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

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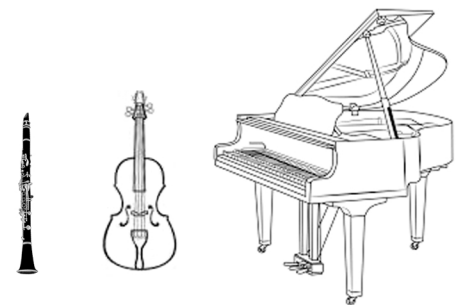
# DARYN DAWSON-JONES

## ON THE SHORE, AT MIDNIGHT (2018)

*For Clarinet in B $\flat$ , Viola and Piano*

Duration: Approx. 10 Minutes

**Full Score**



## About the Piece

Duration – Approx. 10'

The piece has been conceived to create a dichotomy between autonomy and unification. This has been achieved by allowing for performers to have freedom in the execution of their parts, but also having composed “moments” where they are asked to come together and unite for short lengths of time.

## Performance Directions

Each page of the score represents one minute in length, and the material is placed spatially in this duration. Depending on the colour of the lines, the material should either be performed rigidly, or with free tempo, at the performer’s discretion. The timings of musical material is dependent upon the decay of the piano; a feature of the music for which the entire piece has been composed.

The piece is atmospheric and ethereal in nature, as indicated by the title. Performers should keep this in mind.

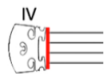
## Notation

The staff running through the centre of the score depicts the decay of the piano. Thus, all performers – including the pianist – will be using it as a reference point. The thickness of the black line representation the decay as it would be represented on a computer. The performer should best reflect this representation by manipulating the sustain pedal if needed.

Black lines attaching cells to the decay staff indicate that the material should be played with a rigid meter/rhythm. Red lines indicate that the player can perform the material at any given tempo of their choice. Blue lines, are aligned with either dynamic fades or pedal release.

Thick black lines that follow notes indicate the note/cell should be repeated until it ends.

All other instruction, including multiphonic fingerings, are included in the score above the musical material



The string-staff indicates that the performer should move their hand across the strings following the contour of the line I have notated. It has four lines and each line depicts the strings of the viola, with a IV string being the top line. The thickness of the line indicates pressure. Bowing is to be gentle; representing is of the ebb and flow of wind. Left hand is to be as close to the scroll as possible, while remaining on the strings. The left hand should clasp the strings with a gentle grip as to not produce pitch.

Vertical dashed lines indicate 15-second time intervals. Each page ends with the time marker of the previous page to allow the performer to see the piece as a continuous structure.

### Piano Performance Directions

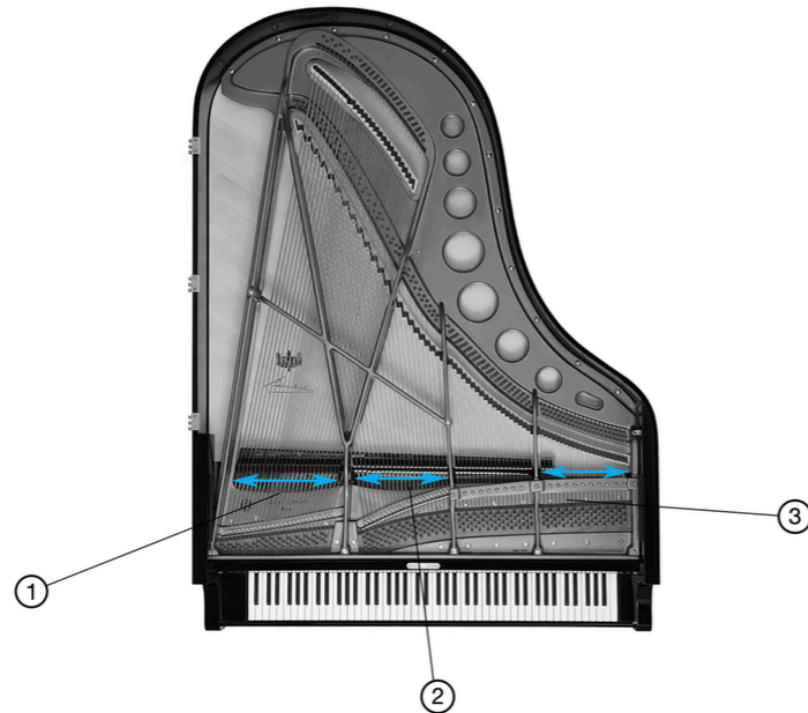
The diagram below breaks up the piano into 3 distinct zones based on the frame inside. Given that each piano is shaped slightly differently, it is up to the performer to break their piano into similar zones.

Harmonic glissando should be executed on the string, with one finger, while playing the notated pitch below.

Certain passages require an e-bow. This should be kept on, in a convenient place within the body of the instrument

### Clarinet Performance Directions

The multiphonic fingerings are provided in the score above the material.



## ON THE SHORE, AT MIDNIGHT

For Clarinet in B $\flat$ , Viola and Piano

DARYN DAWSON-JONES

The musical score for "The Great Wall" by John Adams is presented in a multi-staff format. The staves are labeled as follows:

- B $\flat$  Clarinet:** The top staff, featuring a treble clef and a key signature of one flat. It includes a dynamic marking of *pp* (pianissimo) and a performance instruction of *con Ped.* (con Pedal).
- Viola:** The second staff, featuring a C-clef (alto clef) and a key signature of one flat. It includes a dynamic marking of *pp* (pianissimo) and a performance instruction of *con Ped.* (con Pedal).
- Piano:** The third staff, featuring a grand staff (treble and bass clefs). It includes a dynamic marking of *ff* (fortissimo) and a performance instruction of *con Ped.* (con Pedal).
- Decay:** The bottom staff, which is a horizontal line representing the decay of the piano sound over time.

The score is marked with time in seconds: 15", 30", 45", and 1'00". The piano part includes a section of music with a dynamic marking of *pp* (pianissimo) and a performance instruction of *con Ped.* (con Pedal). The decay part includes a section of music with a dynamic marking of *mf* (mezzo-forte) and a performance instruction of *ped.* (pedal).

Cl.

Vla.

Dcy.

Pno.

1'00"

1'15"

1'30"

1'45"

2'00"

IV

arm. gliss ad lib.

*mf*

*mp*

*p*

*ff* sub.

*pp*

*ff*

ped.

(→)

The musical score is for four instruments: Clarinet (Cl.), Viola (Vla.), Double Bass (Dcy.), and Piano (Pno.). The score is divided into measures by vertical dashed lines at 1'00", 1'15", 1'30", 1'45", and 2'00". The Clarinet part has a single note at 1'00". The Viola part has a double bar line at 1'00", a measure with a wavy line and a red vertical line at 1'15", and a measure with a wavy line and a red vertical line at 1'30". The Double Bass part has a long horizontal line with a red vertical line at 1'15" and a blue vertical line at 1'45". The Piano part has a measure with a wavy line and a red vertical line at 1'15", a measure with a wavy line and a red vertical line at 1'30", and a measure with a wavy line and a red vertical line at 1'45". The Piano part also has a measure with a wavy line and a red vertical line at 1'00". The Piano part has a measure with a wavy line and a red vertical line at 1'15". The Piano part has a measure with a wavy line and a red vertical line at 1'30". The Piano part has a measure with a wavy line and a red vertical line at 1'45". The Piano part has a measure with a wavy line and a red vertical line at 2'00".

\* All in the left hand: the interval is held by the thumb and little finger, then the remaining fingers perform the cluster

2'00" 2'15" 2'30" 2'45" 3'00"

Cl.

Vla.

Dcy.

Pno.

*mp* *mf*

*p*

s.t.

*p*

IV

(~48c) l.v.

dampen at nut

*ff*

(A0) *p* *f*

*pp*

l.v.

3'00" 3'15" 3'30" 3'45" 4'00"

Cl. *air sound, no pitch. open/closed embouchure ad lib. storm-like*  
*p[f] \**

Vla. *s.p. → b.b.*  
*ff*

Dcy. *gliss. ③*  
*f ff*

Pno. *whistle\*\**  
*f*  
*ped.*

*p f*

(→)

\* the sound of the clarinet is to emulate the wind, therefore crescendo and decrescendo patterns are to be erratic and the ebbing and flowing should be made by mixing open and closed embouchure ad libitum.

\*\* Whistling used to emulate the sound of a bird.



4'00" 4'15" 4'30" 4'45" 5'00"

Cl. *mp*<sup>\*</sup> *pp* (→)

Vla. *p* *f* s.t. IV

Dcy.

Pno. *mf* *mf* *mf* *mf* *mf* w/e. bow<sup>\*</sup> Ped.

ped. ped.

Detailed description: This is a musical score for four instruments: Clarinet (Cl.), Viola (Vla.), Double Bass (Dcy.), and Piano (Pno.). The score is divided into five time segments by vertical dashed lines at 4'00", 4'15", 4'30", 4'45", and 5'00". The Clarinet part starts at 4'00" and has dynamics *mp*<sup>\*</sup> and *pp*. The Viola part starts at 4'00" with dynamics *p* and *f*, includes a 's.t.' (sustained tone) instruction, and has a Roman numeral 'IV' at 4'30". The Double Bass part has a continuous line with a 'ped.' (pedal) instruction at the beginning and end. The Piano part has five measures, each with a 'w/e. bow<sup>\*</sup>' instruction and a 'Ped.' (pedal) instruction, all marked with *mf* dynamics. Red vertical lines connect the Piano part to the Double Bass part at each measure. Blue vertical lines connect the Double Bass part to the Piano part at the beginning and end of the piece.

\* e. bow to be placed on the string and allowed to naturally crescendo to as loud as it can go.

Once the peak volume is reached, remove the e. bow and allow the sustain pedal to hold residual sound as long as possible.

5'00" 5'15" 5'30" 5'45" 6'00"

Cl.

Vla.

Dcy.

Pno.

*pp*

① strike w/ palm

*fff*

*gliss. ②*

ped.

pp. The Cymbal part has a long, sustained sound starting at 5'15\". The Piano part has a complex passage starting at 5'15\", including a 'strike w/ palm' (marked ①) and a 'gliss.' (marked ②). The Piano part also has a 'ped.' (pedal) marking at 5'45\"."/>

The musical score is written for four instruments: Clarinet (Cl.), Viola (Vla.), Cymbal (Dcy.), and Piano (Pno.). The score is marked with time points: 5'00\", 5'15\", 5'30\", 5'45\", and 6'00\". The Clarinet part has a single note at 5'00\". The Viola part has a single note at 5'15\" marked *pp*. The Cymbal part has a long, sustained sound starting at 5'15\". The Piano part has a complex passage starting at 5'15\", including a 'strike w/ palm' (marked ①) and a 'gliss.' (marked ②). The Piano part also has a 'ped.' (pedal) marking at 5'45\".

6'00" 6'15" 6'30" 6'45" 7'00"

Cl.

Vla.

Dcy.

Pno.

s.p. IV III II I II III IV

*mf* *f* *mf*

arm. gliss. \*

fast. C1

*mf* *ff*

8<sup>vb</sup>

ped.

7'00" 7'15" 7'30" 7'45" 8'00"

Cl.

Vla.

Dcy.

Pno.

unpitched air sound  
open embouchure  
*mf*

m.s.p. b.b.

*mp*

*pp*

*fff*  
i.v.  
silently depress.  
Ped.

ped.

*pp*

damp. at nut  
8<sup>va</sup>  
*ff*  
Ped.

8'00" 8'15" 8'30" 8'45" 9'00"

Cl.

Vla.

Dcy.

Pno.

air sound, no pitch.  
open/closed embouchure ad lib.

*p[f]* \*

sautille arpegg.

*pp*

*f*

*f*

l.v.  
plucked w/nail

ped.

The musical score is divided into five time segments by vertical dashed lines: 8'00", 8'15", 8'30", 8'45", and 9'00".

- Clarinets (Cl.):** At 8'15", a note is marked with *p[f]* \* and a wavy line indicating an "air sound, no pitch. open/closed embouchure ad lib." This continues as a sustained line until 8'30".
- Violas (Vla.):** At 8'30", a "sautille arpegg." is shown with a diagram of a hand plucking a string. The dynamic is *pp*. This is followed by a sustained line until 9'00".
- Double Basses (Dcy.):** A sustained line with rhythmic pulses is present from 8'00" to 9'00".
- Piano (Pno.):** The piano part begins at 8'00" with a forte (*f*) dynamic. It includes a section labeled "l.v. plucked w/nail" with a specific fingering diagram. The score ends with a "ped." (pedal) instruction at 9'00".

9'00" 9'15" 9'30" 9'45" 10'00"

Cl.

Vla.

Dcy.

Pno.

*p*

*pp*

*p*

*ff*

*mf*

*mp*

*p*

*f*\*

s.t.

fine.

ped.

1, II

*p*

*ff*

*mf*

*mp*

*p*

*f*\*

s.t.

fine.

ped.

\* set volume to sit at the top of the texture so that when the piano pedal is removed the natural harmonic sits like an overtone partial