

new dark art **compositions**

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The pieces can be played in any order, at any speed, and the instrumentation doesn't matter. The pieces are written at concert pitch. The pitches can be played in any register.

There are no "solos": all lines are derived from performing each piece and working with the material on the page, taking into account the general affect (in the top right of each piece).

Try to learn the pieces: don't rely on reading the notation, but use it help you memorize the lines.

Symbols: rhythm

\bar{x} *stressed / strong / long (longa)*

\breve{x} *unstressed / weak / short (brevis)*

$\bar{\breve{x}}$ *longer than short (brevis in longa)*

$\overset{\circ}{x}$ *either strong or weak (anceps)*

x''' *repeat note*

$\curvearrowright \dots \curvearrowleft$ *cycle phrase*

// *pause (caesura)*

prosodic durations:

... $>$. $>$: $>$; $>$, \equiv ,

is longer than

Symbols: affect

sign	name	action	length	volume	pitch	timbre
!	exclamation	to shout	any	increases	#	rough
?	question	to ask	any	flat	# or b	smooth
.../..?/..!	ellipsis	to drift	long	decreases	dependent on final sign	
-/-?/-!	hyphen	to interrupt	very short	flat	dependent on final sign	

Symbols: harmony and melody

x note/pitch

$x_{maj/min, etc.}$ scale

$x^{(y)}$ x with y interval

X chord (tertian system)

nX n th inversion of chord

$\frac{X}{y}$ chord X with bass note y

$\frac{X}{Y}$ chord X over chord Y

\nearrow rising melody (non-specific note)

\searrow falling melody (non-specific note)

\acute{x} rising melody starting from x

\grave{x} falling melody starting from x

\hat{x} melody rises from , then falls to x

\check{x} melody falls from , then rises to x

Tonic suggestions

	harmonising interval
absolute (a)	unison, octave
resolute (r)	fourth, fifth
medial (m)	sixths, thirds
subtle (s)	tone, sevenths
vague (v)	semitone, tritone

the uns

{sm. r: vm,} *tense, volatile*

melody: ↻ ǎ b̄^b ā: ā, b̄^b ↘ //

f ǎ b̄^b: f̄, ↗ ā ġ ā ġ b̄^(b) . ↻

rhythm: ∪ ∪ — ∴ — ∪ ∪ //

○ ∪ — ∴ — ∪ ∪ — ∪ — ∪ —

↻ — , — ∪ ∪ ∪ — , — ∪ ∪ — ∪ ∪ ↻

why we don't know why

{am. vr; s,} *steady, inquisitive*

melody: $\bar{b} \ b \ c^\# \ d^\# \ f^\# \ \bar{f} \ e^{\flat} \ \grave{g}; \ \bar{d}^{\flat}, \ \bar{c}.$

recit .+ final: $\curvearrowright \ \grave{a} \ \bar{c} \ \grave{b} \ \grave{g}^\#; \ \bar{c}^\# \ \grave{c}^\#, \ \grave{g}^\# \ \bar{c}^\# \ // \ \curvearrowleft$

rhythmic mode

$\text{—} \ \cup \ \cup \ ; \ \text{—} \ \circ \ \text{—} \ .$
 $\ ; \ , \ .$

jura

{sm... mr. v: m; am,} *drunken, dark*

melody

, $\overset{\cup}{\underset{\cup}{g}} \bar{d}$, $e^{\flat} \overset{\cup}{d} \bar{c}$; $d \searrow_{(a)} \nearrow \bar{c}^{\#}$; $\overset{\cup}{f^{\#}} \bar{f}$.

f , $\hat{b}^{\flat} \bar{f}^{\#}$: $\overset{\cup}{d} \bar{a}$.

recit. + final

$\overset{\cup}{g} \overset{\cup}{a} \bar{c}''' \bar{f} \dots$

conkers

{r... ar. m: m; ms,} *optimistic, full*

[[A]] $\check{f} \check{g} \bar{a}^b \check{f}; \check{e}^b.$
 $\check{f} \check{g} \bar{a}^b \check{f} \dots$

[[B]] $\check{f} \check{g} \bar{a}^b \check{f}; \bar{e}^b \check{f} \bar{g}!$
 $\bar{f} \check{g} \bar{a}^b \check{f} \bar{e}^b \bar{d};$

[[C]] $\bar{c}', \check{b}^b \bar{a}, \bar{b}^b:$
 $\bar{b}^b', \check{a}^b \bar{g}, \bar{a}^b:$

[[D]] $\bar{b} \check{g}^\# \check{e}, \check{e}!$
 $\bar{b} \check{g}^\# \check{e}, \check{e} \bar{d}^\# \dots$

dare not speak

{ar. m: sm;} *energetic*

$f^\# \bar{c}^\#$.
 $\bar{f}^\# d e f^\# \bar{b}^b$:
 $c \bar{g}$.
 $\bar{a} b c^\# b^b \bar{f}$;
 $c^\# \bar{f}^\#$.

$c^\# f^\# \curvearrowright \bar{a} e^{(b)''''} f \bar{c}, e^{(b)''''} d : \bar{b}^{(b)} \curvearrowleft$