

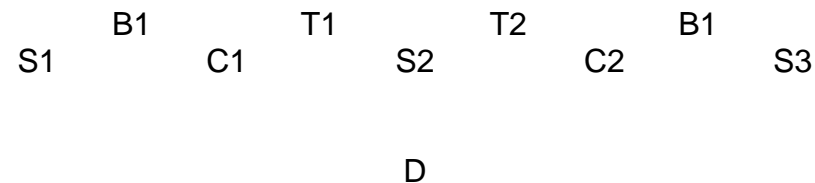
discordia  
para nueve voces solistas

solitude, 1998

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- cantar lo más suavemente posible, manteniendo el equilibrio dinámico entre las voces.
- poco vibrato.
- no glisar; hacerlo solamente donde esté indicado.
- de no haber otra indicación, cantar con la boca cerrada (b.ch.: bocca chiusa).
- atacar siempre imperceptiblemente.
- \* pág. 4: sopranos 1, 2 y 3: como un grito angustioso pero asordinado.
- \* pág. 5: contralto 2: dolorosamente, como un lamento; sobresalir levemente.
- \* pág. 8: soprano 1: sin ligar, sin glisar; sobresalir.
- \* pág. 11: bajo 1: falsetto; sobresalir levemente.
- \* pág. 15: tenor 2: silbar; suena como está escrito.
- \* pág 17: soprano 1 y contralto 1: glissando lento (dura una blanca); únicos glissandi en toda la obra.
- \* pág. 23: tenor 2: falsetto; sobresalir levemente.

ubicación frente al público (frontal o en semicírculo):



**discordia** fue compuesta entre marzo y abril de 1998 en la akademie schloss solitude de stuttgart, y responde a un encargo del festival frau musica (nova) de colonia, alemania, donde fue estrenada el 1º de noviembre de ese mismo año por los neue vocalsolisten dirigidos por manfred schreier.

el conjunto vocal a cappella está integrado por

- 3 sopranos
- 2 contraltos
- 2 tenores
- 2 bajos

en tiempos lejanos, “discordia” (= discordantia = disonancia) hacía referencia a intervalos diatónicos que no eran considerados “consonancias” (= concordantiae). de acuerdo con esas categorías, “discordia” era sinónimo de sonido falso o equivocado y de afinación incorrecta.

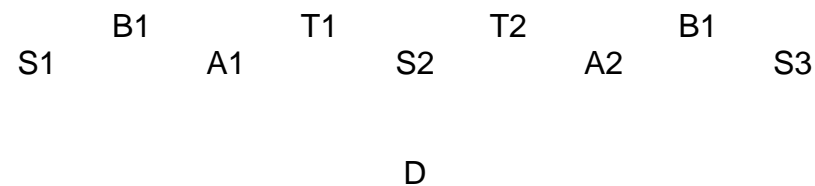
en el español actual, “discordia” significa discrepancia, desentendimiento, desacuerdo, opinión divergente.

el material de la obra, empecinadamente parco y estático, se basa en estos significados musicales y verbales. a partir de ellos, ese material trata de crear campos y complejos sonoros interiormente tensos, que intentan una y otra vez abrirse y expandirse dentro de un tiempo-espacio, sin poder lograrlo del todo.

hoy vivimos tiempos de autoritarismo neoliberal que expulsan de cualquier espacio los sonidos “falsos” o “equivocados”, las afinaciones “incorrectas” y las “opiniones divergentes”.

- innerhalb einer ausbalancierten dynamik, stets so leise singen, wie es nur geht.
- wenig vibrato.
- kein glissando, nur wo angegeben.
- wenn nichts anderes angegeben, mit geschlossenem mund singen (b.ch.: bocca chiusa).
- stets unauffällig einsetzen.
- \* seite 4: sopranstimmen 1, 2 y 3: wie ein ängstlicher aber zugleich gedämpfter schrei.
- \* seite 5: altstimme 2: schmerzhaft wie eine klage; etwas herausragen.
- \* seite 8: sopranstimme 1: nicht gebunden, kein gliss.; herausragend.
- \* seite 11: bassstimme 1: falsetto; etwas herausragen.
- \* seite 15: tenorstimme 2: pfeiffen; klingt wie notiert.
- \* seite 17: sopranstimme 1 und altstimme 1: langsames glissando (dauert eine halbe); einzige gliss-stelle.
- \* seite 23: tenorstimme 2: falsetto; etwas herausragen.

vor dem publikum (frontal oder halbkreis):



**discordia** wurde im märz/april 1998 auf der akademie schloss solitude bei stuttgart als auftragswerk des festivals frau musica (nova) köln komponiert.

die uraufführung folgte am 1. november des selben jahres durch die neue vocalsolisten unter der leitung von manfred schreier.

besetzung a cappella:

- 3 sopranstimmen
- 2 altstimmen
- 2 tenorstimmen
- 2 bassstimmen

in vergangenen zeiten bezeichnete "discordia" (= discordantia = dissonanz) diatonische intervale, welche keine "konsonanzen" (= concordantiae) waren. unter solchen kategorien stand "discordia" für "missklang" und "falsche stimmung".

auf spanisch bedeutet "discordia" zwietracht, uneinigkeit, zwist, auch meinungsverschiedenheit.

das beharrlich knappe, statische grundmaterial beruht auf dieser musikalischen und verbalen mehrdeutigkeit. davon ausgehend sollen innerlich angespannte klangfelder und -komplexe entstehen, welche sich innerhalb eines zeit-raums wiederholt auszubreiten versuchen, ohne sich jedoch ganz durchsetzen zu können.

heute lebt man in zeiten eines autoritären neoliberalismus, die "missklänge", "falsche stimmungen" und "meinungsverschiedenheiten" aus jedem raum ausschliessen und austossen.

5 = 40 M.M. e non accelerare

Ⓐ b.ch.

Musical score for B.1 and B.2, measures 1-3. B.1 (bass clef) plays a half note G#2, a half note G#2, and a half note G#2. B.2 (bass clef) plays a whole rest, a whole rest, and a half note G#2. A double bar line is present at the end of measure 3.

Musical score for B.1 and B.2, measures 4-5. B.1 (bass clef) plays a half note G#2, a half note G#2, and a half note G#2. B.2 (bass clef) plays a whole rest, a whole rest, and a half note G#2. A double bar line is present at the end of measure 5.

Musical score for A.2, T.1, T.2, B.1, and B.2, measures 6-8. A.2 (treble clef) plays a whole rest, a half note G#2, and a half note G#2. T.1 (treble clef) plays a half note G#2, a half note G#2, and a half note G#2. T.2 (treble clef) plays a whole rest, a half note G#2, and a half note G#2. B.1 (bass clef) plays a half note G#2, a half note G#2, and a half note G#2. B.2 (bass clef) plays a half note G#2, a half note G#2, and a half note G#2. A double bar line is present at the end of measure 8.

Musical score for voices and instruments, featuring Soprano (S.1-3), Alto (A.1-2), Tenor (T.1-2), and Bass (B.1-2) parts. The score is divided into three measures. The first two measures show vocal lines with lyrics 'a' and instrumental lines. The third measure shows vocal lines with lyrics 'a' and a triplet of eighth notes in the A.1 part.

S.1

S.2

S.3

A.1

B.1

B.2

a

a

a

a

a

a

b.ch.

A.1

B.1

B.2

©

A.1

B.1

B.2

a

b.ch.



b.ch.

A.1  
B.1  
B.2

S.1  
S.2  
S.3  
A.1  
A.2

b.ch.

b.ch.

ⓓ

Musical score for voices and instruments, measures 1-3. The score is written for Soprano 1 (S.1), Soprano 2 (S.2), Soprano 3 (S.3), Alto 1 (A.1), Alto 2 (A.2), Tenor 1 (T.1), Tenor 2 (T.2), Bass 1 (B.1), and Bass 2 (B.2). The key signature is D major, indicated by a circled 'D' at the top left. The music features vocal lines with lyrics 'a' and instrumental lines. A circled asterisk (\*) is present in the Alto 2 part at the end of measure 3. The score is divided into three measures by vertical bar lines.

A. 2 b.ch.

T. 1 b.ch.

T. 2 b.ch.

B. 1 b.ch.

B. 2 b.ch.

(E)

A. 2 3

T. 1 b.ch.

T. 2 b.ch.

B. 1 b.ch.

B. 2 b.ch.

S.1  
a a a a a a a

S.2  
a a a a a a a a

S.3  
a a a a a a a a

A.1  
a a a a a a a

A.2  
a a a a a

b.ch.

b.ch.

(F) b.ch.

S.3

A.1

3

4

S.3

A.1

b.ch.

b.ch.

a a

a

\* G

S.1 a a a a a a a a a a  
 S.2 b.ch.  
 S.3  
 A.1  
 A.2 b.ch.  
 T.1 b.ch.  
 T.2 b.ch.

S.1 a a a a a a a

S.1   
 a a a a a   
 a a a a a

S.2   
 a a a a a   
 a

S.3   
 a a a a a   
 a

A.1   
 a a a a a   
 a

A.2   
 a a a a a   
 a

T.1   
 a a a a a   
 a

T.2   
 a a a a a   
 a

B.1 (b.ch.)   
 (b.ch.)

B.2 (b.ch.)

b.ch.   
 b.ch.   
 b.ch.   
 b.ch.   
 b.ch.   
 b.ch.   
 b.ch.

**Ⓜ**

S.1  
a a a a a a

B.1  
a a a b.ch.

B.2  
a a a a a a b.ch.

S.1  
a a a

B.1  
a a a a a b.ch. u

B.1  
u u

**Ⓜ**

T.1  
a a a

T.2  
a a a

B.1  
u u u

T.1 **b.ch.**  
 T.2 **b.ch.**  
 B.1  
 B.2

Musical score for voices T.1, T.2, B.1, and B.2. T.1 and T.2 have lyrics "b.ch.". B.1 has lyrics "a". B.2 has lyrics "u". The score is in bass clef with a key signature of one flat.

A.1  
 A.2  
 T.1  
 T.2  
 B.1  
 B.2

Musical score for voices A.1, A.2, T.1, T.2, B.1, and B.2. A.1, A.2, T.1, and T.2 have lyrics "a". B.1 has lyrics "o". B.2 has lyrics "a". The score is in bass clef with a key signature of one flat.



A.1 **b.ch.**  
 a a a a a

A.2  
 a a

T.1  
 a **b.ch.**  
 a a a a a

T.2  
 a a a a a

B.1  
 o o

B.2 **b.ch.**  
 o o o o o

ⓐ

A.1 **b.ch.**  
 # a a # a

A.2 **b.ch.**  
 # a a # a

T.1 **b.ch.**  
 # a a # a

T.2 **b.ch.**  
 # a a # a

B.1  
 - - - - -

B.2  
 - - - - -

This musical score is arranged in seven staves, labeled S.1 through T.2. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature. The lyrics 'a' and '(b.ch.)' are placed below the notes. Soprano parts (S.1-3) feature long melodic lines with slurs. Alto parts (A.1-2) and Tenor parts (T.1-2) also have melodic lines, with T.1 and T.2 starting on a lower octave (indicated by an '8').

Staff S.1: Treble clef, lyrics 'a' and 'a'.  
Staff S.2: Treble clef, lyrics '(b.ch.)' and 'a'.  
Staff S.3: Treble clef, lyrics '(b.ch.)' and 'a'.  
Staff A.1: Treble clef, lyrics '(b.ch.)' and 'a'.  
Staff A.2: Treble clef, lyrics '(b.ch.)' and 'a'.  
Staff T.1: Treble clef, 8va, lyrics '(b.ch.)' and 'a'.  
Staff T.2: Treble clef, 8va, lyrics '(b.ch.)' and 'a'.

Musical score for voices and instruments, consisting of seven staves (S.1, S.2, S.3, A.1, A.2, T.1, T.2) and a conductor's part (K). The score is written in treble clef with a key signature of one sharp (F#). The lyrics are 'a' and 'b.ch.'. The conductor's part (K) is marked with a circled 'K'.

Staff S.1: Treble clef, lyrics 'a a a' in the first measure, 'a' in the second measure, and a circled 'K' in the third measure.

Staff S.2: Treble clef, lyrics 'a' in the third measure.

Staff S.3: Treble clef, lyrics 'b.ch.' in the second measure, and 'a' in the third measure.

Staff A.1: Treble clef, lyrics 'b.ch.' in the second measure, and 'a' in the third measure.

Staff A.2: Treble clef, lyrics 'b.ch.' in the second measure, and 'a' in the third measure.

Staff T.1: Treble clef, lyrics 'b.ch.' in the first measure, and 'a' in the third measure.

Staff T.2: Treble clef, lyrics 'b.ch.' in the first measure, and 'a' in the third measure.

S.1

S.2

S.3

A.1

A.2

T.1

T.2

T.1

T.2

B.1

B.2

b.ch.

b.ch.

b.ch.

b.ch.



S.1 **b.ch.** \*

S.2 **b.ch.**

S.3 **a**

A.1 **a** \*

A.2 **a**

Detailed description: This system contains five staves. S.1 (Soprano 1) has a melodic line starting with a half note G4, followed by a half note A4, and a half note B4, all under a slur. A 'b.ch.' instruction with an asterisk is above the first measure. S.2 (Soprano 2) has a half note G4, followed by a whole rest, and a half note B4, all under a slur. A 'b.ch.' instruction is above the first measure. S.3 (Soprano 3) has a half note G4, followed by a whole rest, and a half note A4, all under a slur. A 'b.ch.' instruction is above the first measure. A.1 (Alto 1) has a half note G4, followed by a whole rest, and a half note A4, all under a slur. An asterisk is above the second measure. A.2 (Alto 2) has a half note G4, followed by a whole rest, and a half note A4, all under a slur. The lyrics 'a' are placed below the notes in S.1, S.3, A.1, and A.2.

(M)

S.1 **b.ch.**

S.2 **b.ch.**

S.3 **b.ch.**

A.1 **b.ch.**

A.2 **b.ch.**

Detailed description: This system contains five staves. S.1 (Soprano 1) has a whole rest, followed by a whole note G4, and a whole note A4, all under a slur. A 'b.ch.' instruction is above the second measure. S.2 (Soprano 2) has a whole rest, followed by a whole note G4, and a whole note A4, all under a slur. A 'b.ch.' instruction is above the second measure. S.3 (Soprano 3) has a whole rest, followed by a whole note G4, and a whole note A4, all under a slur. A 'b.ch.' instruction is above the second measure. A.1 (Alto 1) has a half note G4, followed by a half note A4, a half note B4, a half note C5, a half note D5, and a half note E5. A 'b.ch.' instruction is above the second measure. A.2 (Alto 2) has a whole rest, followed by a whole note G4, and a whole note A4, all under a slur. A 'b.ch.' instruction is above the second measure. The lyrics 'a' are placed below the notes in S.1, S.2, S.3, A.1, and A.2. A circled 'M' is at the beginning of the system.

S.1   
 S.2   
 S.3   
 A.1   
 A.2   
 T.1   
 T.2   
 B.1   
 B.2

Musical score for voices and instruments. The score is divided into two systems. The first system contains measures 1-2, and the second system contains measures 3-4. The vocal parts (S.1-3, A.1-2, T.1-2, B.1-2) are written in treble and bass clefs. The instrumental parts (A.1, T.1, T.2, B.1, B.2) are also written in treble and bass clefs. The lyrics 'a' and '(b.ch.)' are placed below the vocal lines. The score includes various musical notations such as notes, rests, and slurs.

Ⓝ

The musical score consists of nine staves, each representing a different voice or instrument part. The parts are labeled on the left as S.1, S.2, S.3, A.1, A.2, T.1, T.2, B.1, and B.2. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and slurs. The lyrics 'a', 'b.ch.', and 'a' are written below the vocal lines. A circled 'N' is positioned above the first measure of the S.1 staff. The score is divided into three measures by vertical bar lines, with repeat signs at the beginning and end of the second and third measures.



The image shows a musical score for a vocal ensemble and instruments. The parts are labeled S.1, S.2, S.3, A.1, A.2, T.1, T.2, B.1, and B.2. The score is divided into three measures by vertical bar lines. The first measure contains a whole rest for S.1 and S.2, and a half note for S.3, A.1, A.2, T.1, T.2, B.1, and B.2. The second measure contains a half note for S.1, a whole note for S.2 and S.3, and a half note for A.1, A.2, T.1, T.2, B.1, and B.2. The third measure contains a whole note for S.1, a half note for S.2 and S.3, and a half note for A.1, A.2, T.1, T.2, B.1, and B.2. The lyrics 'a' and 'b.ch.' are written below the notes. The score includes various musical notations such as notes, rests, slurs, and bar lines.

©

S.1: Treble clef, rests in first two measures, then notes:  $\flat$ 2,  $\flat$ 3,  $\flat$ 4,  $\flat$ 5,  $\flat$ 6,  $\flat$ 7,  $\flat$ 8,  $\flat$ 9,  $\flat$ 10,  $\flat$ 11,  $\flat$ 12. Lyrics: a, a.

S.2: Treble clef, rests in first two measures, then notes:  $\flat$ 2,  $\flat$ 3,  $\flat$ 4,  $\flat$ 5,  $\flat$ 6,  $\flat$ 7,  $\flat$ 8,  $\flat$ 9,  $\flat$ 10,  $\flat$ 11,  $\flat$ 12. Lyrics: a, a.

B.1: Bass clef, notes:  $\sharp$ 2,  $\sharp$ 3,  $\sharp$ 4,  $\sharp$ 5,  $\sharp$ 6,  $\sharp$ 7,  $\sharp$ 8,  $\sharp$ 9,  $\sharp$ 10,  $\sharp$ 11,  $\sharp$ 12.

B.2: Bass clef, notes:  $\sharp$ 2,  $\sharp$ 3,  $\sharp$ 4,  $\sharp$ 5,  $\sharp$ 6,  $\sharp$ 7,  $\sharp$ 8,  $\sharp$ 9,  $\sharp$ 10,  $\sharp$ 11,  $\sharp$ 12.

S.1: Treble clef, rests in first two measures, then notes:  $\flat$ 2,  $\flat$ 3,  $\flat$ 4,  $\flat$ 5,  $\flat$ 6,  $\flat$ 7,  $\flat$ 8,  $\flat$ 9,  $\flat$ 10,  $\flat$ 11,  $\flat$ 12. Lyrics: a, a.

S.2: Treble clef, rests in first two measures, then notes:  $\flat$ 2,  $\flat$ 3,  $\flat$ 4,  $\flat$ 5,  $\flat$ 6,  $\flat$ 7,  $\flat$ 8,  $\flat$ 9,  $\flat$ 10,  $\flat$ 11,  $\flat$ 12. Lyrics: a, a.

T.1: Treble clef, notes:  $\flat$ 2,  $\flat$ 3,  $\flat$ 4,  $\flat$ 5,  $\flat$ 6,  $\flat$ 7,  $\flat$ 8,  $\flat$ 9,  $\flat$ 10,  $\flat$ 11,  $\flat$ 12. Lyrics: a, b.ch., a.

B.1: Bass clef, notes:  $\sharp$ 2,  $\sharp$ 3,  $\sharp$ 4,  $\sharp$ 5,  $\sharp$ 6,  $\sharp$ 7,  $\sharp$ 8,  $\sharp$ 9,  $\sharp$ 10,  $\sharp$ 11,  $\sharp$ 12.

B.2: Bass clef, notes:  $\sharp$ 2,  $\sharp$ 3,  $\sharp$ 4,  $\sharp$ 5,  $\sharp$ 6,  $\sharp$ 7,  $\sharp$ 8,  $\sharp$ 9,  $\sharp$ 10,  $\sharp$ 11,  $\sharp$ 12.

Ⓟ

S.1

S.2

S.3

A.1

A.2

T.1

T.2

B.1

B.2

a

a

b.ch.

b.ch.

b.ch.

#

#

#

