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Title

Torre del Sur

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torre del sur

(2014)

**five bowed string parts to be played
in any combination**

wilfrido terrazas

Torre del Sur (2014) is an essay in composition-improvisation for bowed string instruments. It was written for Ensemble Süden and is dedicated to them and to Felipe Orensanz, my oldest friend and the first Argentinian person I ever met.

REMARKS

Parts

Torre del Sur consists of five bowed string parts (there is no score), to be played in any combination of instruments (violin, viola, cello, contrabass...), from solos up to a string quintet or even larger ensembles. The duration is not determined by the composer.

Mobile temporality

The temporality of the piece is mobile. This means that, in rehearsals and/or in performance, the performers should look for the temporality with which they feel 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). Each letter, from **A** to **M**, 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.

The growth modules marked with a triangle (**A**, **C**, **F**, **G**, **I** and **M**) are intended to start simultaneously, because they are important structural events on the piece, and therefore should be indicated with a visible signal from one of the performers in order to coordinate their beginnings. However, the rest of the growth modules, marked with a square, are not to be played in a simultaneous fashion necessarily (although that is of course a possibility).

Density and silences

Density can keep changing throughout the piece, as in an improvisation session. It's not necessary for everybody to play all the time. Solos, duos, trios, and so on can happen at strategic moments, premeditated or not. Silences can also 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. Some growth modules contain written silences. These silences are subject to experience "growth" as any other material.

Clefs and registers

The parts feature free choice of clefs. Thinking about the musical results, choose the clef you prefer and change it whenever you need to. Octave transpositions can also happen anywhere (whenever an *8va* marking is indicated it's always in between parenthesis to point out that it is only an option, and not mandatory).

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 strings *ad lib*.

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. In this regard, the idea of the piece is to explore different forms of connectivity between pitches. The performers should come and go between glissando and other forms of connectivity (*gliss* \leftrightarrow *non gliss*). Straight glissandi lines indicate a rather direct connection, whereas undulating lines indicate a preference for indirect connection.

Fluctuation Arrows

All double headed arrows indicate an irregular and/or free fluctuation between two poles. (All horizontal one-headed arrows indicate gradual transitions).

Sound Production

Sound production should be diverse and rich in unusual resources, particularly in unusual bow techniques. There are only a few, and rather vague, indications ("unstable sound", "shadow-like", "very harsh sound", "air sounds", etc.) regarding this matter in the parts, but that should not stop the performers from exploring and coming up with surprising solutions to the suggestions made by the composer.

Repetitions

Repetitions should not be exact. Instead, work with the idea of repetition-evolution.

Parenthesis

All information written in between parenthesis is optional.

Accidentals



Natural, one quarter tone higher, sharp or three quarter tones higher



Natural, one quarter tone lower, flat or three quarter tones lower

Other Symbols



Bow "hyperactivity": unusual tremolos, arpeggios, multiple stops, bow percussion, unusual bow position and techniques, *ricochet*, *col legno*, noisy accents, etc., always very active.

Vibrante en las espadas y en la pasión
y dormida en la hiedra,
sólo la vida existe.
El espacio y el tiempo son formas suyas,
son instrumentos mágicos del alma,
y cuando ésta se apague,
se apagarán con ella el espacio, el tiempo y la muerte,
como al cesar la luz
caduca el simulacro de los espejos
que ya la tarde fue apagando.

J.L. Borges, *La Recoleta*

pequeña barca que
nos lleva hacia el sur
hacia el otero

vastísima extensión de agua:
¡qué difícil llegar al Otero del Norte!

se divisan casas
hombres
en aquella remota orilla

tan lejanos todos
que no nos reconocemos

Wang Wei, *Otero del Sur*, de *Poemas del Río Wang*.
Traducción de Pilar González España.

STRING 1

Always **gliss ↔ non gliss**

TORRE DEL SUR
(2014)

WILFRIDO TERRAZAS

A SLOW, FROM AFAR
(8va) shaky, very unstable sound

B SLOWLY MORPHING
(8va)

C SAME, BUT BECOMING CLEAR
(8va)

D SUDDENLY HAPPENING
(8va)

E FLOWING (ord)
(8va)

F SHADOW-LIKE
(8va)

G SAME, BUT FLOWING (loco)
ord ↔ "air" sounds

H LIQUID, ERRATIC
ord, with noisy attacks
(8va)

I GRADUALLY BECOMING SOLID
(8va)

Repeat many times (non exact repeats)
"air" sounds

cresc poco a poco

PPP
PPPP ↔ PP
PPP ↔ PP
PPP ↔ P
mp ↔ f
mf ↔ ff
PPPPP ↔ PPP
P ↔ f
p ↔ mf
f ↔ ff

(ord ↔ ≠)

(ord → ≠)

(cresc)

STRING 1

J WILDLY FIERCE
Very harsh sound
(8va)
mp ↔ ff

K LIQUID, BUT STILL FIERCE
(8va)
mf ↔ fff

L CHAOTIC
(8va)
f ↔ ffff

pizz ↔ arco

Repeat at least 3x

dim poco a poco

M SLOWLY DISAPPEARING Very unstable sound
(8va)
P ↔ mf (dim) PPPP ↔ PP

STRING 2

Always gliss ↔ non gliss

TORRE DEL SUR
(2014)

WILFRIDO TERRAZAS

A SLOW, FROM AFAR
(8va) shakily, very unstable sound

B SLOWLY MORPHING
(8va)

C SAME, BUT BECOMING CLEAR
(8va)

D SUDDENLY HAPPENING!
(8va)

E FLOWING
(8va)

F SHADOW-LIKE
(8va) (very long)

G SAME, BUT FLOWING
(loco) (8va)

H LIQUID, EKRATIC
(8va) ord, with noisy attacks

I GRADUALLY BECOMING SOLID
(8va)

J WILDLY FIERCE
(8va) Very harsh sound

Repeat many times (non exact repeats)
"air" sounds

cresc poco a poco

pppp ↔ pp

pppp ↔ pp

ppp ↔ p

mp ↔ f

mf ↔ ff

ppppp ↔ ppp

pppp ↔ pp

p ↔ f

p ↔ mf

f ↔ ff

mp ↔ ff

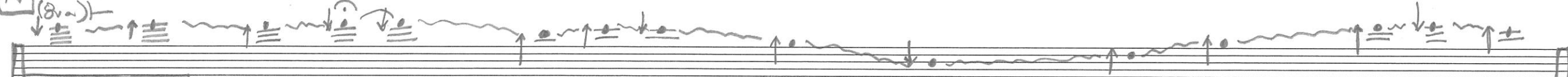
ord ↔ #

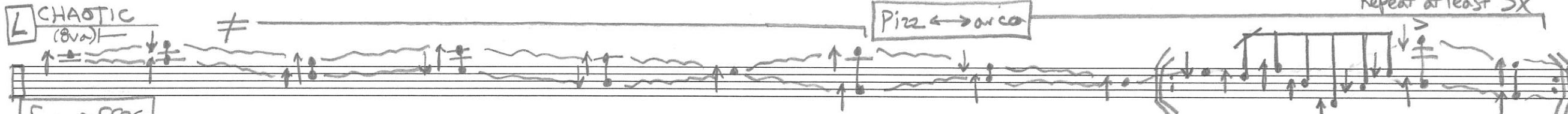
ord → #

(cresc)


STRING 2

K LIQUID, BUT STILL FIERCE

(8va) |  | **mf** ↔ **fff**

L CHAOTIC (8va) |  | **f** ↔ **ffff** | **Pizz** ↔ **arco** | Repeat at least 3x

 | **dim poco a poco** | **p** ↔ **mf** (dim)

M SLOWLY DISAPPEARING Very unstable sound (8va) |  | **pppp** ↔ **pp**

Empty musical staves for continuation.

STRING 3

Always $gliss \leftrightarrow non\ gliss$

TORRE DEL SUR

(2014)

WILFRIDO TERRAZAS

A SLOW, FROM AFAR
(8va) shaky, very unstable sound

B SLOWLY MORPHING
(8va)

C SAME, BUT BECOMING CLEAR
(8va)

D SUDDENLY HAPPENING!
(8va)

E FLOWING
(8va)

F SHADOW-LIKE
(very long)

G SAME, BUT FLOWING
(8va) "air" sounds

H LIQUID, ERRATIC
(8va) ord, with noisy attacks

I GRADUALLY BECOMING SOLID
(8va)

J WILDLY FIERCE
(8va) Very harsh sound

Repeat many times (non exact repeats) "air" sounds

cresc poco a poco

Dynamic markings: $pppp \leftrightarrow pp$, $ppp \leftrightarrow p$, $mp \leftrightarrow f$, $mf \leftrightarrow ff$, $ppppp \leftrightarrow ppp$, $p \leftrightarrow f$, $f \leftrightarrow ff$, $mp \leftrightarrow ff$

Performance instructions: arco \leftrightarrow pizz, ord \rightarrow \neq , ord \leftrightarrow \neq , ord \leftrightarrow "air" sounds, \neq

STRING 3

(loco) | LIQUID, BUT STILL FIERCE (8va) | mf ↔ sss

CHAOTIC (8va) | f ↔ sss

Pizz ↔ arco | Repeat at least 3x | dim poco a poco

p ↔ mf (dim)

SLOWLY DISAPPEARING (8va) | very unstable sound | PPPP ↔ pp

The score consists of five staves of music. The first staff begins with a slur and an accent, followed by a box containing 'LIQUID, BUT STILL FIERCE (8va)' and 'mf ↔ sss'. The second staff has a box with 'CHAOTIC (8va)' and 'f ↔ sss'. The third staff includes a box with 'Pizz ↔ arco', a section marked 'Repeat at least 3x', and ends with 'dim poco a poco'. The fourth staff has a box with 'p ↔ mf' and '(dim)'. The fifth staff starts with a box containing 'SLOWLY DISAPPEARING (8va) | very unstable sound' and 'PPPP ↔ pp'. The notation includes various rhythmic values, slurs, accents, and dynamic markings.

STRING 4

Always gliss ↔ non gliss

TORRE DEL SUR
(2014)

WILFRIDO TERRAZAS

A SLOW, FROM AFAR
(8va) Shaky, very unstable sound
PPPP ↔ PP

B SLOWLY MORPHING
(8va) Pizz ↔ arco
PPPP ↔ PP

C SAME, BUT BECOMING CLEAR
(8va) (ord)
PPP ↔ P

D SUDDENLY HAPPENING!
(loco) ord ↔ ≠
mp ↔ f

E FLOWING
(ord) mf ↔ sf
(ord → ≠)
(cresc)

F SHADOW-LIKE
(very long) PPPPP ↔ PPP
Repeat many times (non exact repeats)
"air" sounds

G SAME, BUT FLOWING
(8va) ord ↔ "air" sounds
PPPP ↔ PP

H LIQUID, ERRATIC
(loco) ord, with noisy attacks
P ↔ f

I GRADUALLY BECOMING SOLID
(8va) p ↔ mf
cresc poco a poco f ↔ sf

J WILDLY FIERCE
Very harsh sound
(loco) mp ↔ sf

STRING 4

K LIQUID, BVT STILL FIERCE

"cloud-like"

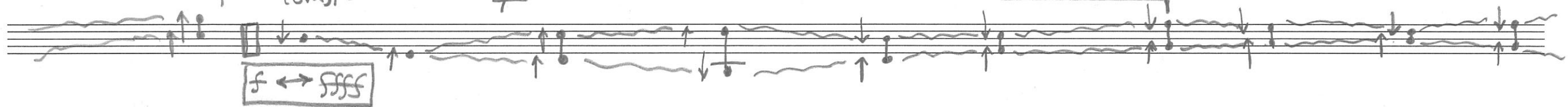
(8va) | mf ↔ sff



pizz ↔ arco

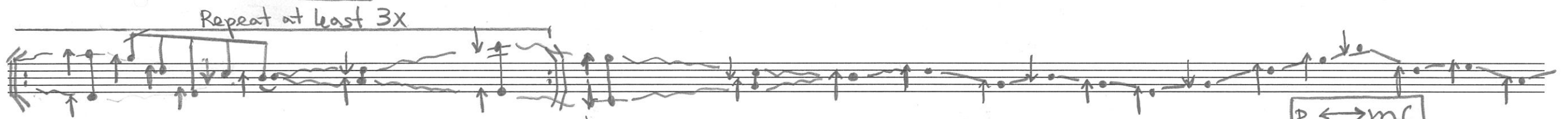
L CHAOTIC (8va) |

f ↔ sfff



Pizz ↔ arco

Repeat at least 3x

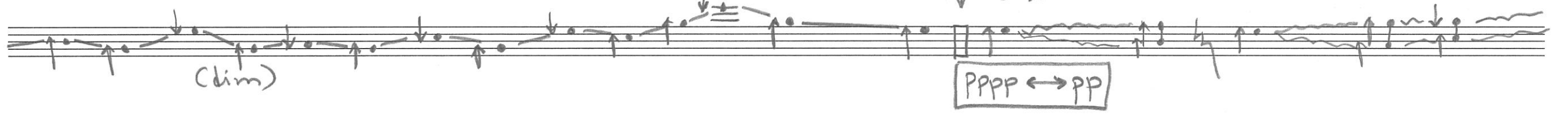


p ↔ mf

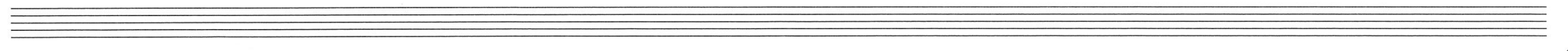
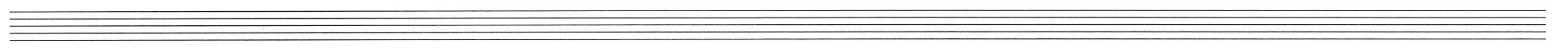
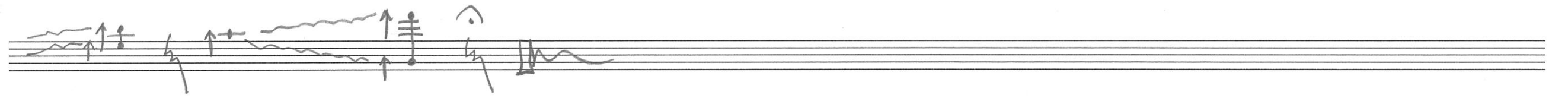
dim poco a poco

M SLOWLY DISAPPEARING Very unstable sound (8va) |

(dim)



PPPP ↔ pp



Always gliss ↔ non gliss

TORRE DEL SUR
(2014)

A SLOW, FROM AFAR
shaky, very unstable sound

B SLOWLY MORPHING
(8va) —
Pizz ↔ arco
PPPP ↔ PP

C SAME, BUT BECOMING CLEAR
(8va) (ord)
PPP ↔ P

D SUDDENLY HAPPENING!
(loco, ord)
mp ↔ f

ord ↔ ≠
(cresc)

E FLOWING
mf ↔ ff

F SHADOW-LIKE
PPPPP ↔ PPP

Repeat many times (non exact repeats)
"air" sounds

G SAME, BUT FLOWING
ord ↔ "air" sounds
PPPP ↔ PP

H LIQUID, ERRATIC
ord, with noisy attacks
P ↔ f

I GRADUALLY BECOMING SOLID
P ↔ mf
cresc poco a poco
f ↔ ff

STRING 5

J WILDLY FIERCE
Very harsh sound

Pizz ↔ arco

K LIQUID, BUT STILL FIERCE

Pizz ↔ arco "Cloud-like"

L CHAOTIC

Pizz ↔ arco

Repeat at least 3x

f ↔ ffff

p ↔ mf (dim)

W SLOWLY DISAPPEARING
(8va) Very unstable sound

pppp ↔ pp

Cd. de México, Querétaro, Reynosa, Coliacán, Ensenada, Campeche
30 ene - 18 may, 2014.