

Runaway:

Corrido e inditas para corno y guitarra

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Introduction

Runaway: Corrido y inditas para corno y guitarra was composed for horn player, conductor, and music educator Christopher Ramos, a classmate of mine at the University of New Mexico with whom I had the great pleasure of working alongside in studies of musicology and ethnomusicology. The composition of this work was a collaborative process in which I worked with Ramos in discovering the sound of his own voice as a performer and scholar and the intersections where his unique voice met with my interests as a composer and student of musicology. Through experimentation with techniques and effects and fruitful discussions of local New Mexican folk musics and American experimental music, the work presented here is a unique representation of the musical backgrounds, languages, and curiosities of Ramos and myself.

The corrido and indita genres have had long and prolific histories in the United States/Mexico border regions, and New Mexico in particular. The corrido, a genre still very popular today, is a narrative ballad that is performed in diverse forms and subgenres of Mexican and New Mexican music. A corrido most often recounts the tale of a hero's journey from the third person perspective. These journeys often include detailed accounts of various geographical locations where the events of the narrative take place. Written in strophic form, the melody of the corrido repeats in each stanza of text. In the corrido sections of *Runaway*, the solo horn imitates some of the inflections of the corrido singer while reciting the journey of an imaginary hero through cities and landscapes of the American southwest.

The indita genre, by contrast, is a much more personal, introspective, often first person account that usually tells the tale of an ordinary person and the challenges, hardships, or triumphs of everyday life. The New Mexican indita, in particular, is a significant genre to the mestizo people of New Mexico, who use the genre to record and transmit the history of centuries of conflict and colonization that shape the cultural landscape of New Mexico. In the New Mexican indita, the indita or "Indian woman" is often used to signify the earth or the land, which holds great significance in the border regions and with the peoples of New Mexico. In *Runaway* each of the indita sections creates an atmosphere of place, of a land to which our hero has traveled, as well as a more delicate and introspective first person account of the journey. As the most common instrumental accompaniment of the indita is the guitar (and I, myself, am a guitarist), the indita sections of *Runaway* are accompanied by a guitar which describes the atmosphere of the American southwest with its diverse yet often subtle timbral effects.

As a native New Mexican who is familiar with not only the history and the landscape but also the experience of living in the state, I aimed to capture the unique qualities of this place: the incredible energy that one feels within the quiet vastness of the desert; the reverence one feels when surrounded by the mark of ancient civilizations, whether long departed, like the people of Chaco Canyon or thriving today like the people of the Taos Pueblo; and the sense of awe that is inspired by the radiant sunsets, ancient rock formations, and life that thrives from the mesas to the mountains under the limitless blue sky.

Runaway: Corrido y inditas para corno y guitarra was premiered at the University of New Mexico by Christopher Ramos and myself in April, 2016.

Performance Notes

General Notes

Runaway consists of a corrido in six parts (performed by solo horn) and four inditas (performed by horn and guitar). The corrido fragments are meant to be performed preceding each indita and following the final indita. The form of the performance is as follows:

Corrido (1) dotted measures 1-22	Indita 1	Corrido (2) dotted measures 23-31	Indita 2	Corrido (3) dotted measures 32-39	Indita 3	Corrido (4) dotted measures 40-45	Indita 4	Corrido (5) dotted measures 46-51
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Each section should be performed *attacca* with minimal pause between sections. A chart of symbols and notations used is enclosed in this score in a later section.

Horn Mutes: In addition to conventional mutes, certain sections call for the use of a small paint can or medium/large sized wine glass used as a mute. The performer is invited to experiment with the specific sizes of the mutes. Additionally, the performer may choose to insert a springed ball, such as one might find in a plastic smoothie bottle (or any other small object that causes rattling or buzzing sounds) within the small paint can mute.

Notes by section

Corrido

The six parts of the corrido that are divided throughout the performance of the piece (as described above) are delineated by a number in the right page margin. Dotted measures are used to divide phrases as well as to indicate a change in timbre and expression. There are two timbral/expressive ideas that alternate within the corrido which are marked by boxed letters A and B.

Timbral/expressive sections marked A are to be performed with a bright, somewhat nasal sound and some vibrato (like a mariachi singer).

Timbral/expressive sections marked B are to be performed with a soft, airy slightly staccato sound with no vibrato (like a double bass).

All sections of the corrido are to be performed *molto rubato*.

Indita 1

The opening and concluding gestures of this indita, performed on the guitar, can be elongated if needed to allow the horn performer to empty valves and prepare.

Performance may be *rubato*, however dashed arrows indicate where gestures/attacks are to be performed in quick succession.

Indita 2

On the top right of the score for this indita is a staff marked “Transition in/out.” This gesture is to be performed on the guitar immediately following the preceding corrido segment and again immediately preceding the next corrido segment. This gesture can be performed *rubato* and repeated *ad libitum*.

The score consists of two systems of staves (one for the horn and one for the guitar). Each of the staves or rectangular rows on these systems serves a particular function detailed below. The systems are divided into different length columns representing the duration of the musical gestures notated within each column. The approximate duration of each column is notated just above it. These durations need not be exact.

The system of staves for the horn part consists of three rectangular rows or horizontal boxes. The first row contains a shaded graphic notation. This notation is to be read in the following way:

- Vertical space indicates register (higher in vertical space = higher in register, lower in vertical space = lower in register).
- Horizontal space indicates time (the duration of various sections/columns is indicated above each section/column)
- Because a range of vertical space may be filled in within a brief or singular moment in time, the horn player may perform this in any way he or she chooses including chromatic scales/scale fragments in quick succession, multiphonics, or singing into the horn.
- Darkness in shading indicates dynamics (lighter shading = softer dynamics, darker shading = louder dynamics, white/no shading = silence/nothing is performed)

The second row or rectangular box on the horn system indicates specific types of sounds or techniques that are to be performed as well as expression and mute indications for the score in the first row. Instructions for these notations are included in the enclosed chart of symbols and notations. Arrows indicate gestures are to be performed in quick succession.

The third row or rectangular box on the horn system includes some performance notes for each section.

The system of staves for the guitar part consists of: (1) a staff of truncated tablature consisting of two lines representing the fifth and sixth strings, indicated by circled numbers in the right page margin; (2) a standard guitar staff; (3) a rectangular row or box containing specific techniques to be performed indicated by symbols. All notational symbols can be found in the chart of symbols and notations included in this score. Arrows indicate that gestures are to be performed in quick succession.

Indita 3

The score for this indita consists of two staves, for the horn (top) and guitar (bottom).

- The staff for the horn part consists of three rectangular rows or horizontal boxes. The first row contains a shaded graphic notation. This notation is to be read in the following way:
- Vertical space indicates register (higher in vertical space = higher in register, lower in vertical space = lower in register).
 - Horizontal space indicates time (the duration of various sections/columns is indicated above each section/column)
 - Because a range of vertical space may be filled in within a brief or singular moment in time, the horn player may perform this in any way he or she chooses including chromatic scales/scale fragments in quick succession, multiphonics, or singing into the horn.
 - Darkness in shading indicates dynamics (lighter shading = softer dynamics, darker shading = louder dynamics, white/no shading = silence/nothing is performed)

Each of the instrumental parts has two sections of music delineated by repeat signs/measures as well as boxed numbers 1 and 2. Each section of music (regardless of which one is being performed by whom) should last about 15-30 seconds. Performers should begin and conclude each section as simultaneously as possible. Repeat signs and indications note that the two parts do not repeat the sections in the same manner. The form of the indita should proceed as follows:

Horn:	Section 1	Section 2	Section 2
Guitar:	Section 1	Section 2	Section 1

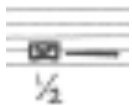


Because the gestures in the horn part are fully notated for the duration of each section, the guitarist should repeat the indicated gestures in such a way that he or she is able to conclude playing the section as simultaneously as possible with the horn part.







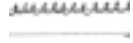


Indita 4

All symbols and notations written in this indita are described in the chart of symbols and notations included in this score.

If the horn player requires more time to empty valves or prepare for his or her entrance in this indita following the preceding corrido segment, the guitarist may repeat the first two measures of the indita *ad libitum* until both performers are ready to begin.

Symbols and Notations

SYMBOL	LOCATION	DESCRIPTION
Tamb. ima	Indita 1	(Guitar) Tambour performed on all 6 strings by quickly alternating i, m, and a fingers
DBZ	Indita 1	(Horn) double buzz
	Indita 1	(Horn) Air blown through horn while fingering the indicated pitch. If 1/2 appears below, the pitch is performed with half air and half normal pitched playing
	Indita 2	(Guitar) Percussive sound performed by lightly tapping the body of the guitar
Har. R	Indita 1	(Guitar) harmonic performed by placing finger just above the rosette on the indicated string
○ +	Indita 1	(Horn) Open and stopped sounds, respectively.
	Indita 1	(Guitar) Perform the indicated pitch by flicking the R.H. thumb nail against the string
	Indita 1	(Guitar) Percussive sound performed by hitting the soundboard with the knuckle of the R.H. thumb

	Indita 2, Indita 4	(Horn) open circle indicates an open sound, half-filled circle a half-stopped sound, and a filled circle a completely stopped sound. Lines between circles indicate a smooth transition between degrees of openness
	Indita 2	(Horn) Perform with a course and unstable sound
	Indita 2	(Horn) With mute
	Indita 2	(Horn) Vocal sound, indicated by text within rectangle
	Indita 2	(Guitar) Snap pizz.
	Indita 2	(Guitar) Percussive sound performed by tapping R.H. Fingernails on the side of the body of the guitar
	Indita 2	(Guitar) scrape fingernail along the indicated string
	Indita 3	(Guitar) Down strum and up strum, respectively
	Indita 4	(Guitar) Pitch bend up/down

CORRIDO

1) Molto Rubato

Handwritten musical score for a piece titled "CORRIDO". The score is written for Horn and includes dynamic markings, articulation, and structural labels (A, B).

Staff 1 (Horn):

- Measure 1: **A**, f
- Measure 2: **B**, P_{sub}
- Measure 3: **A**, sfz
- Measure 4: **B**, P_{sub}
- Measure 5: **A**, mf
- Measure 6: ff (with crescendo line)

Staff 2:

- Measure 1: **B**, mf
- Measure 2: **A**, f
- Measure 3: sfz
- Measure 4: **B**, mp_{sub}
- Measure 5: **A**, pp
- Measure 6: f_{sub}
- Measure 7: mp (with decrescendo line)

Staff 3:

- Measure 1: **B**, P
- Measure 2: **A**, f_{sub}
- Measure 3: **B**, mp
- Measure 4: **A**, mf
- Measure 5: ff (with crescendo line)
- Measure 6: **B**, P_{sub}
- Measure 7: **A**, f_{sub}

Staff 4:

- Measure 1: **B**, mf
- Measure 2: **A**, P
- Measure 3: **B**, f_{sub}
- Measure 4: **A**, P
- Measure 5: f
- Measure 6: mp
- Measure 7: P (with decrescendo line)

Staff 5 (2):

- Measure 1: **A**, sfz
- Measure 2: **B**, P_{sub}
- Measure 3: **A**, mf
- Measure 4: ff (with crescendo line)
- Measure 5: **B**, mf
- Measure 6: P

Staff 6:

- Measure 1: **A**, P
- Measure 2: mf
- Measure 3: ff (with crescendo line)
- Measure 4: **B**, P_{sub}
- Measure 5: **A**, f
- Measure 6: mp
- Measure 7: P (with decrescendo line)

CORRIDO (CONT'D)

3)

[A] [B] [A] [B] whistle

mf f p mp f mf p mf

[A] [B] whistle [A] whistle air only

mp ff p mf mf

4)

whistle

f pp p fsub mp sfz p

air only air only

5)

whistle

mf f p p mf pp p

air only whistle air only

INDITA 1

[illegible]

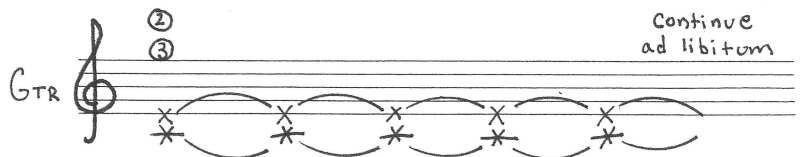
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INDITA 2

TRANSITION IN/OUT

Continue
ad libitum



(third string pulled over second string - Hold where 2 strings cross)

:10

:20

:08

:08

:02

:30

Hn.

GROWL 1

f

GROWL 2

mp

AIR

SCREAM

mp

fff

AIR

Curved lines may be played as glissandi or as quick chromatic scale fragments.

Growl 1 to be performed at a higher pitch than growl 2.

Remove mute before beginning next segment

Scream may rise or vary in pitch

GTR.

Pull off
R.H.

f

f

mf

mf

gliss

Sul pont.

fff

Sul tasto


p

f

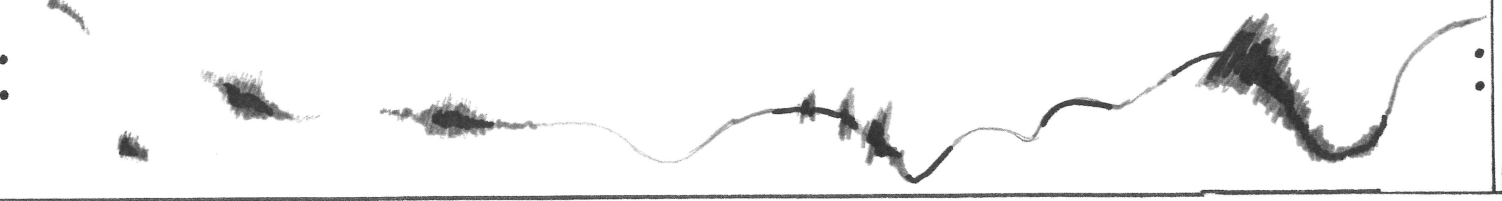
p

INDITA 3

1

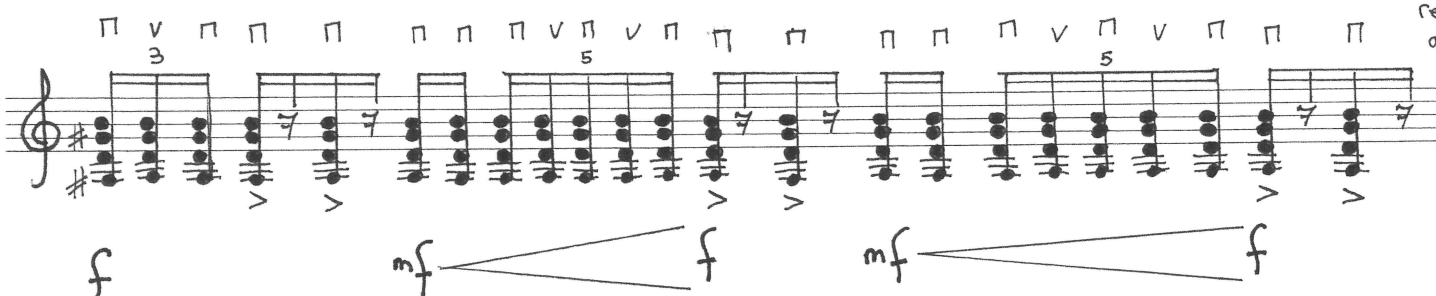
Hn.

2



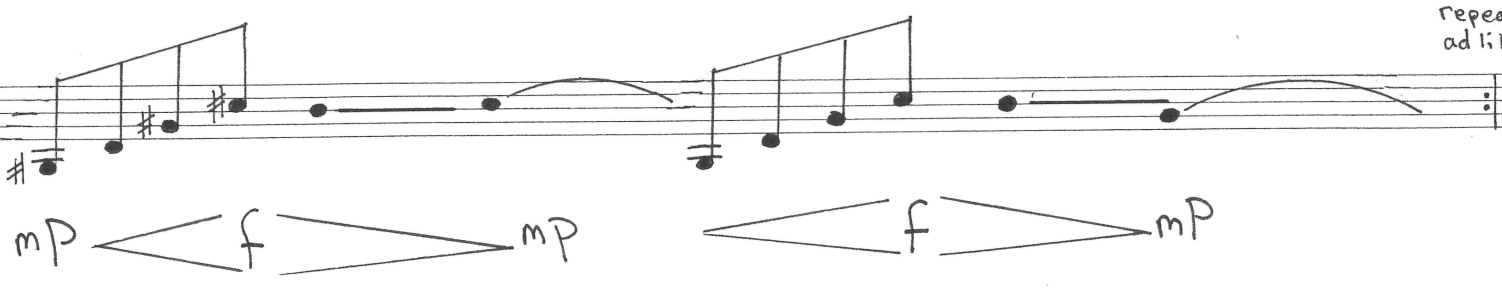
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Strum, Aggressive

Gtr.

2

Calm



* Maintain indicated accidentals throughout

INDITA 4

$\text{♩} = 200$

First system of musical notation. Top staff: Treble clef, key signature of one sharp (F#), 9/8 time signature. Dynamics: *pp*, *mf*, *pp*, *p*. Bottom staff: Treble clef, key signature of one sharp (F#), 12/8 time signature. Fingerings: 1 3 2 0 2, 2 0 2, 3 2 0 2. Lyrics: *p i m i a i m i m a m i*, *i m i a i m*, *Sim...*. Dynamics: *f*.

Second system of musical notation. Top staff: Treble clef, key signature of one sharp (F#), 9/8 time signature. Dynamics: *pp*, *mf*, *mf*, *P*, *P*, *pp*, *f 1/2*, *p*. Bottom staff: Treble clef, key signature of one sharp (F#), 12/8 time signature. Lyrics: *i m i*. Markings: *no vib.*, *Sul Pont.*, *wide vib.**, *Sul tasto wide vib.*, *no vib.*, *1.R. no vib.*

Third system of musical notation. Top staff: Treble clef, key signature of one sharp (F#), 9/8 time signature. Dynamics: *p*, *mf*, *pp*, *mp*, *mp*, *mf*, *P*, *f 1/2*. Bottom staff: Treble clef, key signature of one sharp (F#), 12/8 time signature. Lyrics: *C IV*. Markings: *no vib.*, *Sul Pont*, *wide vib.*, *Sul tasto wide vib.*, *no vib.*, *mp*, *mf*, *Rit. Pitch Bend*, *Sul Pont*, *1.R.*, *Sim.*, *mp*, *p*.

*wide vibrato; as much pitch bend as possible, but relatively quick.