

ANDREA CLEARFIELD



REFLECTIONS ON THE DRANYEN

FOR SOLO GUITAR



DZ 3950

Andrea Clearfield

Reflections on the Dranyen

after *Dranyen Tsering Wangmo*

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Reflections on the Dranyen was commissioned for William Kanengiser as part of
“The Diaspora Project,” made possible by a generous grant from
The Augustine Foundation with support from *International Arts Foundation*.

William Kanengiser wishes to thank Rob Ziffer for introducing him to Andrea and her music.

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Andrea Clearfield (b. 1960) is an award-winning American composer of music for opera, orchestra, chorus, chamber ensembles, dance, and multimedia collaborations.

Reflections on the Dranyen, commissioned for “The Diaspora Project”, is one of a series of her works inspired by musicological fieldwork that she conducted in the northern Himalayan region of Nepal to help preserve Tibetan and Himalayan musical heritage. One particular melody she documented was *Dranyen Tsering Wangmo*, a *tro-glu* (festive song) praising the dranyen, a three-stringed plucked instrument central to Tibetan music. Clearfield uses this simple melody as a starting point for an evocative reflection of her travels to the Himalayas, reworking fragments of the song into her own lyrical and colorful style. Beginning with an introduction replete with note bends, open trills and glissandi, it moves into a fast rhythmic section featuring the signature Tibetan “dum-da, dum-da” rhythmic pattern. Building to a vigorous strummed climax, the opening material returns, ending with the heartbeat of a cultural heritage that survives, and thrives, in the face of political struggle and social transformation.

The composer wishes to thank MacDowell for providing a Fellowship with time and space to create this work.

Learn more about Andrea’s music at <https://www.andreaclearfield.com/>

Performance notes

This work strives to honor traditional Tibetan and Himalayan music on the classical guitar, without parodying or tokenizing it. Special techniques aim to add non-Western color to the sound. These include vigorous vertical bends on long sustained notes, microtonal bending of pitches, plucking with the back of the nail like a plectrum, hammering onto unplucked strings, “stick” technique of slapping the 6th string with the back of the nail, and a variety of strumming techniques. Altogether they should evoke the character of the dranyen, the Himalayan folk lute.

Reflections on the Dranyen was chosen as the set-piece for the 2022 Guitar Foundation of America International Artists Competition in Indianapolis, IN.

dedicated to William Kanengiser

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2021

Andrea Clearfield

edited and fingered by:
William Kanengiser

♩ = ca 60-66

wide vertical vibrato *lontano* *freely, campanella*
tasto ord.

mf with back of "i" nail, like a plectrum r.h.

microtonal bending
¼ sharp

4 *mp* *pp* *mf* ³ *l.v.* *delicato*

6 *p* ⑤ *mp* *pp* *mf* *pont.*

8 *tasto* *mp* *l.v.* 3

10 ⑤ ③ ④ ③ ② ③ *pp* *f* *pont.*

11 *tasto* *mp* 3 3

27 *p* *mf* *p* *r.h.* *6* *5*

29 *f* *p sub.* *accel.* *6* *5*

with back of *i* finger nail

31 **Spiritoso** ♩ = 112 *f* *5* *l.h. hammer-on*

with nail of *i* finger, like a plectrum

37 *sim.* *mp* *f*

41 *mf* *f*

47 *mf*

52 *f*

57

mf

61

mp

65

ff

69

dim.

73

rit.

77

pp

81

poco accel.

83 **Pesante** ♩ = ♩
a m i rasgueado tremolando
 damp ⑤

86 damp ③
 l.h. only

89

91 *freely*
 6

92 **Tempo I** ♩ = ♩
 dim.

98 *tamb.* *calmando*
 pp

102 **Moderato** ♩ = ca 72
 sul tasto
 p

105 l.h. hammer-on

108 *mf*

111

114 (l.h.)
tamb. *f*

117 *mf* *tasto (bend)*

120 *f* *pont.*

122 *accel.*