

Diasporic Music #6: Histories

by Daniel Corral

Each system should last approximately 15 seconds, adding up to 12 minutes. The timing of each system should be durational, related to that 15 second length. Unless it is a held note or a glissando, each note should be played *staccato*.

The entire piece consists of the following twelve notes in fixed registers. With only a few exceptions, every time you see these pitches, they will be played using the following technique, notation, and octave:

flutter tongue
Jet-whistle
gliss away from this note
Aeolian (air)
tongue ram
whistle tone

whistle tone
tongue ram
Aeolian (air)
gliss away from this note
Jet-whistle
flutter tongue

There are 2 exceptions to this:

1. When a note has a solid line extending horizontally to the right, it means that the note should be played with normal technique and held for the appropriate duration in relation to the 15 second length of each system.

p

2. The small notehead at the end of any glissando is the ending point of the glissando, but should not be held as a discernable pitch.

mf

Vertical lines indicate the continuation of a phrase (as do slurs). The phrase below indicates the following: Hold the G#, and connect it to the E whistle tone (see below about whistle tones...). Then, hold the C, connecting it to the glissando from G# up to F.

Dynamics are important (and abundant...). Each pitch has a dynamic trajectory: beginning at one volume, gradually changing throughout the piece, and returning to the original dynamic. Try to really bring out these differences in dynamics. The exception to this is the E and F whistle tones. They stay at *piano* throughout the piece.

For techniques like whistle tones, which require a little more time to prepare, feel free to add a little space before and/or after as needed.

FYI:

The pitches and extended techniques are organized around a vertical symmetry, with the E and F as the axis. The next two notes away from the axis (D and G) are equidistant from the previous note (D is a whole step down from E, G is a whole step up from F). The next two outer notes, A and C, are both a fourth away from D and G. Similarly, the extended technique used for these notes is organized according to that same symmetry. The outermost notes, low B and high B \flat , are both flutter tongued, while the F# and E \flat are both jet-whistles.

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The musical score is composed of 12 staves, each containing a single melodic line. The notation includes various dynamics such as *ff*, *f*, *mp*, *mf*, *p*, *pp*, and *mf*. Articulations like accents and slurs are used throughout. The score is written in a key with one flat (B-flat) and a common time signature. The music features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall structure is a single melodic line with varying dynamics and articulations across the 12 staves.

f *mf* *f**mf* *f* *p* *mf* *f* *p* *pp* *mf* *f* *pp* *f* *pp*
p *mf* *f* *pp* *mf* *f* *pp* *f* *p* *mf* *p* *f* *mf* *f* *p* *pp* *ff* *p* *f* *mf* *ff* *pp*
p *pp* *f* *mf* *pp* *ff* *pp* *p* *f* *mf* *ff* *p* *mp* *pp* *mp* *ff* *mf* *f* *fff* *mp*
p *ff* *p* *f* *mf* *p* *ff* *p* *f* *mf* *ff* *p* *mp* *pp* *ff* *f* *mf* *ff*
p *mp* *p* *f* *mp* *f* *p* *ff* *mp* *ff* *f* *p* *ff* *mp* *p* *f* *p* *mp* *p*
ff *p* *mp* *f* *p* *mp* *p* *ff* *mp* *pp* *f* *mp* *pp* *mp* *pp* *f* *p* *mp* *f*
p *ff* *f* *mf* *f* *p* *mf* *mf* *pp* *p* *f* *p* *p* *mp* *mf* *pp* *mf* *p* *mf* *p*
f *p* *f* *mf* *pp* *mf* *p* *mf* *pp* *p* *f* *p* *mf* *pp* *p*
pp *p* *pp* *p* *mf* *p* *mp* *pp* *pp* *mp* *p* *mf* *pp* *p* *mf* *p* *mf*
mp *f* *mf* *p* *pp* *p* *f* *p* *f* *mp* *pp* *pp* *pp* *mf* *p* *mf* *pp* *p*
mp *f* *mp* *f* *pp* *p* *f* *pp* *p* *f* *mp* *f* *p* *f* *pp* *p* *mp* *p*
ff *p* *mp* *p* *f* *mp* *p* *mp* *ff* *p* *mp* *p* *p* *p* *p* *p* *mp*

p mp ff p f p mp ff mf p mf ff p
p f p mf f p f ff p mf f mp pp mf f p pp
mp p ff mf p pp mf f pp p pp pp mp f p mp ff p f p mp
mp ff p mf f mp pp mf f pp p mf f p f mf p
mf p f mf f p f p mf ff mf ff f mf
f p p f mf mp p f p f p mf ff mp ff mf mp
mp ff p mp p mf mp f mf mp f pp mp p mp mf p mp mp
mp ff pp p mf f mp mf mp ff pp p mf mp
mp p p mf mp p mp p mf mp p mf f pp mf p mf
p mf mp p pp mp p mf p mf pp mp mf p mp pp mp
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mp p mp p mp mf pp p pp p

mp p mf pp p mp mf mp p mf pp p mf pp p

p mf mp f mf pp f mf mp mf pp p mp mf pp p mp

mf mp f p pp f p pp mf mp f p pp

pp mf f p pp mf f mp p mf f pp p

p f ff p f p mp p f ff mf p f ff p

mp mf p f ff mf f ff mp p f p f p mp

p f ff mf p f ff mf p mp ff f

ff mp f p f ff mp mf ff mp mf

p f ff mp f ff p f ff mp mf f mp mf p

mf f mf p f mp mf ff p mf f p mf ff p

mf f mf f mp f mp mf mp p mf f mf ff