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Carwyn Jones

The Outback and The Reef

for Bass Clarinet in B♭

Carwyn Jones
The Outback and The Reef

5' - 6'

for Bass Clarinet in B♭

I: Dream-Time
II: Bubbles
III: Reflections
IV:Journey

This piece in four connected movements is inspired by Aboriginal music and culture. Since Aboriginal culture is tied very closely to the land the piece is named after two vary famous natural landmarks of Australia. The Outer movements aim to reflect the Outback, and the inner movements the Reef. Structure in Aboriginal music inspired the piece's feeling of free time. The player should not aim to play the free passages with note lengths in any particular ratio to each other, but rather should take as much time as needed to create the desired effects and atmosphere. The metronome markings showing an approximate speed should only be taken as a guide as to the overall speed, the duration of each note or phrase should be ajusted to the interpretation of the performer

The first and last movement are very closely linked thematically and give the piece a cyclical structure. These two movements aim to reflect traditional Aboriginal music, in particular the Didgeridoo. The effect of singing and playing on the Bass Clarinet is very similar to the guttural sound of the Didgeridoo and this sound is the focal point of the entire piece. Many techniques on the Didgeridoo aim to replicate the sounds of animals commonly found in Australia. Some of these techniques are used here in various parts of the outer movements. The rhythmic section of the first movement aims to reflect the percussive dances of Aboriginal tribes, where the traditional clapsticks are used against trees and the Didgeridoo itself. The titles of these outer movements are closely related to Aboriginal mythology. The concept of 'Dream-Time' refers to the aboriginal understanding of the world and of its creation. The ancient 'Dream-Time' is reenacted through Aboriginal ceremonies, and the power of spiritual dreams is, to this day, sacred to Aboriginal people. The idea of the Journey in aboriginal culture is also sacred, and tells of life's never-ending journey through the 'Dream-Time'.

As well as it's abundance of life on land, Australia is famous for it's marine life. This is the inspiration for the second movement. The movement, entitled 'Bubbles' focuses on the bubbles of air rising from the activity of the plant and animal life, and these bubbles are reflected in the deep slap tongue effect and the fast, light couplets of semi-quavers. The third movement is inspired by the reflections in a body of water. It is these 'reflections' that give the third movement its title. The movement brings the themes of the first two movements together, as the nature of a reflection is to show what already exists; but the image of a reflection in water is shown through the way the material is distorted and reversed in terms of rhythm and pitch.

Tonally the piece is split into three sections. The piece is based on notes of a hexatonic scale:
A B♭ C D♯ E F♯ (non-transposed). The lower half only is used in the first movement, before the entire scale is used for the middle two movements. The final movement is restricted to the upper half of the scale.

Performance Notes:

When singing and playing, the square notehead should always be the sung note. The voice is imagined as a baritone voice, but the sung notes can be transposed to any octave if needed. The vocal part is also notated at transposed pitch in B♭, so that the intervals between the sung and played notes are as written.

Suggestion for percussion in first movement - wooden drumsticks attatched to both feet. Hitting woodblocks placed on the floor. Other means of creating a percussive effect may be used but the effect should be that of a resonant wooden sound.

+ symbol above or below a note is used to notate slap tongue.

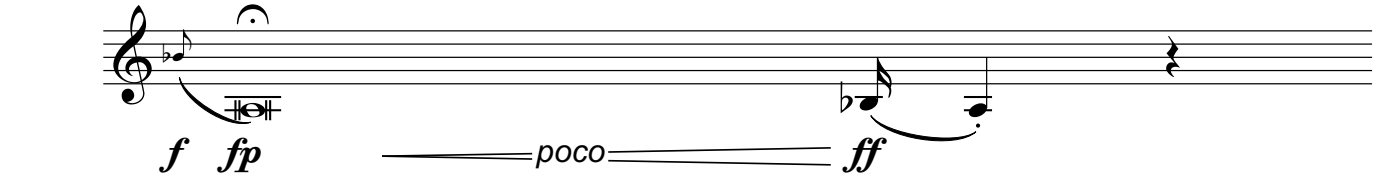
Bass Clarinet
in B♭

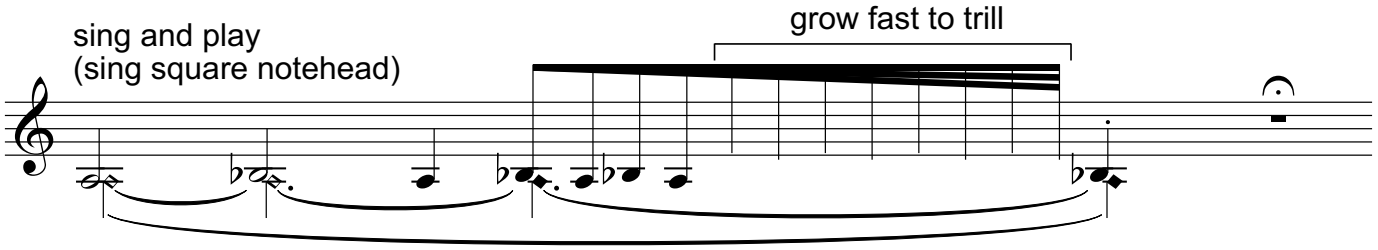
The Outback and The Reef

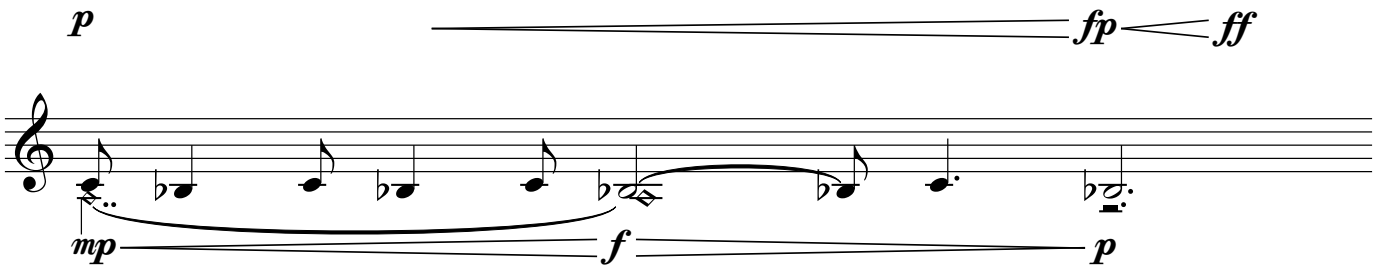
Carwyn Jones
No. 2 (2015)

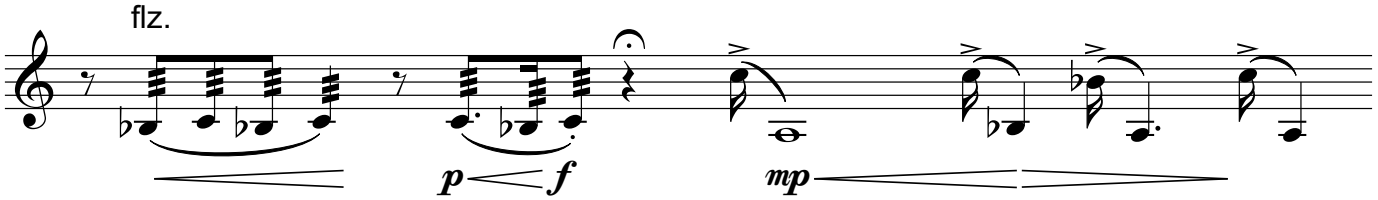
I: Dream-Time

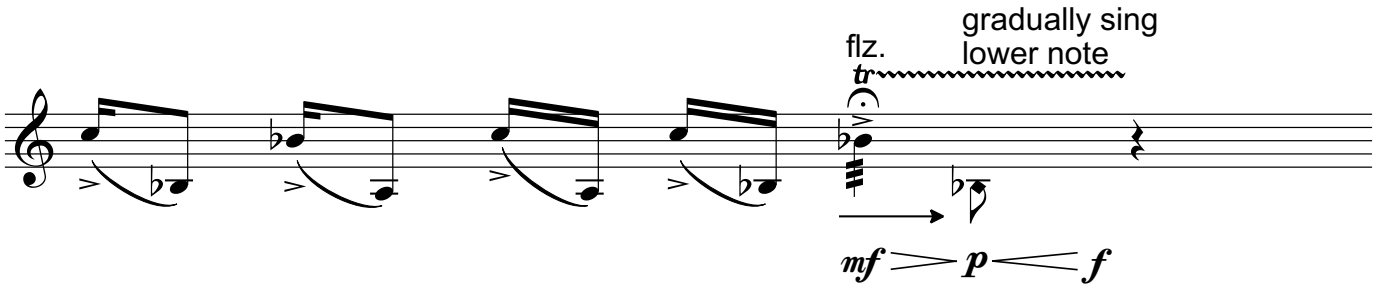
Senza mesura (𝅗𝅥=ca.100)



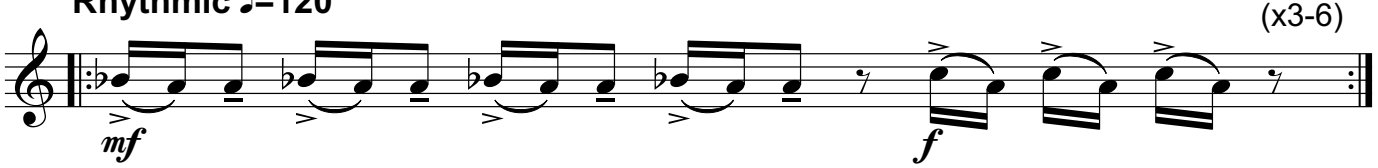


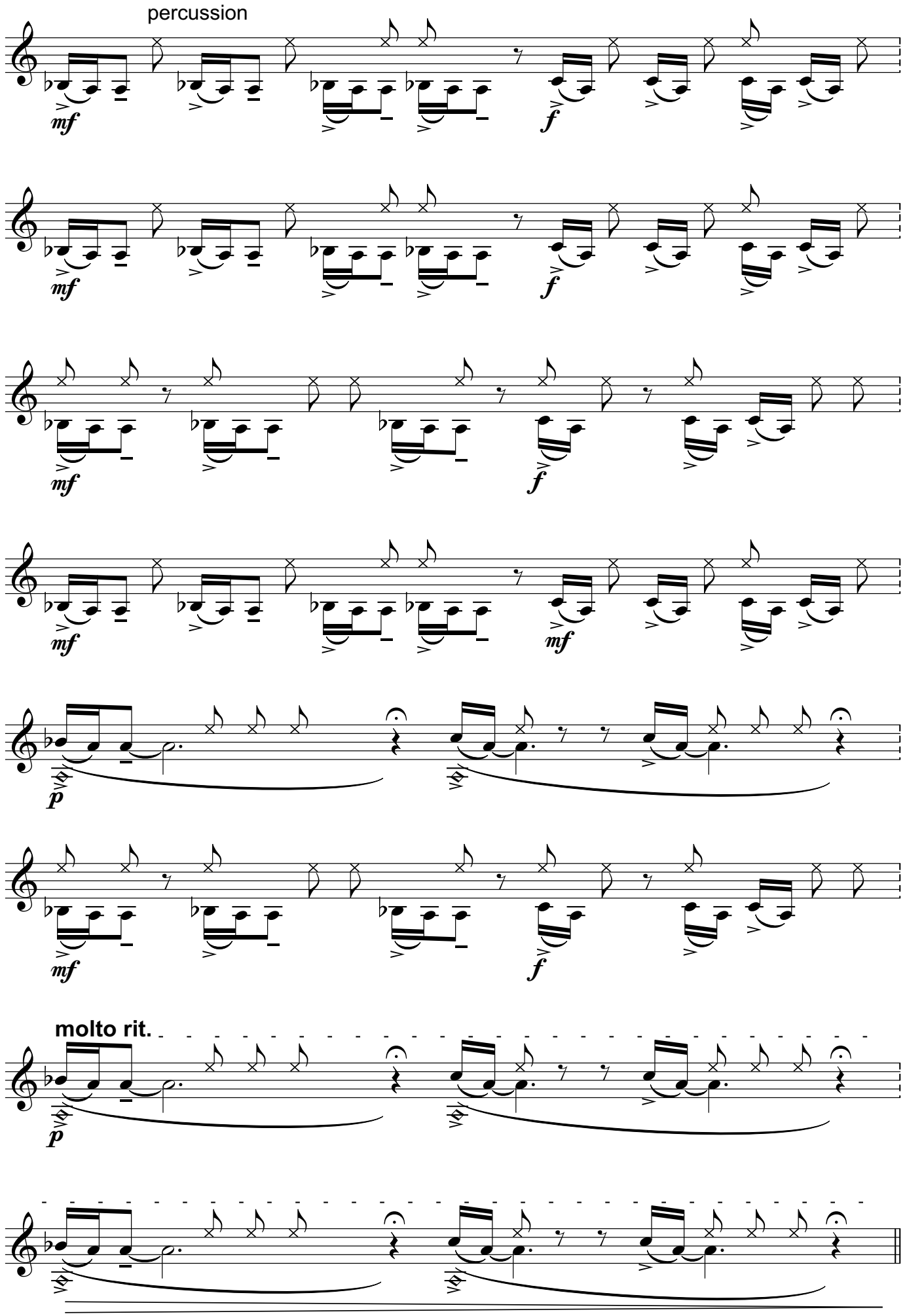






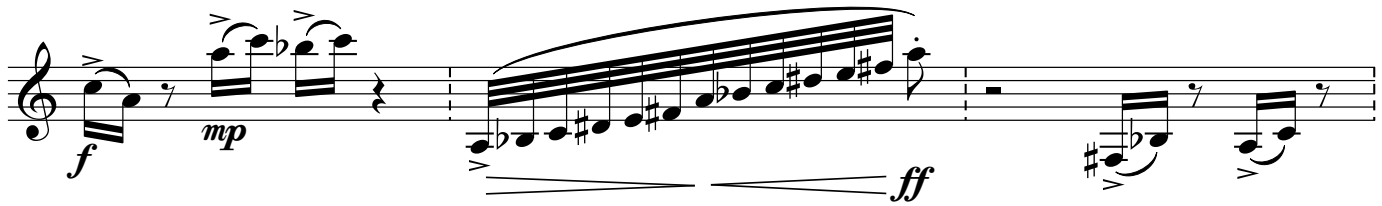
Rhythmic 𝅗𝅥=120



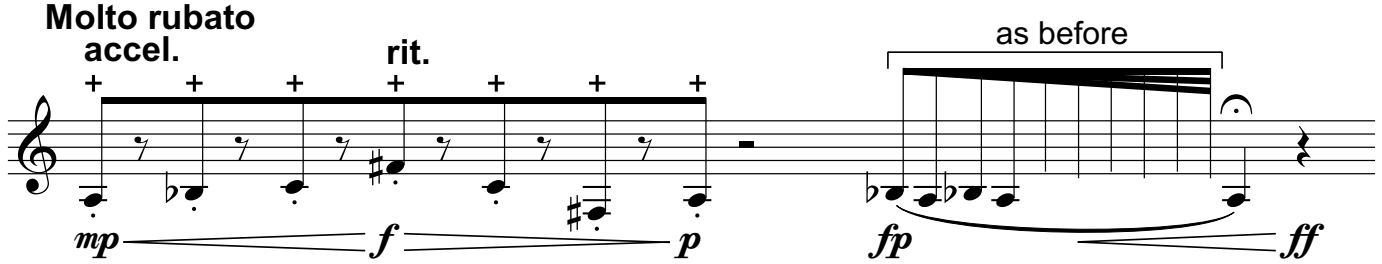

percussion
mf
f
mf
f
mf
f
mf
mf
p
mf
f
molto rit.
p

II: Bubbles

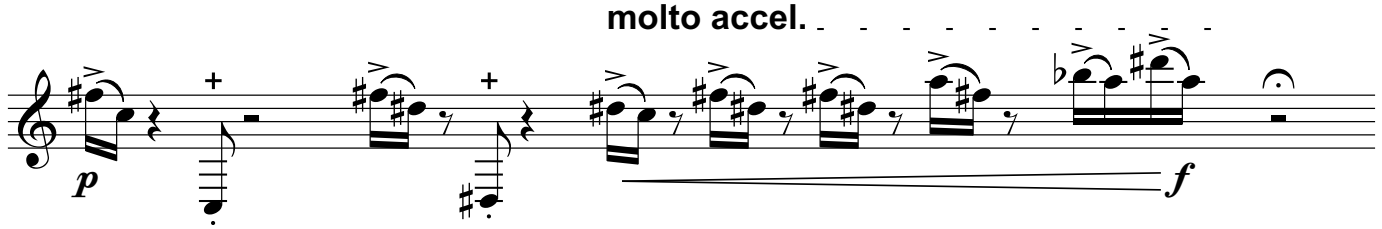
Senza mesura (𝅗𝅥=ca.100)



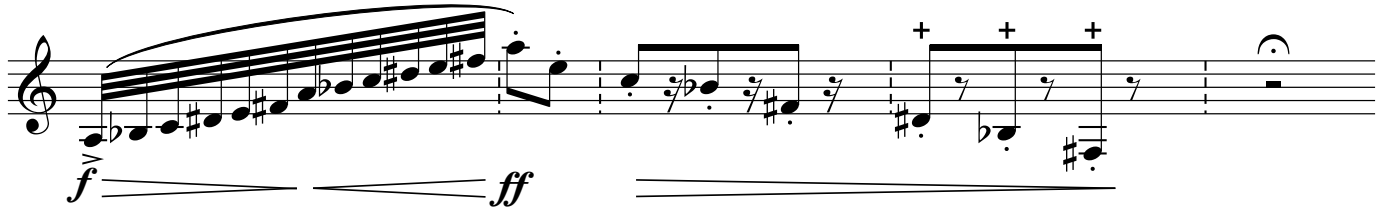
Molto rubato
accel. **rit.**



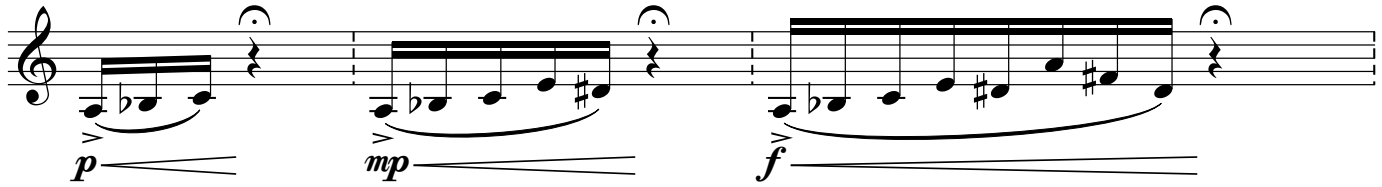
molto accel.

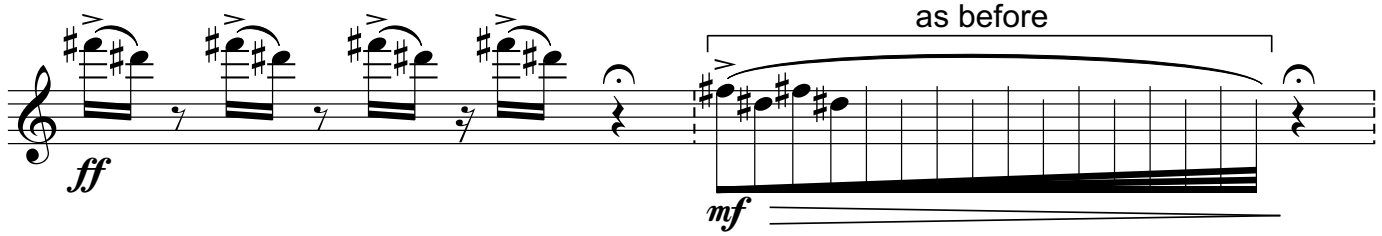


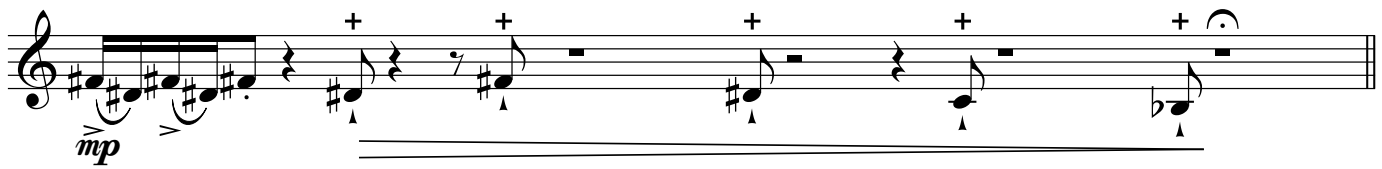
Sempre rubato (𝅗𝅥=ca.100) **Rhytmic 𝅗𝅥=100**



Senza mesura but faster (𝅗𝅥=ca.120)

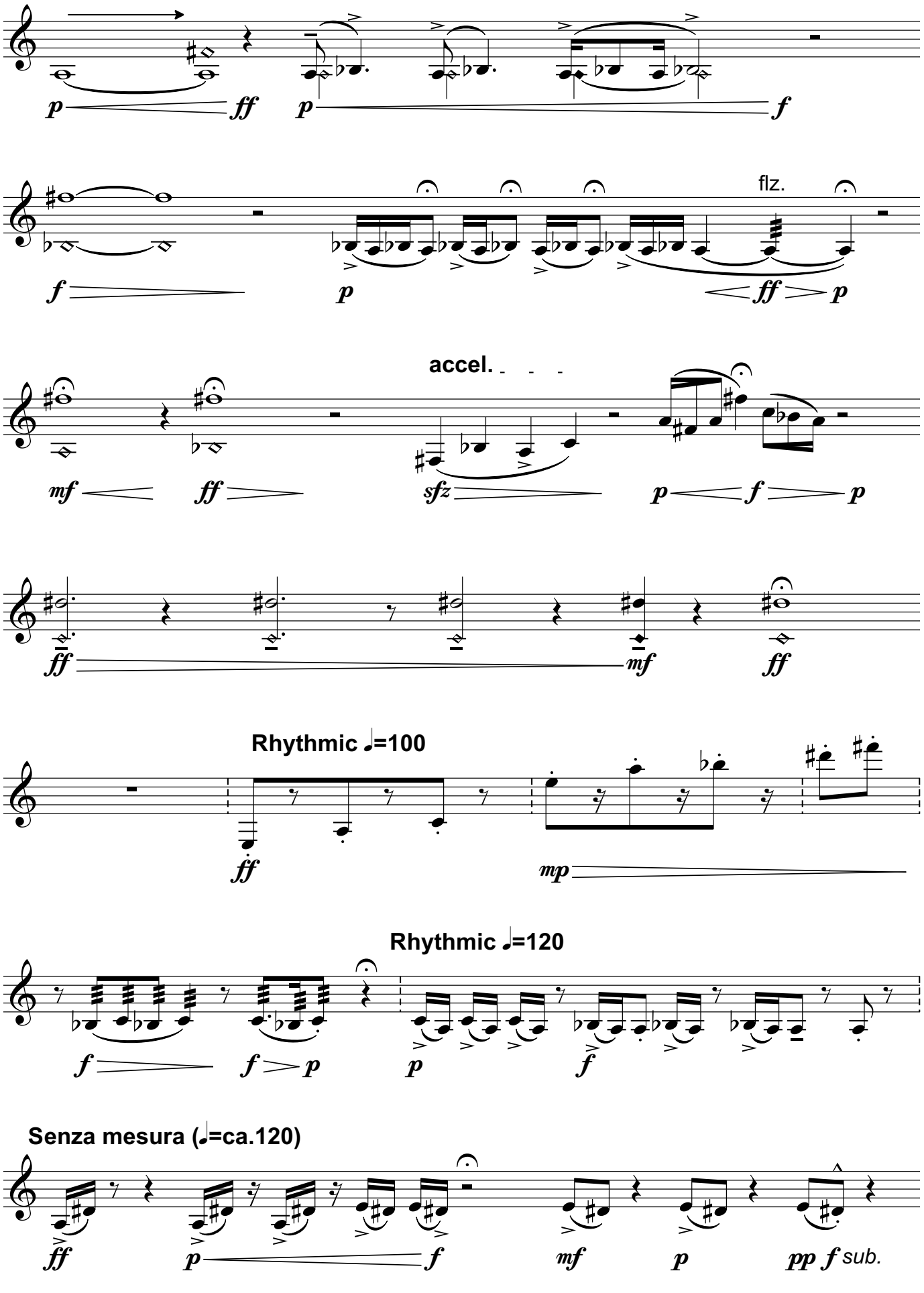


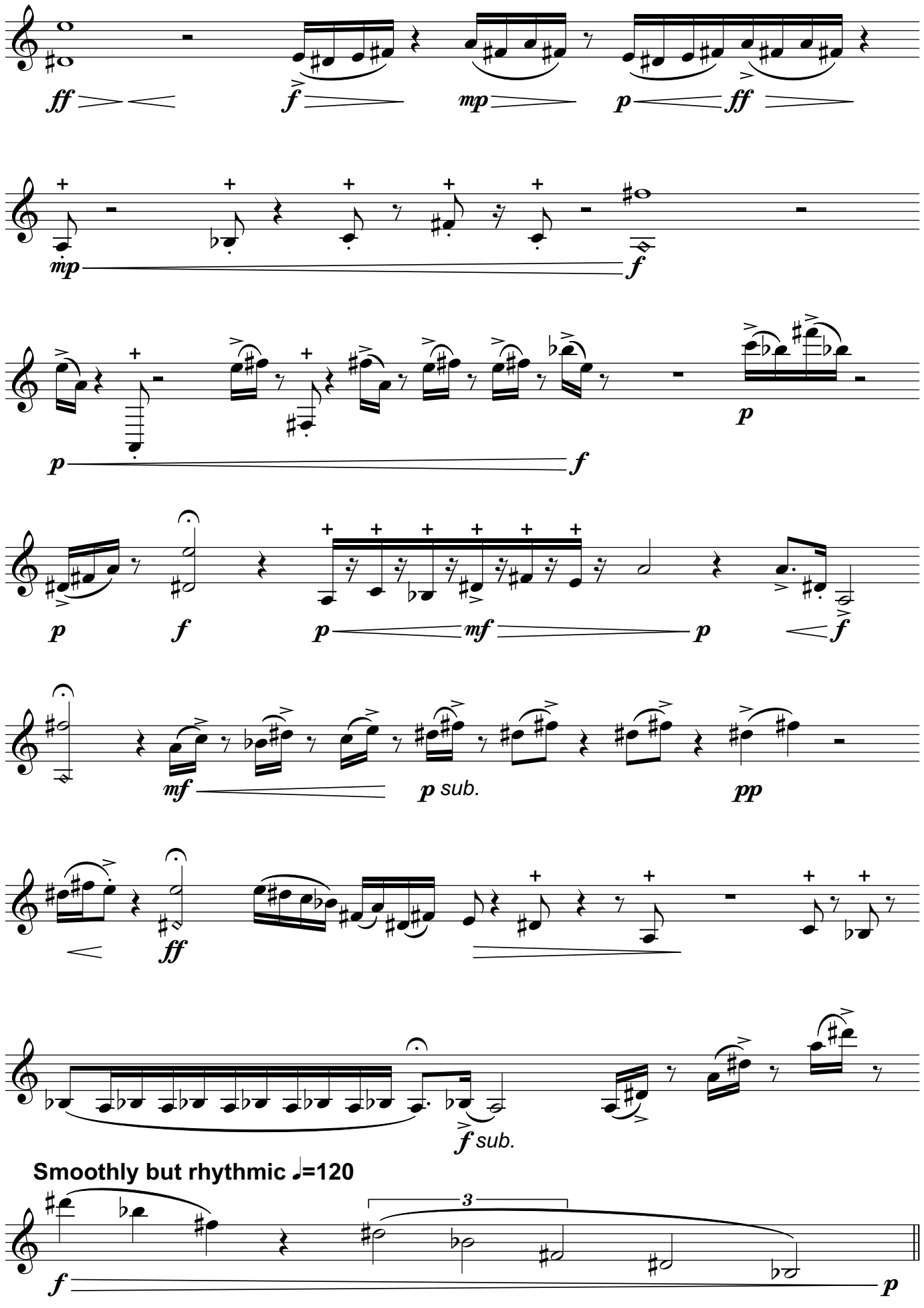




III: Reflections

Senza mesura, Slower (♩=ca.60)




ff
f
mp
p
ff
mp
f
p
f
p
p
f
p
f
mf
p
f
mf
p sub.
pp
ff
f sub.
Smoothly but rhythmic ♩=120
3
f
p

IV: Journey

Senza mesura (𝅗𝅥=ca.100)

