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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

Viola

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

mf *sff* (explosive) *pp* *ppp* *pp*

6

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

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

secco + ricochet, dropped bow [3"]

p *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*

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

pp *pp*

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) timbral tr

f *fff* (fast) timbral tr

5 s.p. m.s.p. I

spicc. 5 *mf* *ff* 6

56 (tr) unpitched

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

III 6 IV s.p. III

pp *ff* *ppp* *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" s.p.

ppp *mp* *p* *ppp*

72 unpitched

pp *mf* *p* *ppp*

ord. s.t. ord.

mp

77 pitched

ppp *pp* *pp*

dampened IV

pp

81

f *fff* *f*

ricochet *ff* *p* *ff*

5 6 7

84

ff *f*

5 7 3

89

unpitched

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

flz. flz. [5"]