

Preview File Only

tim souster

zorna

**for soprano saxophone
live-electronics
and three drummers**

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TIM SOUSTER

ZORNA

NOTATION OF SAXOPHONE PART

1. Short notes

- = medium short
- = as short as possible

2. Long notes

- = least long
- △ = medium long
- = most long

3. Articulation

play legato throughout, but
⊙ = re-attack *within* the legato,
like a 'glottal stop'

4. Pitches

- ♭ = 1/4 flat
- ♭ = 3/4 flat
- ♯ = 1/4 sharp
- ## = 3/4 sharp

ZORNA

TIM SOUSTER

for soprano saxophone, tape-delay system and three drummers

(1974)

Notes

i) Zorna is a semi-theatrical piece. The saxophonist plays from a fixed position centre stage throughout. The three drummers begin playing at the back of the auditorium, out of sight of the audience. At 2'53" in the score they begin to move out round the perimeter of the auditorium (becoming as widely spaced from each other as possible), timing their slow and gradual advance on the stage to arrive there at 7'30". At this point the drummers mount the stage and proceed to their microphone positions stage left, where they remain for the rest of the piece.


ii) The volume of the amplification of all the instruments should be controlled by a sound engineer positioned at a mixer in the centre of the hall. The level of the saxophone sound is high throughout and the drums will naturally grow louder as they become amplified. However this gradual crescendo of the drums should be assisted by the engineer. The saxophone should be amplified direct (as well as via the tape-delay), if possible by means of a pick-up, or "bug", rather than an air microphone, so that the drum sound is not duplicated on the tape-delay.

iii) The tape-delay of the saxophone should be achieved by using two stereo tape machines, interconnected so that one delay emerges on one channel (it doesn't matter whether it's left or right) after 4" and the next delay comes from the other channel after 8". The degree of regeneration should be such that a single attack on the saxophone produces about 20 "echoes" on tape. This can be increased or decreased by the engineer, according to context. For example, the more amorphous and irregular the saxophone part, the greater the amount of delay needed. However, at 9'20" for example, where a clear rhythmic shape should be established, the degree of regeneration can be reduced. Towards the very end of the piece, the amount of regeneration should be increased again, so that the delay of the saxophone part lasts until the last attack in the drum part, at which moment it should be cut off abruptly by the engineer. The level of signal from the saxophone going into the delay system will need to be controlled by the engineer. Alternatively, an electronic limiter can be used.

iv) The loudspeakers reproducing the sound of the saxophone, tape-delay and drums should be positioned high up on either side of the stage so that a high volume without feedback can be achieved. It may be necessary, in order to produce the required "wall of sound" effect, to duplicate these speakers at the rear of the hall. There should nevertheless be a clear split (left and right) in the tape-delay sound and in that of the amplified drums: drummer one to the audience's left, two in the middle and three to the right.

v) The drums used have to be chosen so that they give the relative pitches determined in the score and so they are portable. The upper drum of the second player is always a tambourine with jingles. This can be fixed to one of the tension rods or feet of a medium sized tom-tom. The pair of the first player could be medium sized bongos or timbales, whereas the pair of the third player has to be the most extremely differentiated in pitch: for example, a small pottery drum or roto-tom fixed to a deep-pitched marching bass drum. The players can use their own ingenuity in the solution of these problems.

vi) The "score" of Zorna is actually a set of two instrumental parts; the saxophone part containing drum cues, and the drum part containing saxophone cues. It will probably be found most practical for the drummers to memorise page 1 of their part. In general, hard sticks should be used, so that the timbres are sharp and the rhythmic contours very precise.

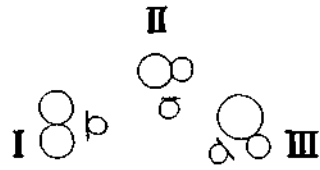
vii) In the drum coda section of Zorna it is permissible, in the interests of exact ensemble, for the player who is co-ordinating the rhythmic unison of the three drummers quietly to tap out the beat  in the rests.

viii) The saxophone part of Zorna takes as its starting point a recording of eastern Turkish folk music played on the zurna. The piece is entitled Uzun hava and is on Deben Bhattacharyya's 'Music from Turkey' (Argo ZFB 46).

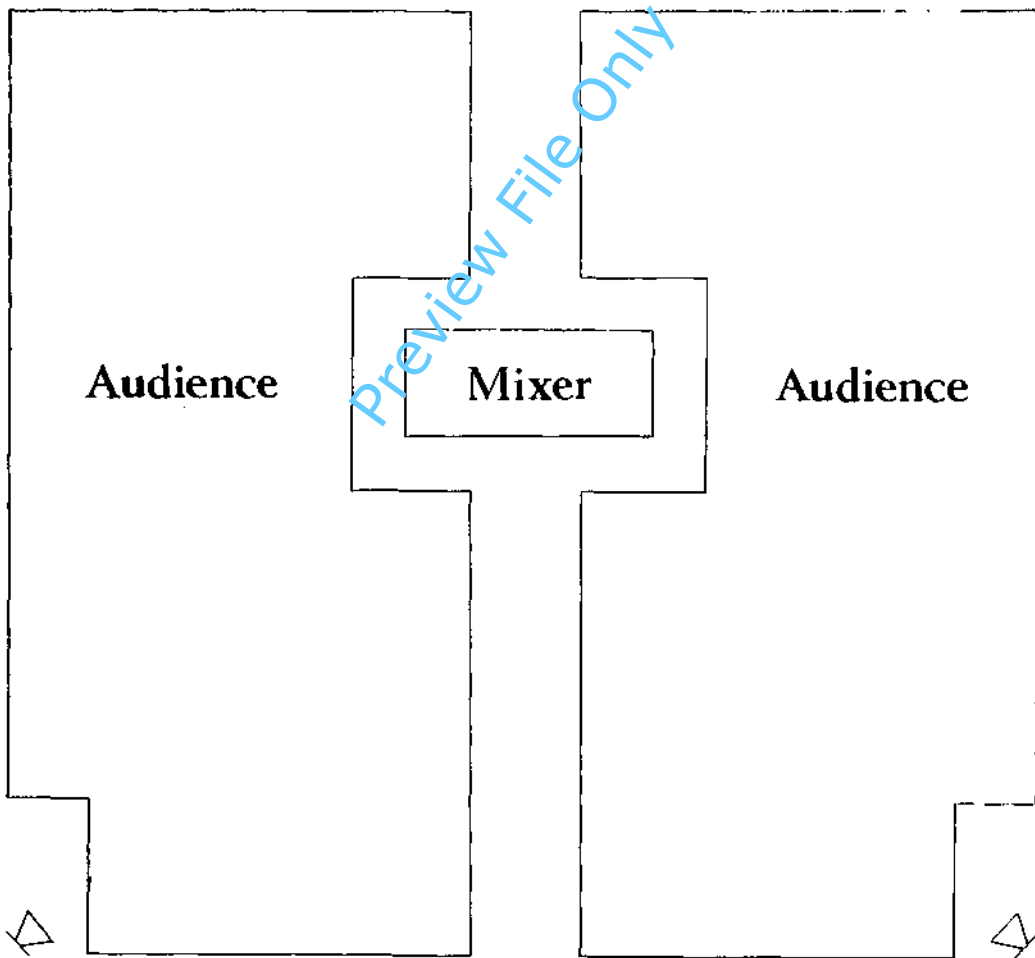
Performance Lay-Out




saxophone



Stage



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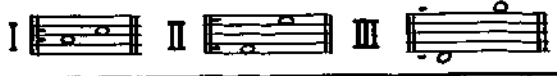
ZORNA

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(1974)

DRUMS

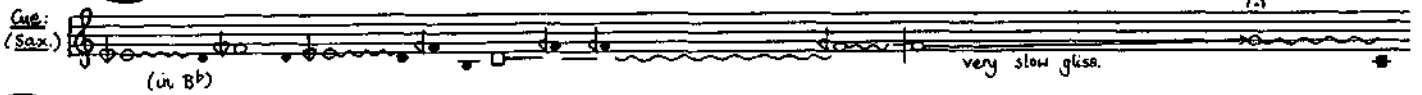
Drums notated as follows, showing relative pitch of the three pairs of instruments:



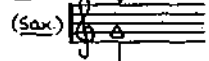
Saxophone with tape delay starts and plays continuously throughout the piece.

1'30"

(This line lasts for 20 seconds)



1'50"



♩=40

Drum notation for three pairs (I, II, III) at ♩=40. Includes patterns for 3/4 and 3/4 time signatures with 'ff sempre' dynamics. Repeats are marked as x14, x7-10, x6-9, x8-12, x5-7, and x6-8.

NON SYNC.

♩=60

Drum notation for three pairs (I, II, III) at ♩=60. Includes patterns with triplets and other rhythmic figures. Repeats are marked as x5-8, x4-7, x7-11, x6-10, x7-9, and x8-10.

6'28" *

6'35"

Drum notation for three pairs (I, II, III) at ♩=60. Includes 'CONTINUE LOOP' for I and III, 'OFF!' for II, and 'Free cadenza on tambourine for 55"'. Repeats are marked as x5. Includes a box 'Drums I and III in synchrony.' and a 7" interval marker.

* Player II must interrupt the loop if necessary, in order to play the cue at 6'28" exactly.

DRUMS

All 3 drummers strictly in synch. from here on.

7'30"

Drum set I: $\times 4$
Drum set II: $\times 6$
Drum set III: $\times 3$

7'54"

Drum set I: $\times 4$
Drum set II: $\times 6$
Drum set III: $\times 3$

8'26"

Drum set I: $\times 4$
Drum set II: $\times 6$
Drum set III: $\times 3$

9'06"

Drum set I: *crisp!*
Drum set II: *crisp!*
Drum set III: *crisp!*
 $\times 3$

Sax. Cue

(a3)

♩ = 120

9'20"

etc. simile

10'00"