

Alexandra Gardner

Tourmaline

soprano saxophone and fixed electronics

(2004)

PERUSAL SCORE — NOT FOR PERFORMANCE

About the work:

Tourmaline was written for saxophonists Xelo Giner and Carola Cuypers. Created in the studios of the IUA/Phonos Foundation in Barcelona, it is the sixth piece in a series of compositions for solo instrument with pre-recorded stereo electronics.

The crystal tourmaline often shows two or more colors, such as watermelon tourmaline, which has a red center surrounded by bright green. A small change in the complex makeup of the developing crystal will result in a completely different color scheme. According to legend, wearing the stone can lend permanence and stability to friendships and love relationships. In this composition the saxophone and electronics are closely linked in a fast-paced, animated conversation. The electronic sound takes on a definite personality unto itself as it weaves about, interrupting and commenting on the saxophone part. Twisting and turning through a series of moods and situations, the many possibilities for interaction between the two instruments are revealed.

Performance & Technical Notes:

For audio file, please contact alex@alexandragardner.net

Tourmaline is an electroacoustic composition in which the performer plays along with a prerecorded audio file.

The goal is to create one seamless sonic entity.

The fixed electronic part is a stereo audio file that is played to the audience.

It is important that the audio be mixed as an equal member of the performance to the live saxophone.

The saxophone should be amplified with a small amount of reverb. A monitor may be necessary depending on the performance space.

The performer should seek to enter the sound world of the electronic part as much as possible, based upon the score and written instructions. There are many synchronized events between the sax and electronic sounds. The interaction between performer and electronics should sound like a conversation – or fragments of many different conversations!

Although dynamics are indicated, performer should feel free to adjust them according to the performance space and sound system.

The score is most easily followed using a timer on the playback device (computer or phone). 0:00 marks the beginning of the audio file. Time is noted frequently through the piece.

In the notated electronics part only significant sound events and cues are marked. They serve as a basic guide to events throughout the piece. Where there are fewer synchronized events between sax and electronics, the music may be played more freely. The goal is to arrive on time at the next synchronized event. How one gets there is flexible.

Notation:

Accidentals apply for the duration of one quarter-note.

All note heads with an “X” indicate slaptongue.

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Tourmaline

for soprano saxophone and fixed electronics

Duration: 9:35

Alexandra Gardner

♩ = 60

soprano saxophone

electronics

0:00

43"

9"

smooth, legato

ppp *f*

snap!

tremolo...

0:44

4"

5"

mf *f* *mf* *f sempre*

1:00

gliss.

1:28

5"

mp *fff*

senza vibrato

1:38 1:40

1:42 1:44 1:46

p *fff*

senza vibrato

p *mp* *p* *f* *gliss.*

1:48 1:50 1:52 1:54 1:56 1:58

senza vibrato

fff *p* *mp* *mf* 3 6 3 6

2:00 2:02 2:04 2:06

5 3 *ff* *f*

2:16

5" 7"

transform into... key clacks (with a little air)

mp *gliss.* *mp* *f*

2:21

fluttersong

3 *mp* *p* *fff*

2:41 2:44

7"

mp *f* *mf*

2:46

mf *f* *mf*

2:59

p *mf* *p* *mf* *p*

3:06

7"

synchronize with rhythm of electronics

improvise on the sequence

mp *f*

3:22

3

bisbigliando
sustain until snap

mp *mf*

3:38 3:44

musical staff with notes, dynamics (*mf*, *p*), and performance markings (gliss., *fp*).

4:01

musical staff with notes, dynamics (*ff*, *mp*, *mf*, *f*), and performance markings (gliss., 5).

4:06

4:16

musical staff with notes, dynamics (*p*, *f*, *fff*), and performance markings (5").

key clacks (with a little air)

X	X	X
XX	X	XXX
X	XX	XX
XX	X	X

4:22

musical staff with notes, dynamics (*mp*, *fff*), and performance markings (8").

4:30

4:32

musical staff with notes, dynamics (*sffz*, *ppp*, *mp*, *f*, *mp*), and performance markings (8", *molto rubato, lyrical*).

air only

low sounds

4:34

4:48

First musical staff. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. It begins with a triplet of eighth notes marked *f*. This is followed by a glissando (gliss.) marked *mp*. Then, a triplet of eighth notes marked *p*. This is followed by a half note marked *p*, then a quarter note marked *f*, then a quarter note marked *p*, then a quarter note marked *f*, and finally a quarter note marked *p*. Above the staff, there are two 5-measure rests, each marked with a double bar line and the number 5.

Second musical staff. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. It begins with a half note marked *mf*. This is followed by a quarter note marked *mp*, then a quarter note marked *f*. This is followed by a half note marked *p*, then a quarter note marked *mf*. The staff ends with two triplet eighth notes. Above the staff, there are two 3-measure rests, each marked with a double bar line and the number 3.

5:14

Third musical staff. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. It begins with a half note marked *p*, then a quarter note marked *f*, then a quarter note marked *mf*. This is followed by a half note marked *f*. Above the staff, there are two 5-measure rests, each marked with a double bar line and the number 5.

5:40

Fourth musical staff. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. It begins with a half note marked *mf*. This is followed by a quarter note marked *pp*, then a quarter note marked *sffz*. This is followed by a half note marked *p*. Above the staff, there are two rests: a 4-measure rest marked "air only" and a 5-measure rest.

6:10

Fifth musical staff. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various dynamics and articulations. It begins with a half note marked *f*, then a quarter note marked *mp*, then a quarter note marked *sffz*, then a quarter note marked *mf*. This is followed by a half note marked *p*. Above the staff, there is an 8-measure rest marked with a double bar line and the number 8.

6:26 6:28

Tourmaline

fluttertongue

mf *ff* *f* 3

rhythm

6:34 6:38

undulating (pitch bend)

ff *f* gliss.

6:52

7"

ppp *mf* *f*

tremolo...

6:54 7:08

mf *f*

undulating (pitch bend)

7:22 7:26

mp *ff*

7:28 8"

key clacks (with a little air)

X	X	X
XX	X	X
X	X	XX
XX	X	X

f

rhythm

7:34 7:44 7:46