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

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# DARYN DAWSON-JONES

## SILK AND VELVET (2019)

*For Bass Flute and Viola*

Duration: 10 Minutes

**Full Score**



## Performance Directions

The piece is to be played “non-vib.” throughout, unless stated. The tempo is to be elastic with rubato playing where possible. The piece contains sections of self-containment that are to be played as the performer’s discretion. This is marked as “senza tempo”.

## Bass Flute

The following techniques are notated as follows:

flz. - Flutter Tongue

p.b. - Pitch Bend (Rolled)



- Pitch with airy quality, similar to that of the Japanese tradition. When this note head appears on a single line staff, it refers to an air sound without pitch



- Overblown Harmonic (at sounding pitch)

k.c. - Key Clicks



- Sung Notes

- Timbral trills are notated in the score with their fingering diagram



- Jet Whistle

- Whistle tones are notated at pitch

## Viola

The following techniques are notated as follows:



- Harmonics are notated with the string number and the fingerboard position

*arm. gliss.* - Harmonic Glissando

l.v. - Let Vibrate

- Playing behind the bridge is notated in the score



Sections that are notated in the following style require the violist to dampen the strings with the left hand as close to the scroll as possible. The player is to trace the shape of the hand drawn pattern paying close attention to the changes in the density of the path to match it with the pressure of the bow. The top line of the 4-line staff is string I (E). The small vertical lines above the staff represent the breakdown of the bar into its constituent beats.

# SILK AND VELVET

FOR BASS FLUTE AND VIOLA

DARYN DAWSON-JONES

Slow and Atmospheric (♩.=38)

Bass Flute

non vib. flz. p.b. (rolled) 5" 3" 5"-7" senza tempo

mf sff (explosive) pp

Viola

ppp arm gliss. pp

6

k.c. flz. molto vib. 3" [3"]

ff pp mf f fff

secco + p ricochet, dropped bow [3"]

ff sub.

11

non vib. ord. 4" flz. flz.

mf sfp mf dim.

S.T. port. ord., l.v. 4" III.

mf p sff mp

16

flz. flz. flz. 5" 5" 5"-7" senza tempo

pp f ff molto rit. timbral tr senza tempo

pp IV s.p. 5" 5"-7" senza tempo

21 unpitched [3"] flz. [5"]

*sfp* *f* *fff* *p* *mp*

[3"] b.t.b. (m.s.p) (ord.) s.t. l.v. [5"]

*f* *p* *sf*

26 unpitched \*) jet whistle [4"]

*fff* *pp* *fff* *pp*

[4"] s.p. IV III II I

*p*

\*) crescendo, then absolute silence cutting off the air flow.

31 *ff* *pp* *ppp* *mp*

senza tempo 10"-15" whistle tone

gliss. IV l. b.t.b. s.t. s.p. s.t.

36 \*\*) poco vibr. p.b. (rolled)

*ff* *ppp* *mf*

s.p. ord. [5"] [5"] ord. III IV [5"]

*pp* *mf*

\*\*) in one breath pulsating with the flutter tongue.

41 **senza tempo** 8"-10" key clicks w/air [2"] 3

*p* **senza tempo** 8"-10" *ff*

IV arm. gliss. linear. \*) IV I.v. [2"]

*f* *p* *mf* *ff* (sub.)

\*) rapid tapping of the harmonics on the IV string using index finger and middle finger. The open string will be heard.

46 unpitched flz. .... 7

*p* *ff* *p* *f* *p* *mp*

portato *ppp*

52 (fast) 3 5 timbral tr

*f* *fff* *ff* *mf* *ff*

spicc. 5 s.p. m.s.p. 6

56 (tr) 3 3 unpitched

*pp* *ff* *f* *fff* *ppp* *p*

III 6 IV s.p. III 3 pp mp

62 unpitched

> *ppp* *mf* *ff*

*pp* (whistle)

\*) upper or lower note, dependent on vocal range

67 *senza tempo* 5"-7" key clicks *ppp* *ppp* *mp* *p*

*senza tempo* 5"-7" key clicks *ppp* *ppp* *mp* *p*

*senza tempo* 5"-7" s.p. *ppp* *mp* *p* *ppp*

72 unpitched *pp* *mf* *p* *ppp*

unpitched *pp* *mf* *p* *ppp*

ord. s.t. ord. *mp*

77 pitched *ppp* *pp* *pp* dampened IV *pp*

pitched *ppp* *pp* *pp* dampened IV *pp*

81

*f* *fff* *f*

ricochet *ff* *p* *ff*

84

*ff* *f*

89

unpitched

*ppp* *ff* *p* *p* *p* *ppp*

flz. flz. [5"]