

Durham E-Theses

*Shaping Time in Music: Explorations in Localised
Temporalities: A Portfolio of Compositions with
Accompanying Commentaries*

DARYN GARY DAWSON-JONES

How to cite:

DAWSON-JONES, DARYN GARY (2020) Shaping Time in Music: Explorations in Localised Temporalities: A Portfolio of Compositions with Accompanying Commentaries. Doctoral thesis, Durham University.

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a <https://etheses.durham.ac.uk/id/eprint/13572/> is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

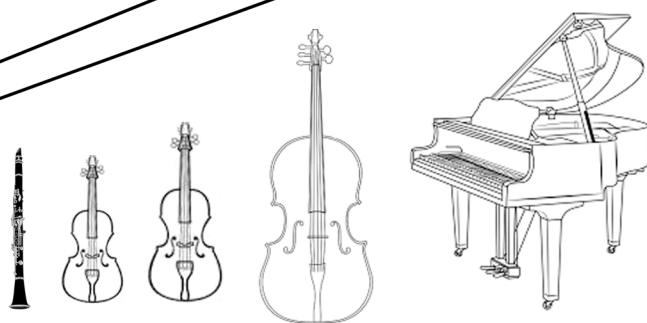
DARYN DAWSON-JONES

ECHOES (2018)

For Clarinet in B \flat , Violin, Viola, Cello and Piano

Duration: 8 Minutes

Clarinet Part (No Score)



About the Piece

Duration – 8'

This piece gives rise to multiple temporal strata that diverge and converge at several points during the course of the piece,

The piece is written for 5 players: Clarinet in B \flat , Violin, Viola, Cello and Piano.

The function of the piano within the piece is different from the other instruments. The piano part is to be played at the designated speed set by the click track

Performance Directions

This piece is to be performed with 5 audio guide tracks played on 5 separate mp3 players, started at the same time. If the performance venue has a multi-track device that can send each players track to their headphones, this is the preference.

The piece begins with the A section. The player should pick their material for this freely, both with regards to the order and tempo in which it is performed. A sense of autonomy is desired here; during the A section the performers should not attempt to align themselves musically with the other players. Rests are to take place in between cells; the length is up to the discretion of the performer.

The piece is to begin with material from the A section.

The audio track will direct the players over the course of the piece to progress to the B section. This material is to be played at the tempo of the click indicated from the audio track, but the material can still be performed in whatever order the player would like. This material will be paired off with another instrument in the form of a “duet”. Unlike the A section material, the performers should attempt to align themselves to the other player during the B material; this involves listening to, and playing in a complimentary fashion with the other performer.

Upon leaving B section material and returning to A, the click track will disappear and the tempo becomes free again.

Material from the C section is the final material of the piece and will have all performers playing at the same tempo.

A

Tempo is free for the A Section. Material can be repeated and in different tempi, if desired. Dynamics have been marked according to the technique, but the material should generally be as quiet as possible.

* loud enough to make the overblown pitch heard

p < (*mf* *) > *p*

Air sound to be improvised like the sound of wind ebbing and flowing. Dynamics to be adapted to be heard but not overpowering in the texture.

mf

Key clicks at performers discretion between E3-B3, performed with a pitchless air sound (like wind). *As loud as possible without introducing pitch.

p < (*ff* *) >

sung notes dependent on the vocal range of performer

gliss.

mp

The dyad doesn't need consistency of two pitches. It is acceptable that the upper tone move in and out.

pp

pp

Start with the fundamental fingering (the first bar), then alternate the other two in order to produce the four given pitches.

The 2 notes do not need to be executed immediately; the upper note can be phased in at performers discretion

pp

The speed and consistency of vocal glissando to be executed at the discretion of the performer.

gliss.

mp

B

2'04" [♩ = 56]
4'24" [♩ = 84]
6'44" [♩ = 66]

Material from the B section is to be played in accordance with the tempo of the click track; cells are to be chosen at the discretion of the player and repeated at will. There are to be no long rests between cells, therefore the player is to think one cell ahead

ff sfz

ff fp < ff fast trill

p ff p

ff 6 *

* in a 'laughing' style

ff p f

ff gliss.

legato and fluid trill ff p

p < mf > p ff p < ff p < ff gliss. gliss. **)

*) gliss chromatically as fast as possible.

**) slap tongue

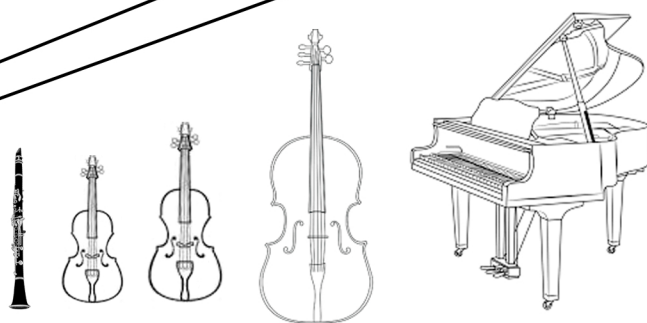
DARYN DAWSON-JONES

ECHOES (2018)

For Clarinet in B \flat , Violin, Viola, Cello and Piano

Duration: 8 Minutes

Violin Part (No Score)



About the Piece

Duration – 8'

This piece gives rise to multiple temporal strata that diverge and converge at several points during the course of the piece,

The piece is written for 5 players: Clarinet in B \flat , Violin, Viola, Cello and Piano.

The function of the piano within the piece is different from the other instruments. The piano part is to be played at the designated speed set by the click track

Performance Directions

This piece is to be performed with 5 audio guide tracks played on 5 separate mp3 players, started at the same time. If the performance venue has a multi-track device that can send each players track to their headphones, this is the preference.

The piece begins with the A section. The player should pick their material for this freely, both with regards to the order and tempo in which it is performed. A sense of autonomy is desired here; during the A section the performers should not attempt to align themselves musically with the other players. Rests are to take place in between cells; the length is up to the discretion of the performer.

The piece is to begin with material from the A section.

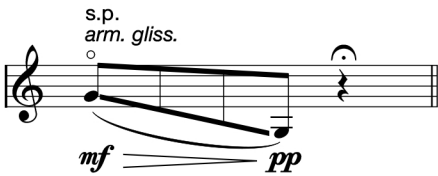
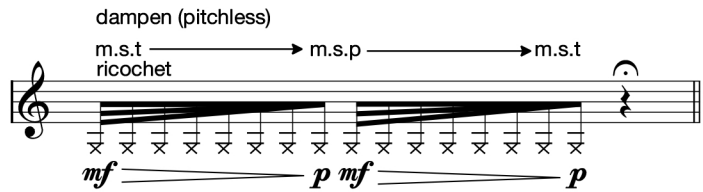
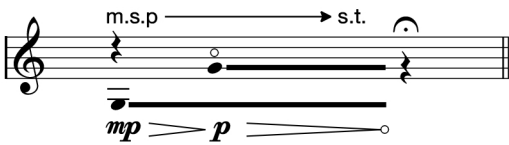
The audio track will direct the players over the course of the piece to progress to the B section. This material is to be played at the tempo of the click indicated from the audio track, but the material can still be performed in whatever order the player would like. This material will be paired off with another instrument in the form of a “duet”. Unlike the A section material, the performers should attempt to align themselves to the other player during the B material; this involves listening to, and playing in a complimentary fashion with the other performer.

Upon leaving B section material and returning to A, the click track will disappear and the tempo becomes free again.

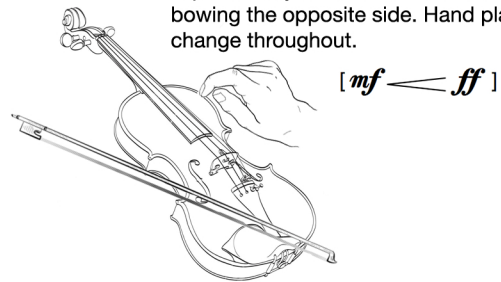
Material from the C section is the final material of the piece and will have all performers playing at the same tempo.

A

Tempo is free for the A Section. Material can be repeated and in different tempi, if desired. Dynamics have been marked according to the technique, but the material should generally be as quiet as possible.



Tap the body of the violin whilst simultaneously bowing the opposite side. Hand placement can change throughout.

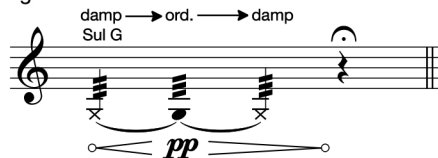


With the strings dampened with the left hand, make continuous circular shaped movements with the bow (col legno tratto). No pitch is to be heard and no breaks in the movement until the player wishes to move to a new cell.

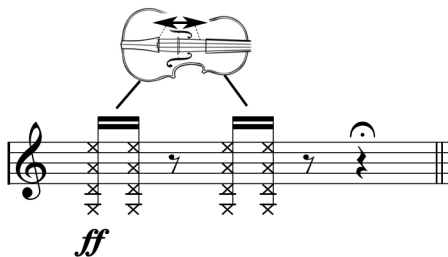


[*mf* < *ff*]

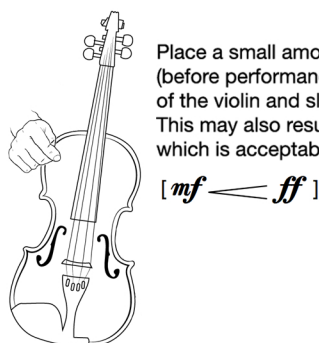
Bow to be placed on lap. The thumb and little finger of the right hand are to strike the G string in a tremolo manner by rapidly rotating the hand at fast speed, striking the string. The left hand will dampen the strings and slowly release allowing the open string pitch to resonate, before dampening again.



Strings are to be dampened with the left hand. The bow is to be moved parallel to the direction of the strings. This entails moving over the bridge from approximately p.s.t. to m.s.p, in rapid succession.



Place a small amount of rosin on the end of the finger (before performance). Then apply pressure to the body of the violin and slide the finger to attain a cracking sound. This may also result in a higher pitched rubbing sound, which is acceptable for performance.



ECHOES

Violin

B

5'44" [♩ = 96]
6'44" [♩ = 66]

Material from the B section is to be played in accordance with the tempo of the click track; cells are to be chosen at the discretion of the player and repeated at will. There are to be no long rests between cells, therefore the player is to think one cell ahead

ff *p* *ff*

pizz. *arco*
ff

ricochet *5* *ord.* *s.p.*
ff

ff

s.t. *m.s.p.*
mf *ff*

legato and fluid
tr
ff *p*

rit. *s.p.* *s.t.*
f

gliss.
ff

ECHOES

Violin

C

[♩ = 76]

pp

5

9

13

17

21

24

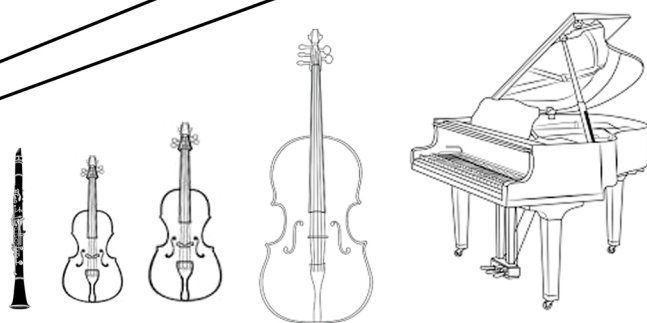
DARYN DAWSON-JONES

ECHOES (2018)

For Clarinet in B \flat , Violin, Viola, Cello and Piano

Duration: 8 Minutes

Viola Part (No Score)



About the Piece

Duration - 8"

This piece gives rise to multiple temporal strata that diverge and converge at several points during the course of the piece,

The piece is written for 5 players: Clarinet in B \flat , Violin, Viola, Cello and Piano.

The function of the piano within the piece is different from the other instruments. The piano part is to be played at the designated speed set by the click track

Performance Directions

This piece is to be performed with 5 audio guide tracks played on 5 separate mp3 players. The players will begin the tracks at the same time.

The piece begins with the A section. The player should pick their material for this freely, both with regards to the order and tempo in which it is performed. A sense of autonomy is desired here; during the A section the performers should not attempt to align his/herself musically with the others. Rests are to take place in between cells, and are up to the discretion of the performer.

The piece is to begin with material from the A section.

The audio track will direct the players over the course of the piece to progress to the B section. This material is to be played at the tempo of the click indicated from the audio track, but the material can still be performed in whatever order the player would like. This material will be paired off with another instrument in the form of a "duet". Unlike the A section material, the performers should attempt to align themselves to the other player during the B material; this involves listening to, and playing in a complimentary fashion with the other performer.

Upon leaving B section material and returning to A, the click track will disappear and the tempo becomes free again.

Material from the C section is the final material of the piece and will have all performers playing at the same tempo.

A

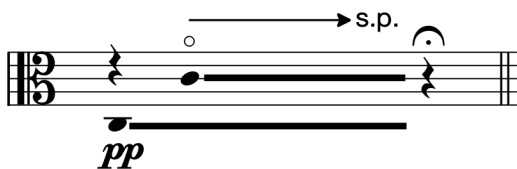
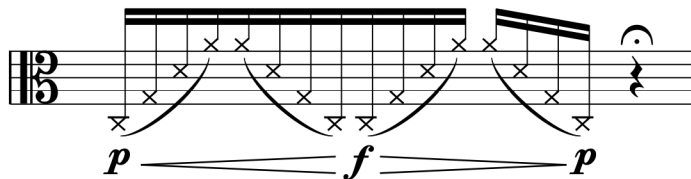
Tempo is free for the A Section. Material can be repeated and in different tempi, if desired. Dynamics have been marked according to the technique, but the material should generally be as quiet as possible.

With the strings dampened with the left hand, make continuous circular shaped movements with the bow (col legno tratto). No pitch is to be heard and no breaks in the movement until the player wishes to move to a new cell.

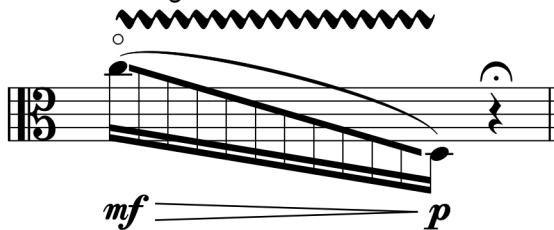


[*mf* \leftarrow *ff*]

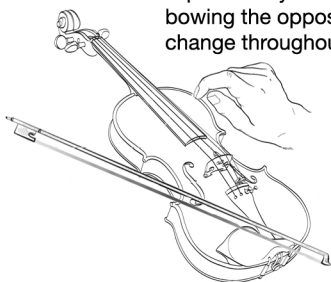
Strings are to be dampened by the left hand and the bow is to move up and down the fingerboard from as close to scroll as possible to the position of sul tasto.



s.p.
arm. gliss. To be played with a heavy vibrato

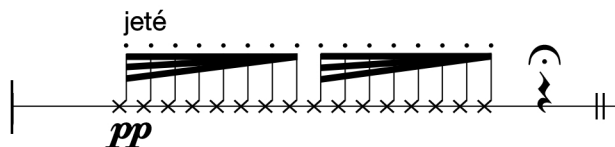


Tap the body of the viola whilst simultaneously bowing the opposite side. Hand placement can change throughout.

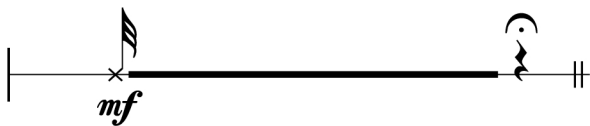


[*mf* \leftarrow *ff*]

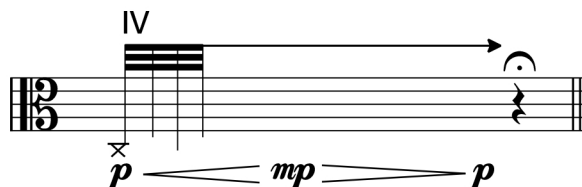
Bounce bow off the body of the viola, This should be loud enough to be heard, but not dominate the texture.



Bow the tail piece of the viola. Use the full length of the bow and incorporate elements of the side of the bow during the movement.



With the strings dampened with the left hand, tap the C string using the fingernails in a tapping manner.



ECHOES

Viola

2'04" [♩ = 56]
3'26" [♩ = 60]

B

Material from the B section is to be played in accordance with the tempo of the click track; cells are to be chosen at the discretion of the player and repeated at will. There are to be no long rests between cells, therefore the player is to think one cell ahead

ff s.p.

ff gliss.

f m.s.p.

f pizz. *sf*

ff s.p. behind the bridge *p* *ff*

f *ffp* *ff*

ff legato and fluid *p*

f rall. ord. s.p.

ECHOES

Viola

C

[♩ = 76]

pp

5

9

13

17

21

24

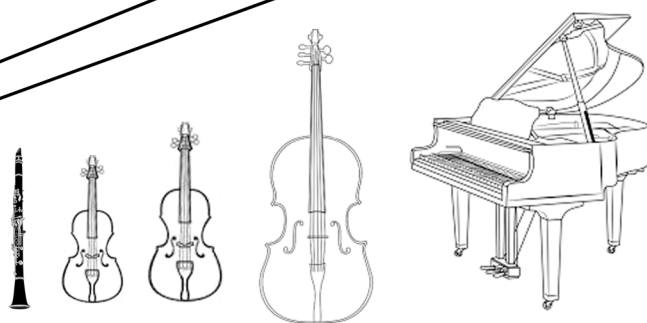
DARYN DAWSON-JONES

ECHOES (2018)

For Clarinet in B \flat , Violin, Viola, Cello and Piano

Duration: 8 Minutes

Cello Part (No Score)



About the Piece

Duration – 8'

This piece gives rise to multiple temporal strata that diverge and converge at several points during the course of the piece,

The piece is written for 5 players: Clarinet in B \flat , Violin, Viola, Cello and Piano.

The function of the piano within the piece is different from the other instruments. The piano part is to be played at the designated speed set by the click track

Performance Directions

This piece is to be performed with 5 audio guide tracks played on 5 separate mp3 players, started at the same time. If the performance venue has a multi-track device that can send each players track to their headphones, this is the preference.

The piece begins with the A section. The player should pick their material for this freely, both with regards to the order and tempo in which it is performed. A sense of autonomy is desired here; during the A section the performers should not attempt to align themselves musically with the other players. Rests are to take place in between cells; the length is up to the discretion of the performer.

The piece is to begin with material from the A section.

The audio track will direct the players over the course of the piece to progress to the B section. This material is to be played at the tempo of the click indicated from the audio track, but the material can still be performed in whatever order the player would like. This material will be paired off with another instrument in the form of a “duet”. Unlike the A section material, the performers should attempt to align themselves to the other player during the B material; this involves listening to, and playing in a complimentary fashion with the other performer.

Upon leaving B section material and returning to A, the click track will disappear and the tempo becomes free again.

Material from the C section is the final material of the piece and will have all performers playing at the same tempo.

A

Tempo is free for the A Section. Material can be repeated and in different tempi, if desired. Dynamics have been marked according to the technique, but the material should generally be as quiet as possible.

The left hand should be rapid and almost percussive against the strings. Bow pressure should be as light as possible.

Gently strike the body of the cello with the knuckle, around the f-hole. Move the position of the strike to vary the individual timbral qualities of the cello.

With the strings dampened with the left hand, make continuous circular shaped movements with the bow (col legno tratto). No pitch is to be heard and no breaks in the movement until the player wishes to move to a new cell.

With the strings dampened with the left hand, use the nails of the right hand to glissando up and down the string. It is acknowledged that this may involve a degree of striking the strings to make the effect sonorous.

Bow the tail piece of the cello. Use the full length of the bow and incorporate elements of the side of the bow during the movement.



Place a small amount of rosin on the end of the finger (before performance). Then apply pressure to the body of the cello and slide the finger to attain a cracking sound. This may also result in a higher pitched rubbing sound, which is acceptable for performance.

[*mf* \leftarrow *ff*]

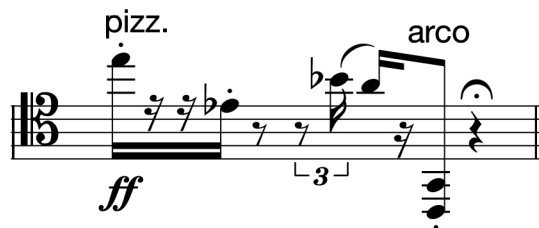
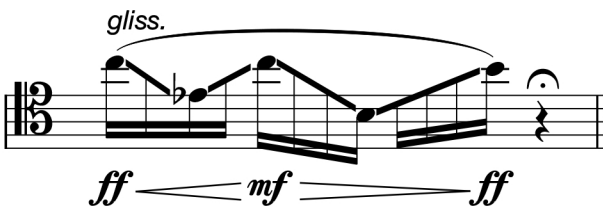
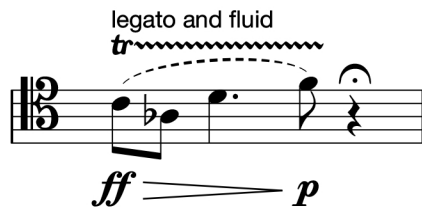
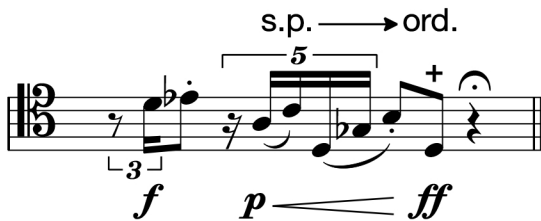
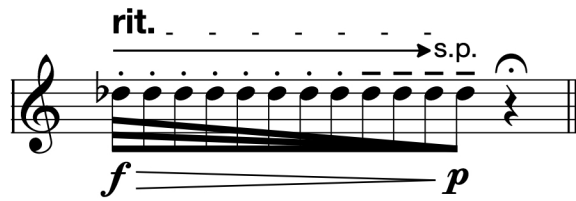
ECHOES

Cello

3'26"	[♩ = 69]
4'24"	[♩ = 84]
5'44"	[♩ = 96]

B

Material from the B section is to be played in accordance with the tempo of the click track; cells are to be chosen at the discretion of the player and repeated at will. There are to be no long rests between cells, therefore the player is to think one cell ahead



ECHOES

Cello

C

[♩ = 76]

5/8

pp

5

9

13

17

21

24

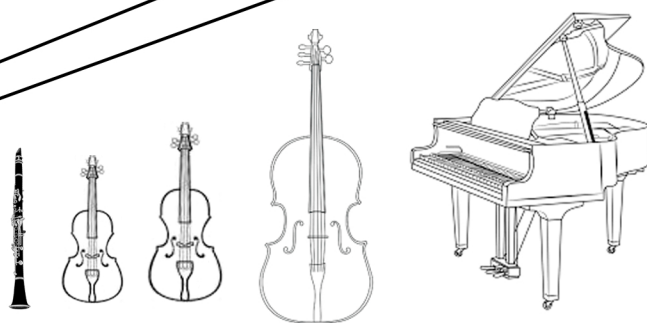
DARYN DAWSON-JONES

ECHOES (2018)

For Clarinet in B \flat , Violin, Viola, Cello and Piano

Duration: 8 Minutes

Piano Part (No Score)



About the Piece

Duration – 8'

This piece gives rise to multiple temporal strata that diverge and converge at several points during the course of the piece,

The piece is written for 5 players: Clarinet in B \flat , Violin, Viola, Cello and Piano.

The function of the piano within the piece is different from the other instruments. The piano part is to be played at the designated speed set by the click track

Performance Directions

This piece is to be performed with 5 audio guide tracks played on 5 separate mp3 players, started at the same time. If the performance venue has a multi-track device that can send each players track to their headphones, this is the preference.

The piece begins with the A section. The player should pick their material for this freely, both with regards to the order and tempo in which it is performed. A sense of autonomy is desired here; during the A section the performers should not attempt to align themselves musically with the other players. Rests are to take place in between cells; the length is up to the discretion of the performer.

The piece is to begin with material from the A section.

The audio track will direct the players over the course of the piece to progress to the B section. This material is to be played at the tempo of the click indicated from the audio track, but the material can still be performed in whatever order the player would like. This material will be paired off with another instrument in the form of a “duet”. Unlike the A section material, the performers should attempt to align themselves to the other player during the B material; this involves listening to, and playing in a complimentary fashion with the other performer.

Upon leaving B section material and returning to A, the click track will disappear and the tempo becomes free again.

Material from the C section is the final material of the piece and will have all performers playing at the same tempo.

ECHOES

Piano

The bars have been arranged in a way that makes sure there is always a beat on the first beat of a bar. Therefore, this should not be indicative of any rhythmic emphasis or phrasing.

♩ = 76

Piano

pp *sempre*

6

11

16

21

26

31

36

41

96



101



106



111



116



121



126



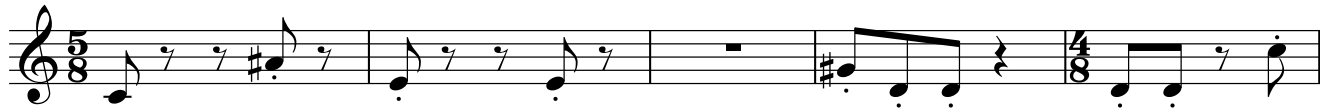
131



136



141



146



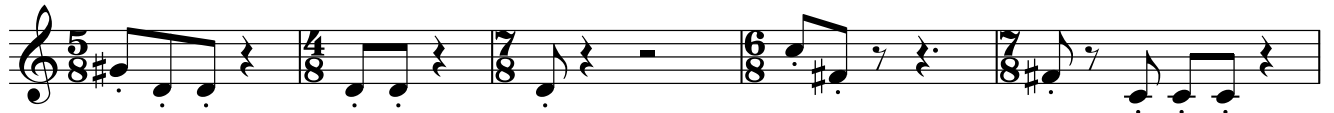
151



157



162



167



172



177



182



188



193



248



253



258



263



268



273



278



283



287



292



