

Alexandra Gardner

Ónice

bass clarinet and fixed electronics

(2003)

alexandragardner.net

A. Gardner Music

Alexandra Gardner

Ónice

COMMISSIONED BY

The Phonos Foundation

About Ónice

Ónice (the Spanish word for onyx) was written for bass clarinetist Harry Sparnaay and composed at the IUA/Phonos Foundation studios in Barcelona, Spain. As with many of my works for instrument and electronic sounds, the two parts are woven into an aural landscape of shifting rhythms and textures based on the acoustic instrument's sonic material. In this case, the recorded bass clarinet sounds have been processed into entirely different forms, creating a sonic space in which the performer places themselves through active listening.

Traditionally, the stone called onyx is believed to absorb and transform negative energy – helping bring us into contact with our true realities by assisting in the gradual release of all that is not in harmony with our present lives.

First Performance

December 6, 2003
Centro Cultural Conde Duque
Madrid, Spain
Harry Sparnaay, bass clarinet

Duration

9:15

alexandragardner.net

A. Gardner Music

Ónice Performance Notes

For electronic audio file, please contact alex@alexandragardner.net

Accidentals apply for the length of one quarter note, or otherwise beamed / bracketed / enclosed section.

All note heads with an “X” indicate slaptongue.

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

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

The goal is to create one seamless sonic entity.

The performer should seek to enter the sound world of the electronics as much as possible. For example, crossfades between performer and electronics should sound like the two parts are melting together.

Follow the score using a timer. 0:00 marks the beginning of the electronic track. 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.

In the electronic part, only significant sound events and cues are marked. They serve as a basic guide to events throughout the piece.

Ónice Technical Requirements

- Stereo PA system
- Mixer (stereo input from computer &/or digital interface + one input for bass clarinet mic)
- Computer for stereo audio file
- Sound operator to trigger audio and mix bass clarinet/electronics

Copyright Reminder

These copyrighted materials are made available to you with the express permission of Alexandra Gardner and A. Gardner Music. They are intended for your exclusive use or that of your organization. Under no circumstances may these files, whether in digital or printed form, be forwarded, shared, loaned, leased, or sold to any other entity.

for Harry Sparnaay

Duration: 9:15

Ónice

Alexandra Gardner

$\text{♩} = 60$ 15" 5" *play these passages as quickly and smoothly as possible* 5"

bass clarinet

electronics **play audio >>**

5" 5" 0:30

pp *pp*

mp *ff*

f 5:4 5:4 *p*

Ónice

4"

pp *f* 3

1:00 3 7 6 6 *pp*

undulating 5" *f p < f p < f p < f p < f p* *f pp*

1:20 slap tongue fade into recording... *sffz f* *sffz f* *p* *f* 6 3 7 fade to silence

low C "shudder"

Ónice

slap tongue 2:27 2:30

sffz f *sffz f* *mp* *f*

static

5 3 3 6 5 6

f *p*

6 7

4" 3:00

f *p* *mp*

7