

**UCLA**  
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**Title**

Torre del Este

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**Publication Date**

2020

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**torre del este**

**(2016-17)**

**for percussion (any number of players)**

**wilfrido terrazas**

*Torre del Este (2016-17)* is an essay in composition-improvisation for any number of percussionists, it can be played as a solo or in any ensemble combination, from a duo up to a percussion orchestra. It was written at the request of Pedro Salvador and Orlando Velázquez, and is dedicated to them.

## 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 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). 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 **E**, 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 sounds are connected with a vertical line, the activity to be performed should include also all or most of the sounds contained in between the ones written.

### 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 sounds (this should include "connections" made by silence too). 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/Instrumentation

Sound production should be diverse and rich in unusual resources. All kinds of sticks, mallets or beaters are welcome, but you can also use hands, body percussion, voice, all sorts of friction, and so on. The instrumentation is completely open. Standard percussion instruments are fine, but other options such as found objects, whistles, or the stage itself are more than welcome. However, the difference between dry and resonant instruments should be clear, at least for the extreme "registers". Non-tempered instruments are preferred, but tempered instruments are also welcome, especially for section E.

## 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. Some growth modules contain written silences. These silences are subject to experience "growth" as any other material.

Cranes called through the spray of surging waters  
Ch'u skies were free of clouds and rain  
at the end of a quiet day of boating  
I was fishing among green rushes  
when petals landed on my outdoor robe  
a light breeze was blowing upstream  
as I worked my way to their unreachable source  
among distant trees I saw a hint of green

Wei Ying-wu, *Boating on a River*.  
English version by Red Pine.

# TORRE DEL ESTE

(2016-17) for percussion (any number of players)

WILFRIDO TERRAZAS

Instruments  
(Approximate pitch):

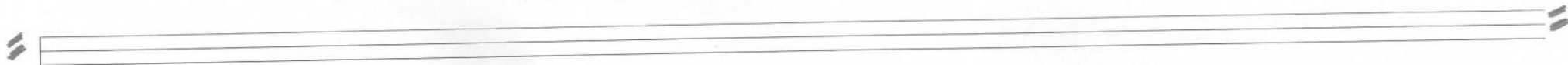
**A** DELIBERATE, CREATING  
A "HARMONIC FIELD" OF RESONANCE

Dry  
Resonant  
(l.v.)

Attacks: Always short and strong ( $f \leftrightarrow fff$ )

Resonances: Always soft, mostly without attack ( $pppp \leftrightarrow mp$ )

Musical notation for section A, top staff. It features a series of rhythmic patterns with accents and dynamic markings, including  $f$  and  $fff$ . The notation includes various note values and rests, with some notes marked with a question mark.



**B** ON CUE: QUASI RECITATIVO

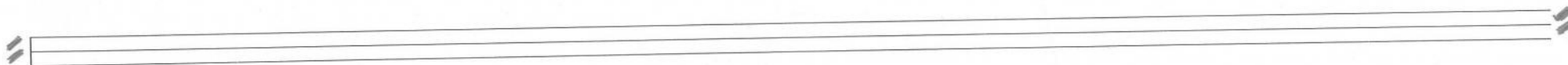
"FAKE UNISON"

ON CUE: BRAKE "UNISON"

Musical notation for section B, top staff. It features a series of rhythmic patterns with accents and dynamic markings, including  $(sim)$ . The notation includes various note values and rests, with some notes marked with a question mark.

(free dynamics)

Musical notation for section B, bottom staff. It features a series of rhythmic patterns with accents and dynamic markings, including  $(sim)$ . The notation includes various note values and rests, with some notes marked with a question mark.



**C** WITH A CLEAR FEELING OF (INDIVIDUAL) PULSE (TEMPI AD LIB.)

regular  $\leftrightarrow$  irregular

Musical notation for section C, top staff. It features a series of rhythmic patterns with accents and dynamic markings, including  $(sim)$ . The notation includes various note values and rests, with some notes marked with a question mark.

(free dynamics)

Musical notation for section C, bottom staff. It features a series of rhythmic patterns with accents and dynamic markings, including  $(sim)$ . The notation includes various note values and rests, with some notes marked with a question mark.

**D** SOLOS - FREE

On cue, every player that wants to, takes a solo. Improvise freely. In a large ensemble setting, duos or trios can also happen. After each solo, cue the ensemble and return to **C** briefly. After all solos are done, cue **E** to finish the piece.

**E** CREATE A VERY SUBTLE HETEROPHONY

(free dynamics, but start softly)

**CODA**

Improvise with long, soft resonances

stop playing one by one.

Last player remaining "shadow-plays" long enough.

Ciudad de México

23 noviembre - 24 marzo

2016

2017