

Learning To Love America
for solo flute

Inga Chinilina

Performance Notes

“Learning to Love America” is a reflection on a poem by Shirley Geok-lin Lim. When reading the poem, I was thinking, what does it mean to learn to love a country? In this piece, I invite you to reflect with me on imageries and experiences described in Lim’s poem.

This piece is not a prescribed and fixed experience. No two immigrant stories are the same, though there could be overarching similarities. To reflect these similarities and differences, “Learning to Love America” has elements of aleatoric notation. I want to stress that time doesn’t need to be precise in this piece; you can take your time if the phrase needs it or finish it earlier. You also will have three types of multiphonics: type 1, type 2, and type 3. Each type will occur 2-3 times throughout the piece. For each you have a general mood descriptor and the top or the bottom note. Aside from that, the rest of the notes are up to you. Use what you feel fits best the description, but remain consistent within each type (you can transpose freely) throughout the piece.

Learning to Love America

a reflection on the poem by Shirley Geok-Lin Lim

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A *freely*

15"

*softly and slow
like Pacific Ocean
that sweeps along
the coastline*

*gentle and bright
like jacaranda bloom
in April and May
"multiphonic type 1"*

Flute

with air

mp mf mp p

Voice

10"

*sombre and cold but still soft like
touching the cold water of the ocean
"multiphonic type 2"*

Fl

mp f pp pp p

15"

*distorted and
dissonant while
keeping the top note audible
"multiphonic type 3"*

Fl

mf

3

V

p < mf > pp

↓ - vocal effect in the low register of the voice similar to the bass drum imitation in beatbox

10"

F1

mp *mf* *p* *f* *p*

15"

F1

p *fp* *mf* *p* *mf* *p* *p*

9:4 3 multiphonic type 1

20"

F1

mf *p* *mf* *f* *p*

multiphonic type 2 4/4

B *a tempo* ♩ ~112
careless and playfull

F1

mf *f* *p* *p* *f* *p*

suddenly sombre *careless and playfull*

ch ↓ ch ts

Fl

f *mf* *mp* *sombre again*

p *p* *p*

multiphonic type 2

bisb., similarly to the previous passages, but more of a texture than a melody

V

ts *ts* *ts*

C

5-7"

5"

cadenza, at the end bring down an octave

f *melody is in the accented notes make them bright and stand out from the underlying fast texture*

continue bisb. texture an octave lower

Fl

p

5-7"

Fl

mf

pp

15"

bring the texture an octave higher

Fl

f *p*

D *freely* 10" 15"

Fl

f *p* *p* *f* *p* *p*

timbral trill

3

E *with groove* ♩ ~112

Fl

f *p* *p* *f* *p* *p* *mf* *fp* *p* *mf* *fp*

V

ts *ts* *ts* *ts*

mf

ts *ch* *air* *ts* *ch* *air*

F

freely

20"

Fl *mf* *p* *f* *fp* *multiphonic type 3*

V *ts* *air*

15"

Fl *mp* *f p* *p* *attacca*

V *ts* *ch ts*

G

with groove ♩ ~112

Fl *p* *f* *mf* *mp* *rit.*

V *air* *ts* *ch* *air* *ts* *ch* *ch* *air* *air*

H *freely*

I *fast with groove*

10"

5"

use any multiphonic while keeping the top note

poco a poco rit.
with more air

Flute I notation, measures 1-15. Dynamics: *mf*, *p*, *f*. Articulation: accents, slurs, and a dashed line indicating a multiphonic section. Performance instructions include "use any multiphonic while keeping the top note" and "poco a poco rit. with more air".

Flute I notation, measures 16-20. Dynamics: *v*, *ts*, *ch*, *ts*. Articulation: slurs and accents.

freely

15"

J

Flute I notation, measures 21-35. Dynamics: *p*, *mp*, *p*. Articulation: slurs and accents.

10"

Flute I notation, measures 36-45. Dynamics: *mf*, *p*. Articulation: slurs and accents.

start slow, expressive
cadenza, use given pitches

Flute I notation, measures 46-50. Dynamics: *f p*, *pp*. Articulation: slurs and accents.