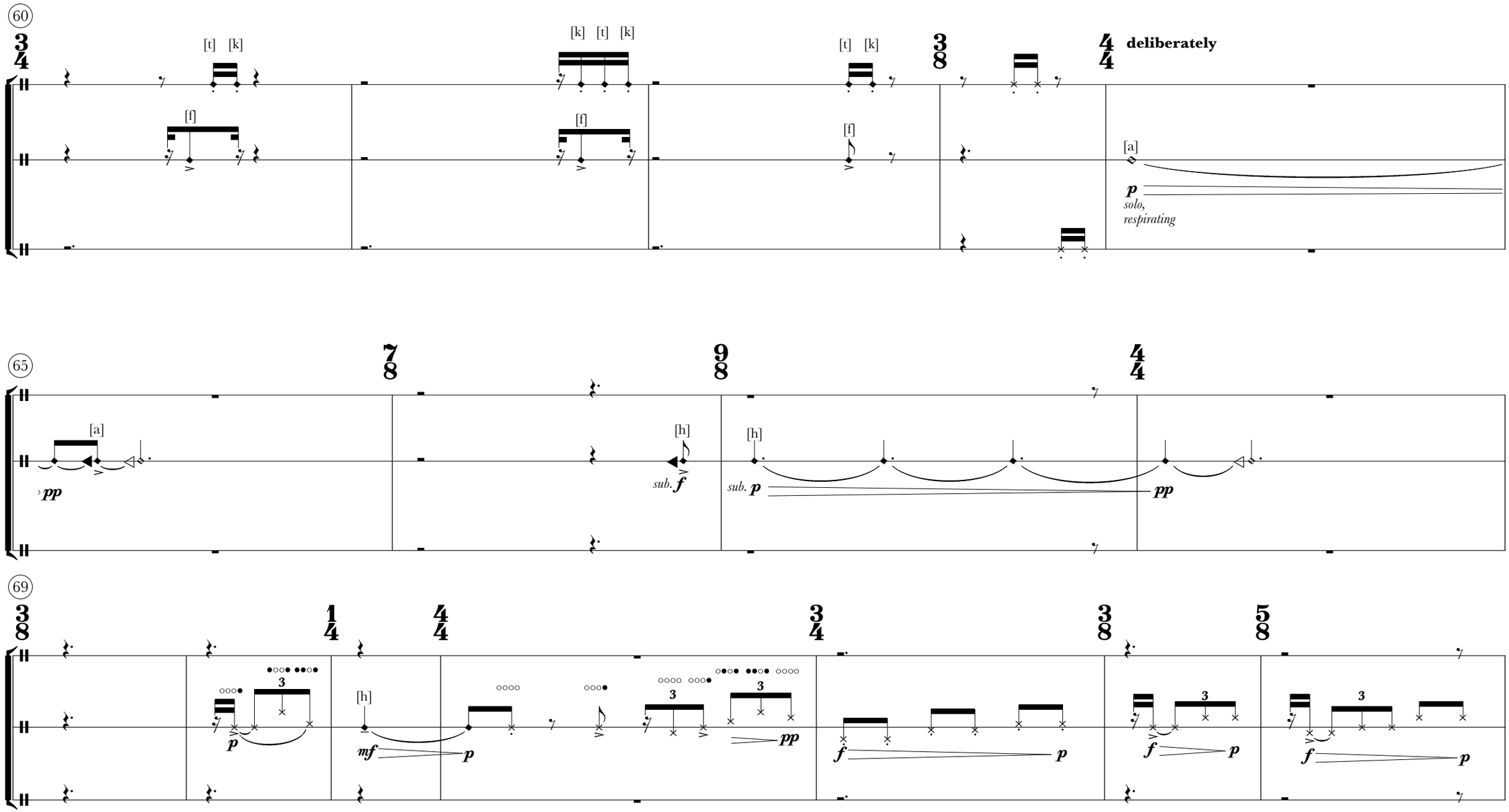
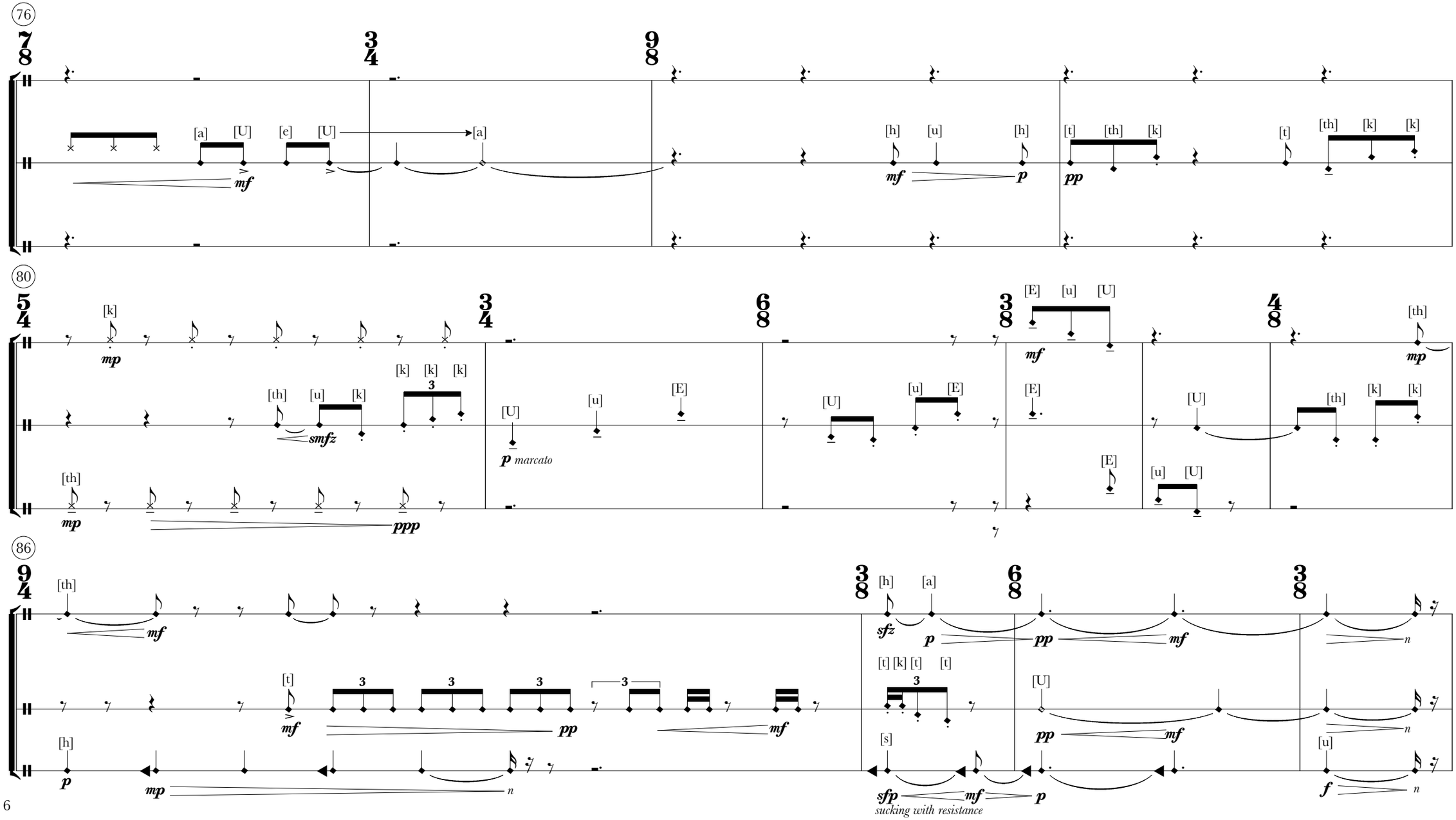


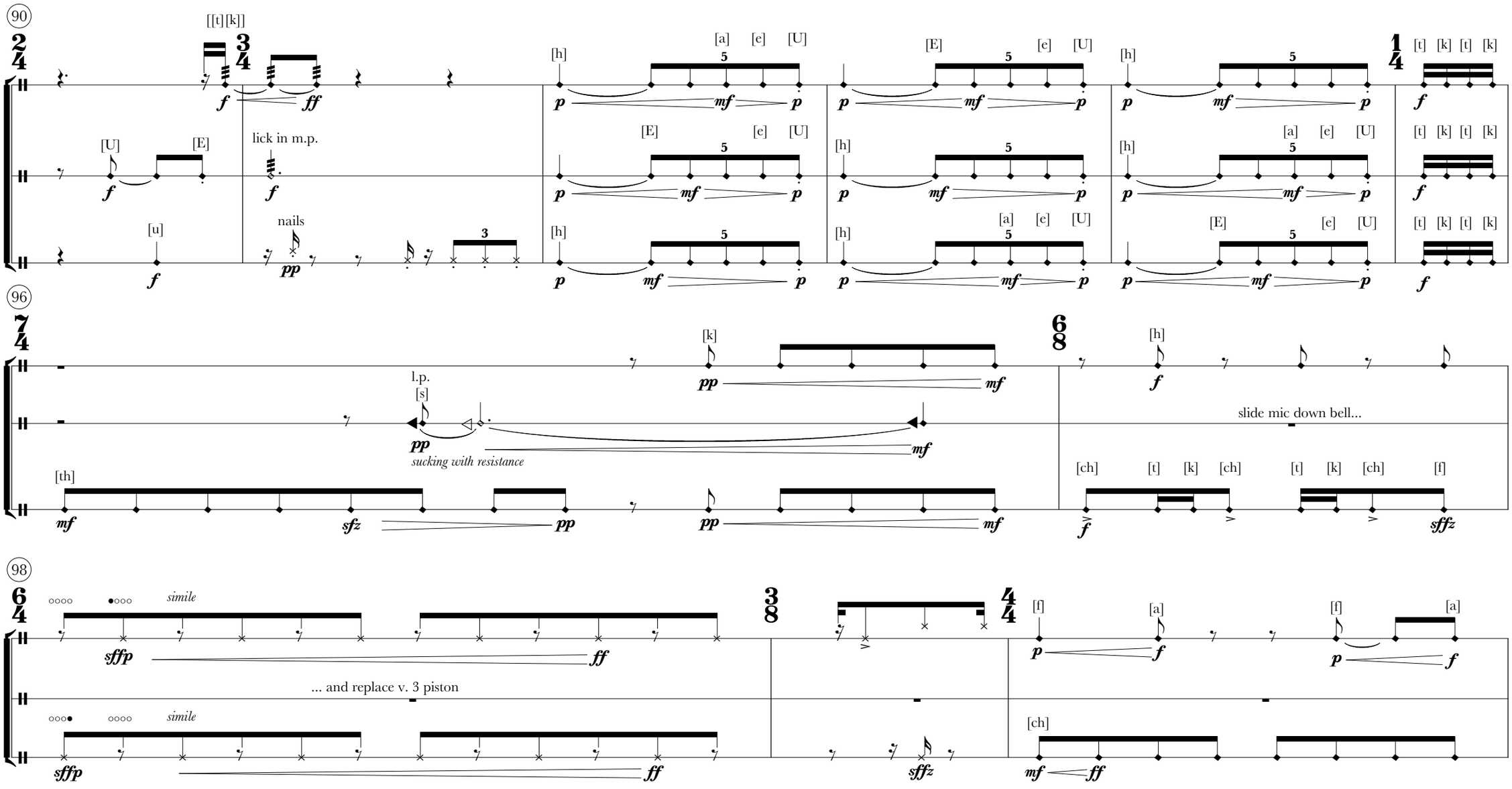

16
[E]
[u]
[U]
[E]
21
[U]
[a]
[E]
[u]
[a]
27
[E]
[u]
[a]

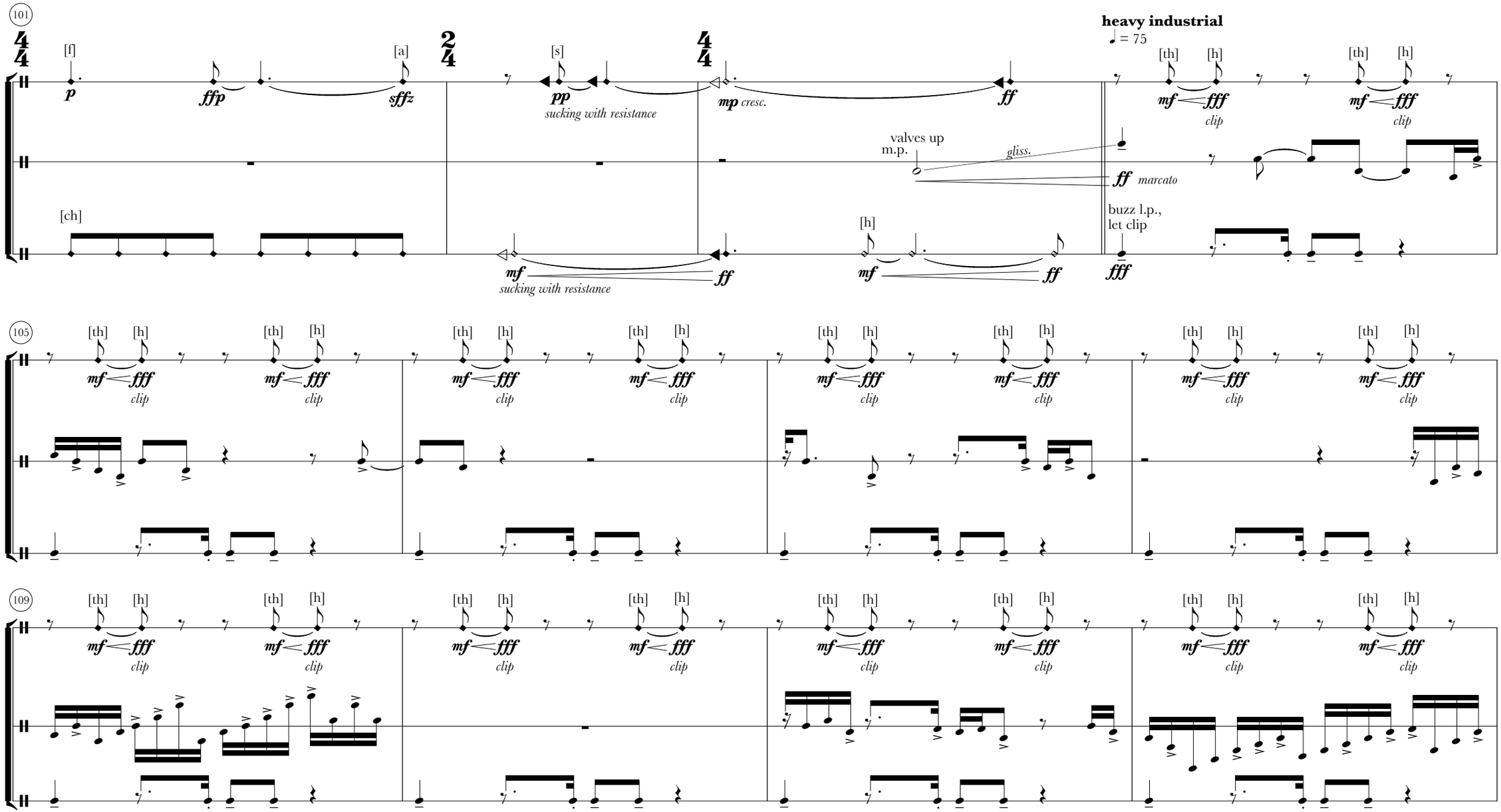

32
digesting
= 70
nail
on bell
37
v. 3 cap
ridges
lick
inside l.p.
41
v. 3 cap
ridges
lick in l.p.

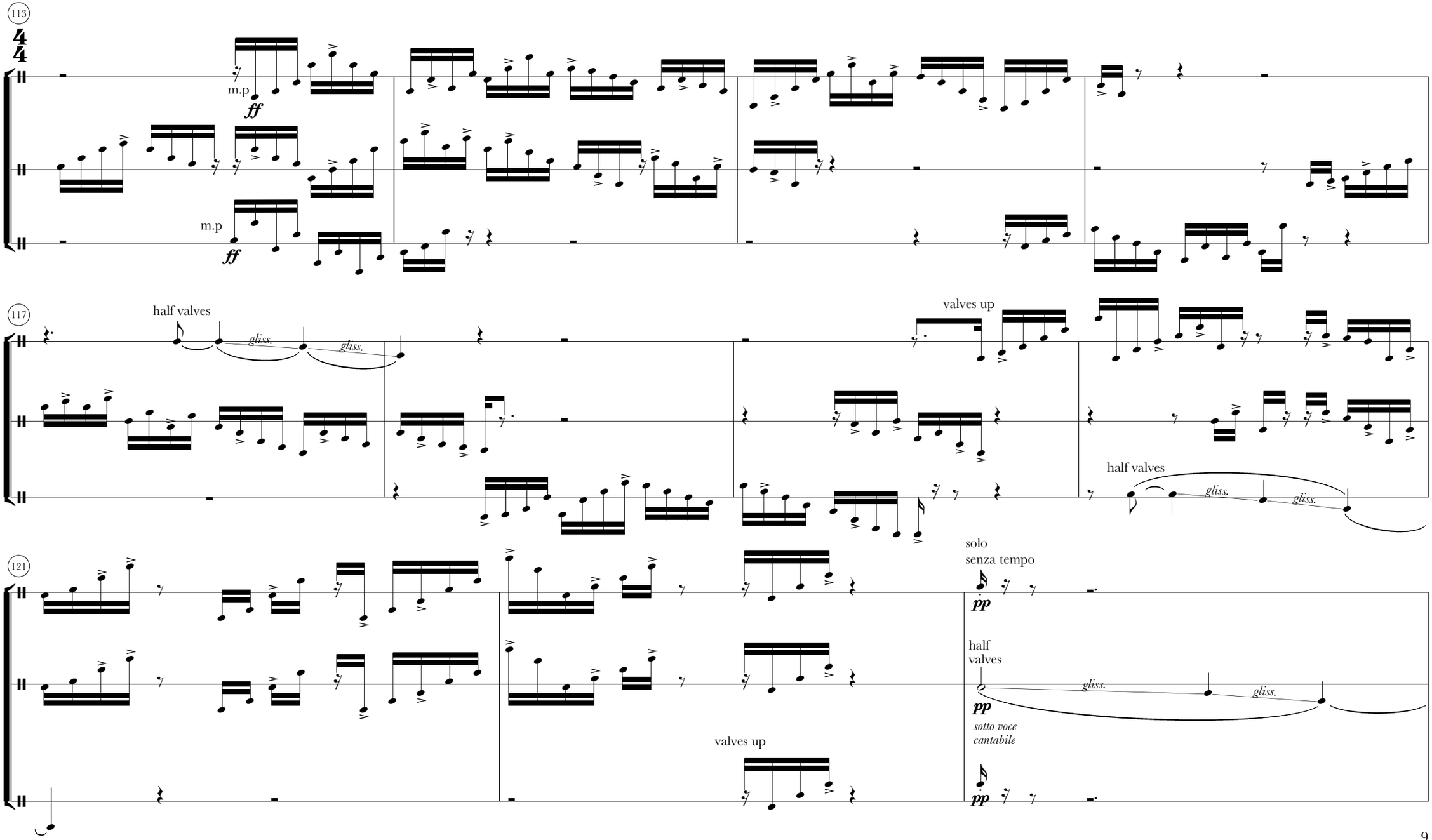

45
3/8
[k]
f
[th]
fp
f
[th]
fp
f
6/8
[th] [ch]
[th] [ch]
[th] [ch]
[th] [ch]
5/8
all valves
f
p
f
all valves
p
f
p
2/4
[U]
ff
[th]
mf
[a]
p
9/8
nails
2
ff
2
fff
l.p. sucking
mp strained
nails
ffp
fp
ff
50
3/4
[U]
mp strained
ff
[U]
[a]
mp strained
ff
calibrating
♩ = 80
[f]
f
[U]
mp
[t] [k] [t] [k]
mp marcato
[t] [k]
[f]
55
[t] [k] [t] [k]
mp
[f]
[t]
[f]
[f]
[E]
ff
[t] [k] [t] [k]
[U]
p
[t] [k]
[t] [k] [t] [k]
[f]

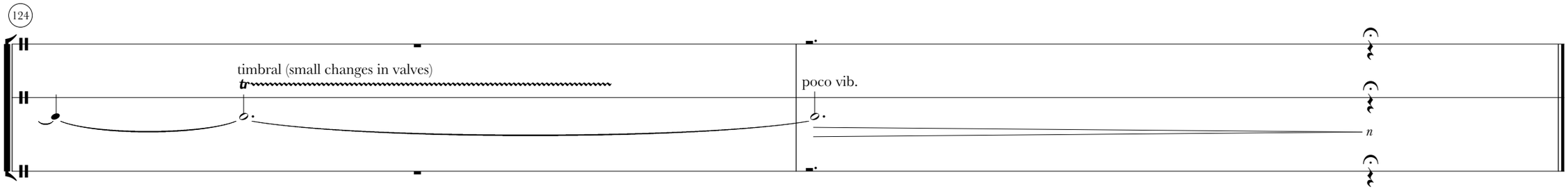

60
3/4
[t] [k]
[f]
[k] [t] [k]
[f]
[t] [k]
[f]
3/8
4/4
deliberately
[a]
p
solo,
respirating
65
7/8
9/8
4/4
[a]
pp
[h]
sub. f
[h]
sub. p
pp
69
3/8
1/4
4/4
3/4
3/8
5/8
3
p
[h]
mf
p
3
3
pp
f
p
3
f
p
3
f
p


76
7/8
3/4
9/8
[a] [U] [e] [U] [a]
mf
[h] [u] [h]
mf p
[t] [th] [k] [t] [th] [k] [k]
pp
80
5/4
3/4
6/8
3/8
4/8
[k]
mp
[th] [u] [k] [k] [k] [k]
3
smfz
[th]
mp ppp
[U] [u] [E]
p marcato
[U] [u] [E]
[E] [u] [U]
mf
[E]
[E]
[u] [U]
[U] [th] [k] [k]
[th]
mp
86
9/4
3/8
6/8
3/8
[th]
mf
[t]
3
mf pp mf
[h]
p
mp n
[h] [a]
sfz p pp mf
[t] [k] [t] [t]
3
[U]
pp mf
[s]
sfp mf p
sucking with resistance
[u]
f n
n


90
[[t][k]]
[U]
[E]
lick in m.p.
[u]
nails
[h]
[a] [e] [U]
[E] [e] [U]
[t] [k] [t] [k]
96
[k]
l.p.
[s]
sucking with resistance
[th]
[h]
slide mic down bell...
[ch] [t] [k] [ch] [t] [k] [ch] [f]
98
simile
... and replace v. 3 piston
[f] [a]
[ch]


101
[f]
p
ffp
[a]
sffz
[s]
pp
sucking with resistance
mp cresc.
ff
heavy industrial
♩ = 75
[th]
[h]
mf fff
clip
valves up
m.p.
gliss.
ff marcato
[ch]
mf
sucking with resistance
ff
[h]
mf
ff
buzz l.p.,
let clip
fff
105
109


113
m.p
ff
m.p
ff
117
half valves
gliss.
gliss.
valves up
half valves
gliss.
gliss.
121
solo
senza tempo
pp
half
valves
gliss.
gliss.
pp
sotto voce
cantabile
valves up
pp


124
timbral (small changes in valves)
tr
poco vib.
n