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Title
Pequeña lira

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pequeña lira

(2018)
for solo violin

wilfrido terrazas

Pequeña lira (2018) is an essay in composition-improvisation for solo violin. It was written at the request from Hermes Padilla, and is dedicated to him.

REMARKS

Mobile temporality

The total duration is not determined by the composer, since the temporality of the piece is mobile. This means that, in rehearsals and/or in performance, the performer should look for the temporality with which she or he feels most at ease with, as if trying to find a hidden oral tradition of the piece.

Growth Modules

The entire piece is written using a device called *Growth Modules*. These are platforms for improvisation. They contain certain material which acts as a *point of departure* to improvise, as the roots of a rapidly growing plant (the stems, leaves and flowers do not necessarily resemble the roots, but they stem from them). The general idea is that the growth modules work in a similar way to how the improviser's memory would in a normal improvisation. Each letter, from **A** to **G,** is a growth module, and they should be played in the given order (some material, or even entire sections can be, of course, left out). The order of the material within any given growth module can be changed at will, if desired. The verbal instructions at the beginning of the growth modules define their general musical character and give ideas for their interpretation.

Cluster Notation

Whenever two simultaneous pitches are connected with a vertical line, the activity to be performed should include also all or most of the pitches contained in between the ones written. Use multiple stops *ad lib*.

"Polyphony"

In some passages, you will find a strange polyphonic writing. It only indicates the possibilities of potential voicing and not necessarily a "real" sounding result. Use multiple stops and all kind of *arpeggiando* techniques *ad lib*. Find a creative solution and surprise yourself!

Glissando Notation

Glissando notation is used here as a means to depict something which is highly connected, and not necessarily should be taken literally as a glissando effect. The performer should come and go between glissando and other forms of connectivity (*gliss* ←→ *non gliss*). Straight glissandi lines indicate a rather direct connection, whereas undulating lines indicate a preference for indirect connection (this may, of course, include leaps of all sorts).

Fluctuation Arrows

All double headed arrows indicate an irregular and/or free fluctuation between two poles.

Sound Production

Sound production should be diverse and rich in unusual resources, particularly in unusual bow techniques.

Density and silences

Density can keep changing throughout the piece, as in an improvisation session. Silences can happen at any time. The material contained in the growth modules is abundant enough to create something musically interesting, but it is not necessary to play all of it. Some material can be left out if desired.

Tremolos

Tremolos (abbreviated **trem**) should be a source of unexpected, ear-shaking techniques.

Parenthesis

All information written in between parenthesis is optional.

Accidentals

ϯ	One quarter tone higher
↺	One quarter tone lower

Come, divine lyre, speak to me and find yourself a voice,

Sappho
English version by David Campbell.

ALWAYS GLISS ⟷ NON GLISS

PEQUEÑA LIRA
(2018)   for solo violin

WILFRIDO TERRAZAS

A CALM, LIKE A MODAL MELODY
Use lots of microtonal ornamentation

Improvise with
timbre and dynamics

(free dynamics)

(cresc)

B SUDDENLY DENSE, ACTIVE
Play very irregular arpeggios, bow always moving, use all four strings (add notes ad lib.)

mf ⟷ ff

trem

C SAME, BUT LOSING ENERGY (GRADUALLY)

(cresc)

(dim)

trem

p

(f)

p

sub pp

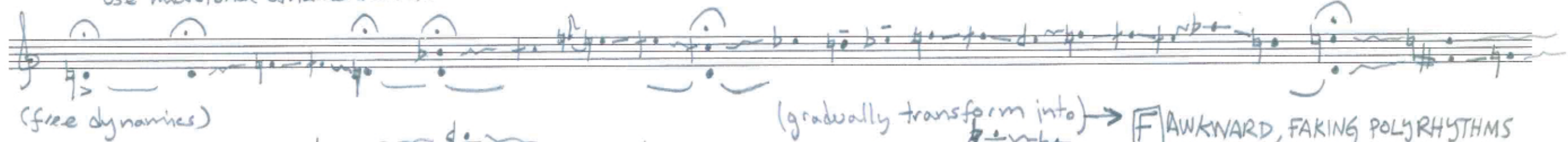**D** CREATING A VERY SUBTLE "HETEROPHONY"

ⓐ   ⓑ   ⓒ

Possible model to improvise in this section:

ⓐ, ⓐ + ⓑ, ⓑ + ⓒ, ⓒ

(Proceed to **E** without interruption)

PPP ⟷ P

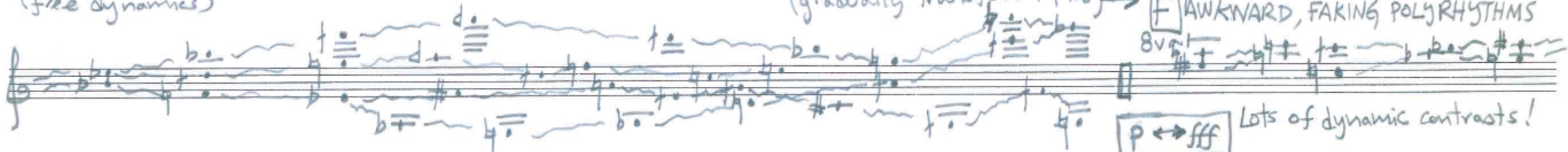Use double/triple stops ad lib.

①

E ARBORESCENT, SLOWLY MORPHING
Use microtonal ornamentation

(free dynamics)

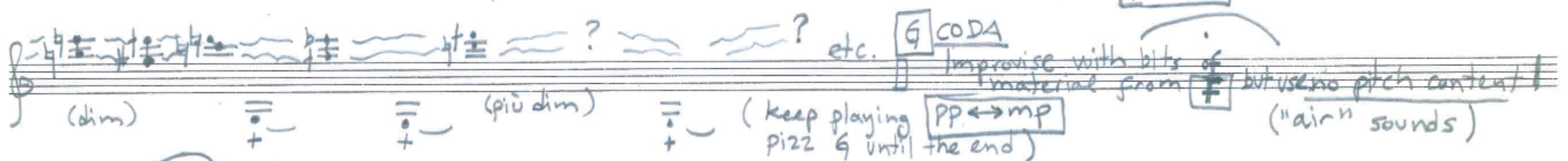(gradually transform into) → **F** AWKWARD, FAKING POLYRHYTHMS
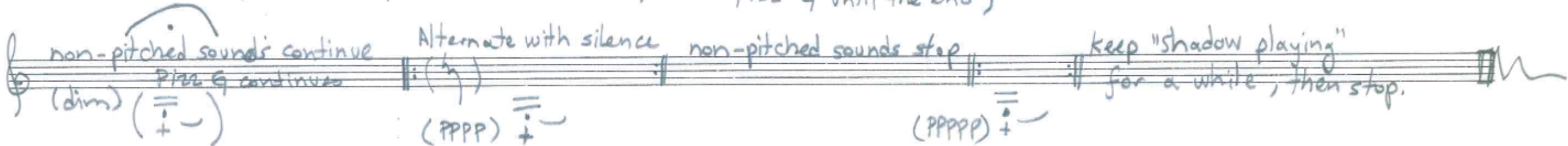8va

$p \leftrightarrow fff$ Lots of dynamic contrasts!

(dim)   (più dim)   ?   ?   etc.   **G** CODA
Improvise with bits of
material from **F** but use no pitch content!
(keep playing $pp \leftrightarrow mp$ ("air" sounds)
pizz **G** until the end)

non-pitched sounds continue   Alternate with silence   non-pitched sounds stop   keep "shadow playing"
Pizz **G** continues   for a while, then stop.
(dim)   (PPPP)   (PPPPP)

San Diego — Ensenada
2 julio – 4 octubre 2018

PL   ②