Alexandra Gardner

Ayehli

marimba and fixed electronics

(2002)

PERUSAL SCORE — NOT FOR PERFORMANCE

alexandragardner.net

A. Gardner Music

Alexandra Gardner

Ayehli

First Performance

March 17, 2003
Contemporary Music Forum
Corcoran Gallery of Art
Washington, DC
Barry Dove, marimba

Duration

11:35

About Ayehli

The title **Ayehli** (pronounced ah-YAY-lee) is the Cherokee word for twin—the literal translation is *other wing*.

For me, the word speaks to the relationship between the marimba and the electronic sounds; rising out of and falling into one another, melting together, always close.

The two primary sound sources for the electronic part are the marimba itself and recordings from the "Ground Zero" site in New York City, made at sunrise one morning in December 2001. The recordings capture ambient sound from the edge of the rescue site, as well as from inside the diner where the rescue workers took their meals. My intention in using this soundscape material was to transform the results of a tragedy into something more positive and beautiful.

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Ayehli Performance Notes

<u>For electronic audio file, please contact alex@alexandragardner.net</u>

In unmeasured sections, accidentals apply within their octave for one "block" of music (unless otherwise indicated).

In measured sections, accidentals apply within their octave for one measure.

The electronic part is a mixed stereo audio track to be played to the audience.

The marimba may 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 electronic sound world as much as possible, guided by the score and written instructions. For example, crossfades between performer and electronics should sound as if the two parts are melting together. The goal is to create one seamless sonic entity.

Performer will need 8 yarn mallets—4 medium-hard and 4 medium-soft.
(Mallet choices will vary according to the needs of the performance space.)

Clock timings are indicated throughout the score to help the performer stay oriented in time and note significant events and audible cues in the soundtrack. These timings are moderately flexible— 1-2 seconds of "wiggle room" is always available. A stopwatch / timer may be used throughout the piece.

The audio track plays throughout the entire composition. The electronic rhythmic examples in the score are meant as a basic guide and are not exact.

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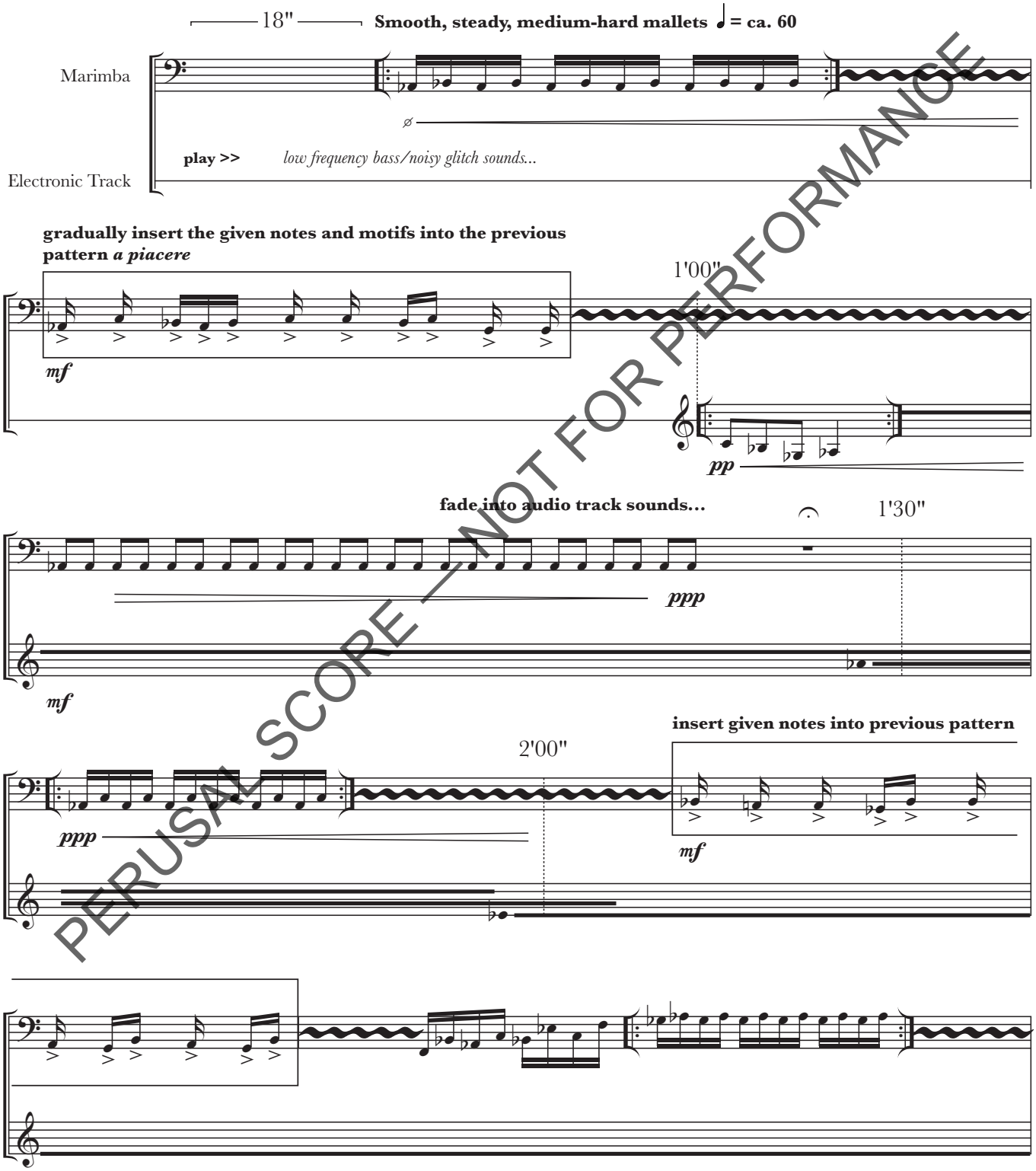

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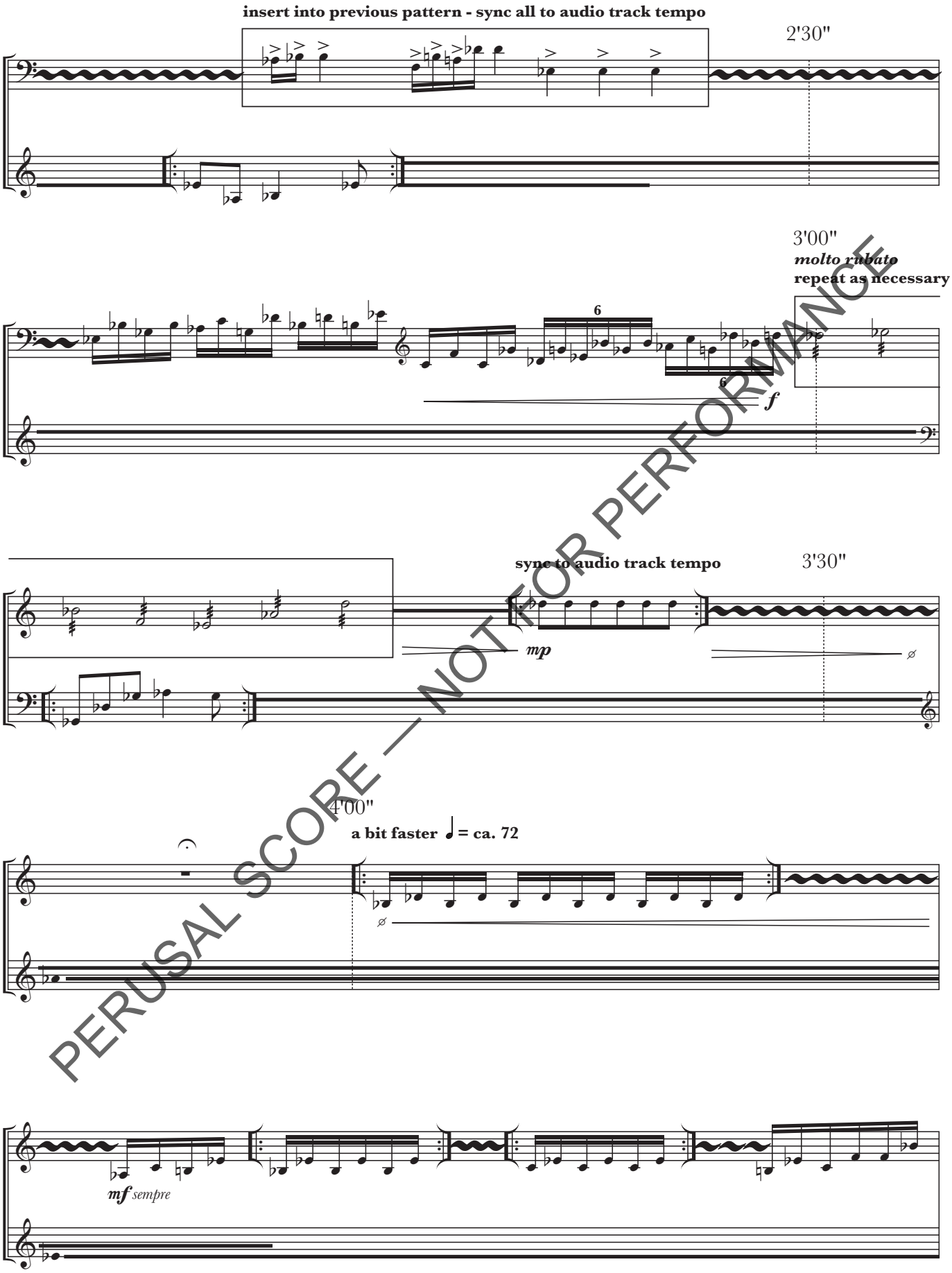

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4'30"

repeat until first hit on audio track

f

4'46"

♩ = ca. 96

f

f sempre

wild, frenzied, fluid

f sempre

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