

Learning To Love America  
*for solo flute*

Inga Chinilina

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## 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*

Inga Chinilina

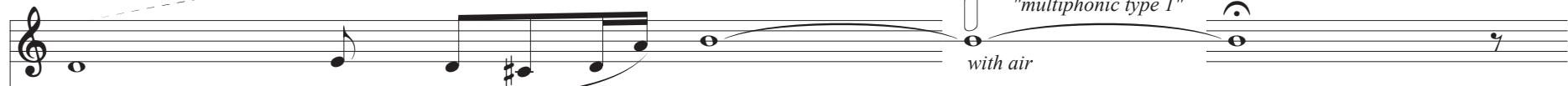
A *freely*

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

15"

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

Flute



Voice

||

F1

10"

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

*mp* — *f* — *pp* — *pp* — *p*

F1

15"

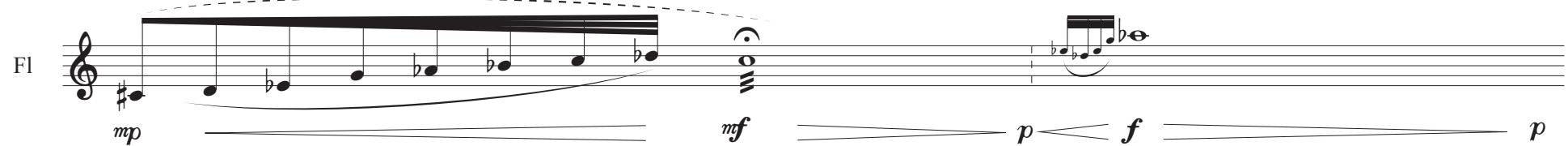
*distorted and  
dissonant while  
keeping the top note audible  
"multiphonic type 3"*

*mf*

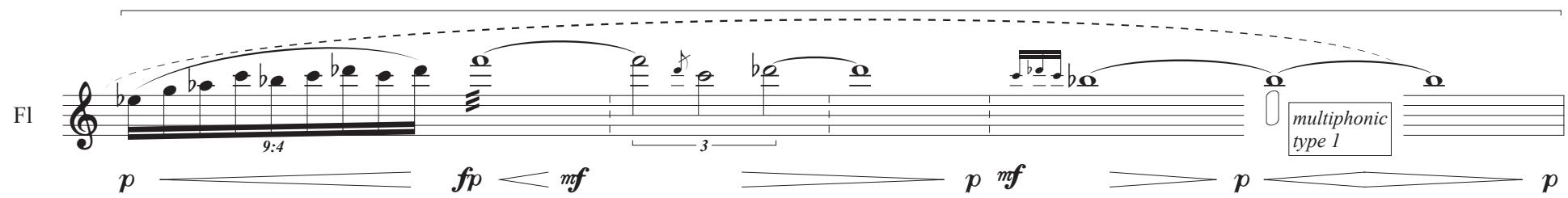
*p* < *mf* > *pp*  
V ||

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

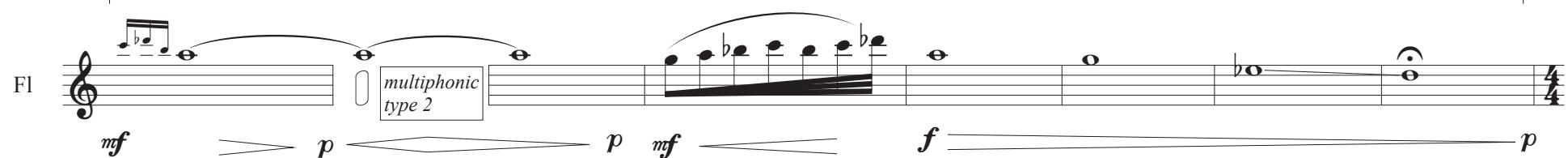
10"

Fl      

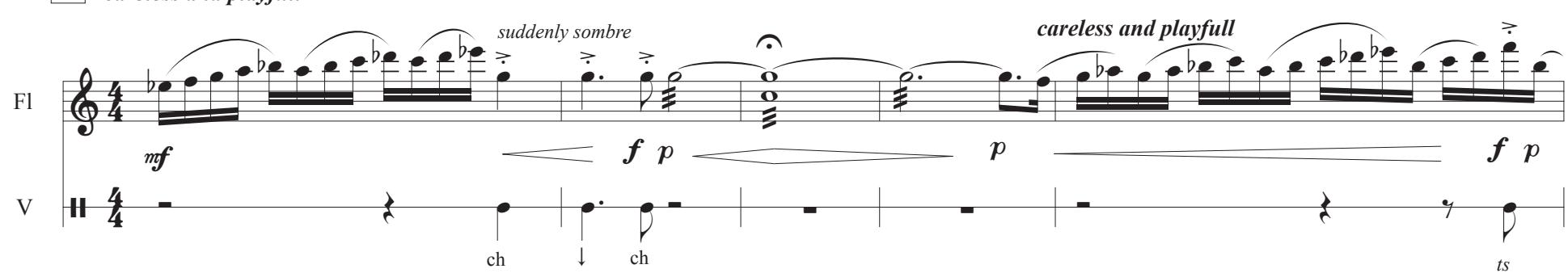
15"

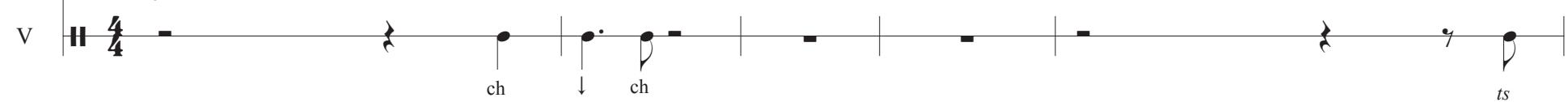
Fl      
 multiphonic type 1

20"

Fl      
 multiphonic type 2

**B** *a tempo*  $\text{♩} \sim 112$   
*careless and playfull*

Fl      
 suddenly sombre  
 careless and playfull

V      
 ch      ts

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

**C**

5-7"

5"

*cadenza, at the end bring down an octave*

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

*continue bisb. texture an octave lower*

**5-7"**

**15"**

*bring the texture an octave higher*

**D** *freely*

10"

Flute part for section D. The first measure shows sustained notes with dynamics f and p. The second measure shows a trill over three notes with dynamic f. The third measure shows sustained notes with dynamic p.

**E** *with groove*  $\text{♩} \sim 112$

15"

Flute and Vibraphone parts for section E. The flute part consists of eighth-note patterns with dynamics p, f, mf, fp, and mf. The vibraphone part consists of sustained notes with dynamics f and p, and grace notes labeled ts.

**E** *with groove*  $\text{♩} \sim 112$

15"

Flute and Vibraphone parts for section E. The flute part consists of eighth-note patterns with dynamics p, f, mf, fp, and mf. The vibraphone part consists of sustained notes with dynamics f and p, and grace notes labeled ts.

Flute and Vibraphone parts for section E. The flute part consists of sixteenth-note patterns with dynamic mf. The vibraphone part consists of sustained notes with dynamics p, ch, air, ts, ch, and air.

**F***freely*

Fl

Musical score for Flute (Fl) and Vibraphone (V). The score consists of two staves. The Flute staff shows melodic lines with various articulations like slurs and grace notes. The Vibraphone staff shows rhythmic patterns with grace notes and dynamic markings *mf*, *p*, *f*, and *fp*. A bracket indicates a duration of *20"*. A multiphonic type 3 symbol is shown in the upper right. The Vibraphone staff includes markings *ts*, *air*, and *15"*. The page number 5 is at the top right.

Fl

Continuation of the musical score for Flute (Fl) and Vibraphone (V). The Flute staff starts with dynamic *mp* and continues with *f p*. The Vibraphone staff includes markings *ts*, *ch ts*, and *attacca*. The page number 5 is at the top right.

**G** *with groove* ♩~112

Fl

Musical score for Flute (Fl), marked *p*. The score consists of a single staff showing a continuous pattern of sixteenth-note chords.

V

Continuation of the musical score for Flute (Fl) and Vibraphone (V). The Vibraphone staff shows rhythmic patterns with grace notes and markings *air*, *ts*, *ch*, *air*, *ts*, and *ch*.

Fl

Continuation of the musical score for Flute (Fl) and Vibraphone (V). The Vibraphone staff shows rhythmic patterns with grace notes and markings *rit.*, *mp*, *ch*, *air*, *2*, *mf*, *2*, *air*, and *2*.

V

Final continuation of the musical score for Flute (Fl) and Vibraphone (V). The Vibraphone staff shows rhythmic patterns with grace notes and markings *ch*, *air*, *2*, *air*, *2*, *air*, and *air*.

**H** *freely*

**I** *fast with groove* 10"

use any multiphonic while keeping the top note

Fl *mf* *p* < *f* *p* *f*

**V** |: ↓ ts ch ts :|

**J** *freely* 15"

Fl *p* *mp* *p*

Fl *mf* *p*

start slow, expressive

cadenza, use given pitches

Fl *f p* *pp*