This piece represents an ongoing stage in my exploration of modular and performer-directed forms. The first movement, “mi laberinto es circular,” is still in development, but the rough recording included here conveys the structural and gestural ideas I am working toward.

The notation uses boxed material that the performer may repeat freely. As I refine the piece, I am reassessing how these boxes communicate flow, pacing, and direction. My current revisions focus on ensuring that the performer’s freedom still produces a coherent musical narrative.

In my own performance practice, I am continuing to develop the speed, evenness, and dynamic control required for a seamless texture. The goal is a surface that feels fluid and continuous. My recording reflects an evolving stage in that process.

I have also decided to include an earlier guitar work, “Four Arachnid Miniatures,” to show the trajectory of my writing for the instrument—from more traditional motivic writing to a more flexible, self-navigating approach.

All recordings in “tres poemas” are rough and will be recorded and performed professionally when all is finalized.

tres poemas

para guitarra

alejandro iván arreola

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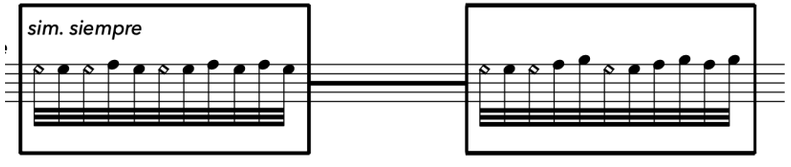
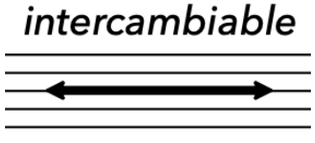
performance notes

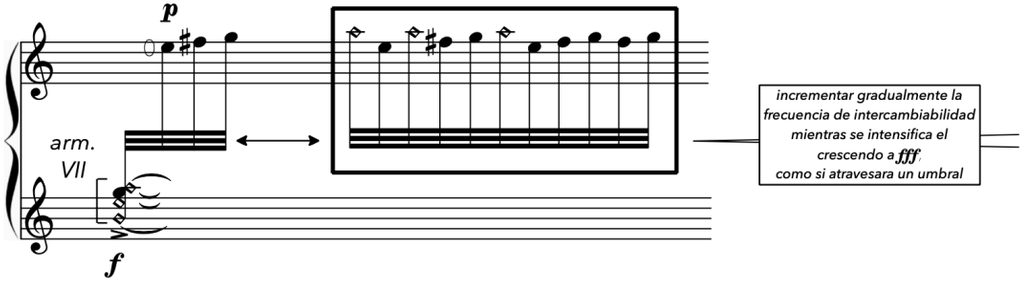
mi laberinto es circular



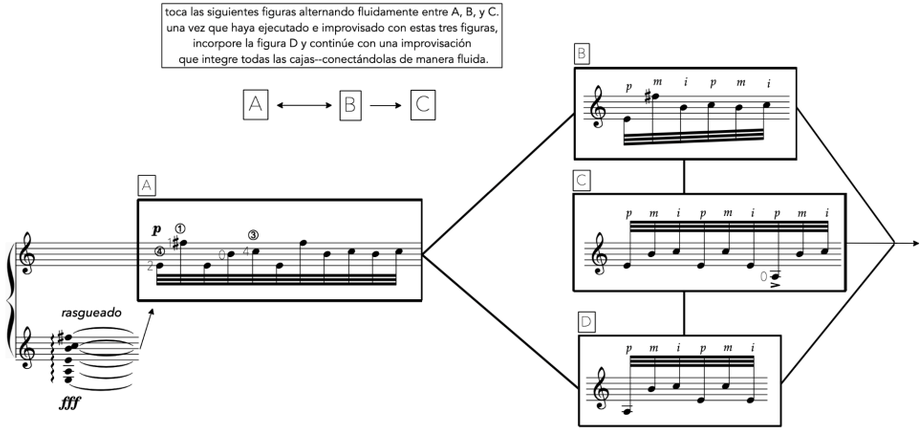
players are encouraged to treat this movement as a temporary space, or room. boxes should not be rushed, but rather allowing oneself to take time to internalize enough for a meditative state as one navigates through the piece. in addition, transitions from one box to the next should be as seamless as possible.



seamlessly interchanging between figures before moving on should also take time, as these are opportunities to hide any subconscious patterns that may arise.



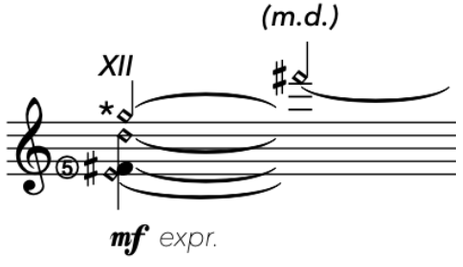
while transitioning should be seamless between boxes, figures with a strummed chord may have a pause. if the player chooses to do this, the following figure should, in a sense, emerge from the resonance of the chord to mask the pause (pianissimo to piano). in addition, this particular figure requires a gradual crescendo as one is leading into the next section.



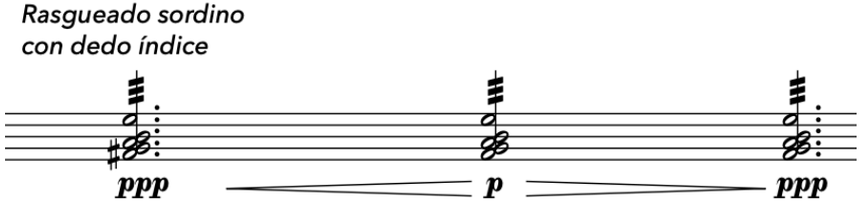
boxes should be repeated with the intention of the listener to have some internalization, however this section should eventually blur any kind of indication of a pattern, as well as the starting and ending point of each box.

el humo que anda buscando casa

this movement may be performed as freely as the musician sees fit, however it is encouraged to take one's time to create a space for introspection.



harmonics will be natural in 5th, 7th, and 12th position unless indicated with "(m.d.)." harmonic pitches are as written.



lightly graze the strings with the tip, and base, of the index finger to produce a wraithlike tone while alternating direction of the strum as fast as possible–avoiding any unwanted gallops. the player should also treat each chord transition seamlessly.

difusiones

this movement should be approached freely, as it is a chance for the musician to internalize and find their own meaning in what's written. i encourage the musician to introspect as they explore different approaches–making each performance unique and a moment to share one's own sentiments in that moment.

tres poemas

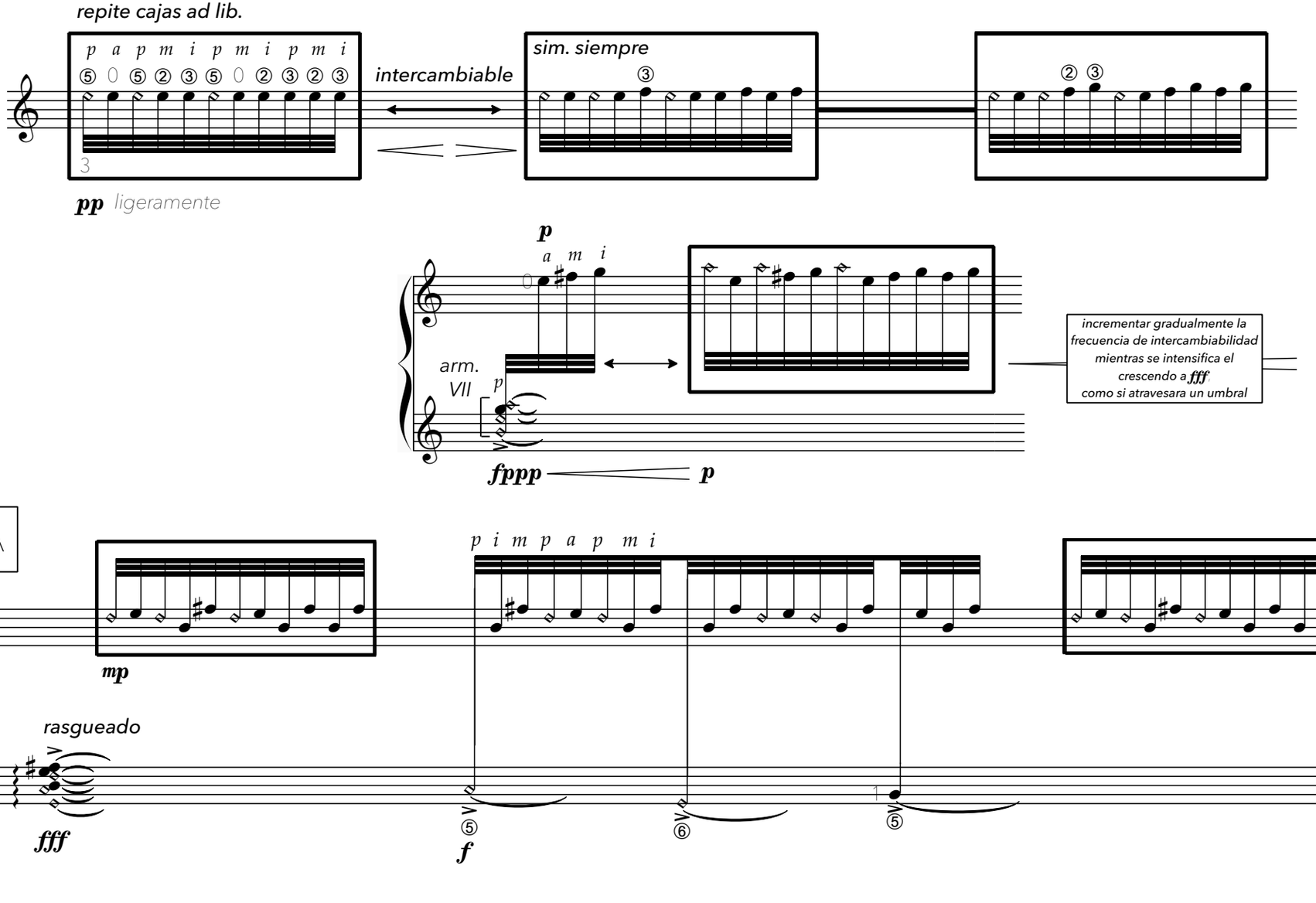
para guitarra

alejandro iván arreola (2025)

i. mi laberinto es circular

perpetuo, lo más rápido posible, que flota

"Mi laberinto es circular
voy cavando en el aire
con los ojos clavados
en la muerte que me bebe
y me bebe en cada vuelta."
Claribel Alegría



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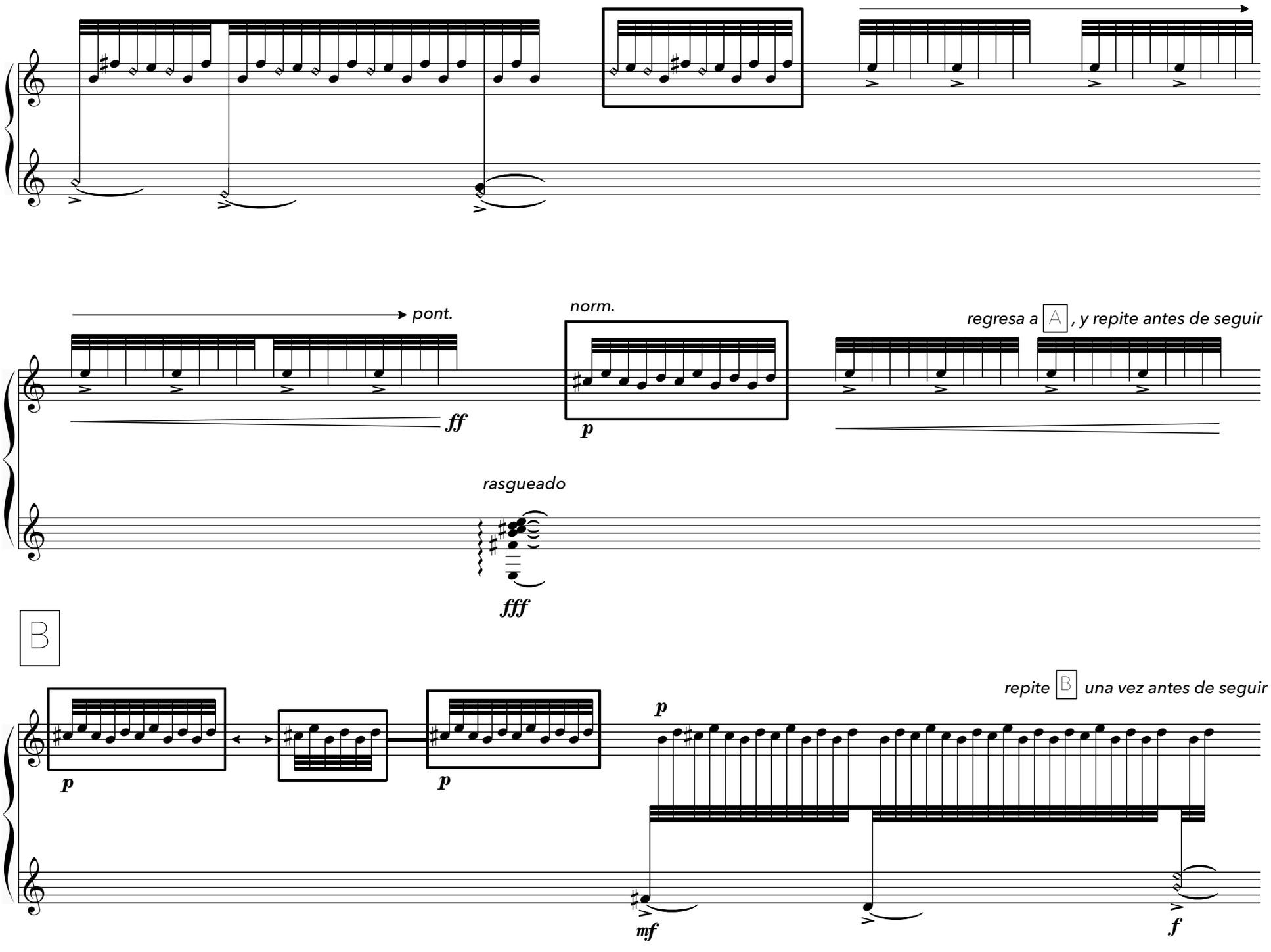
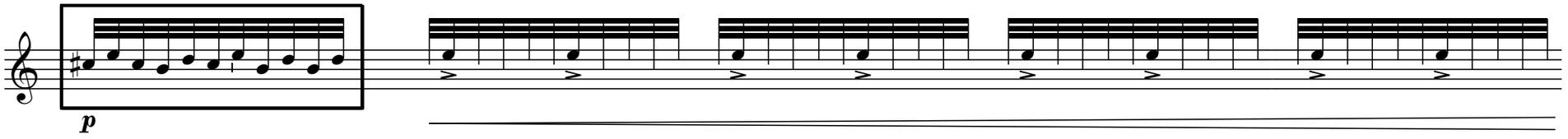
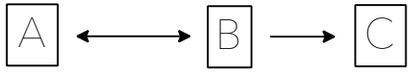
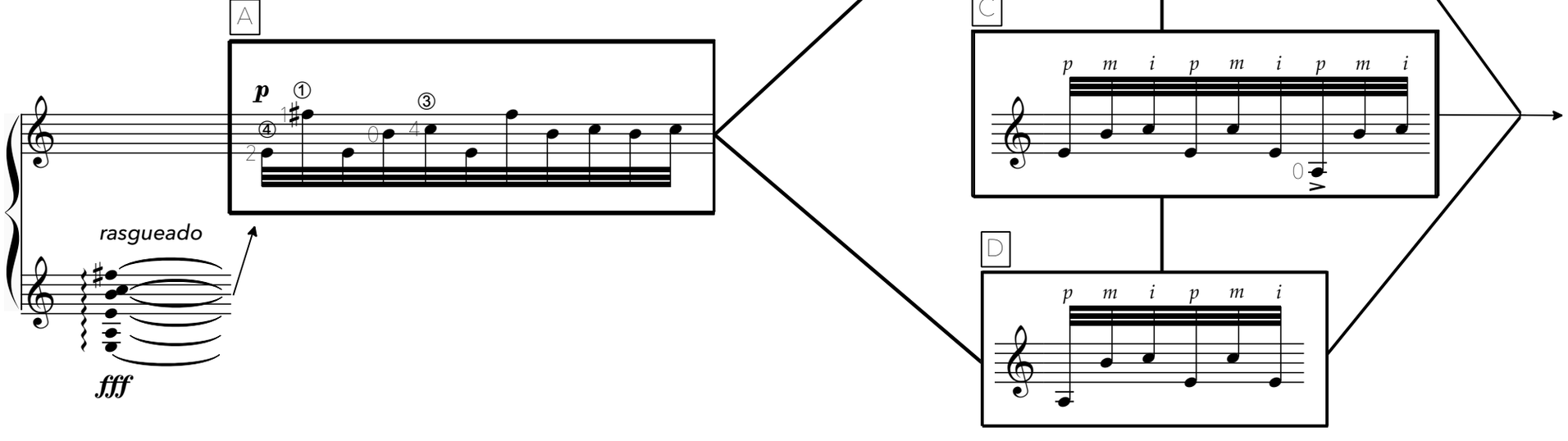
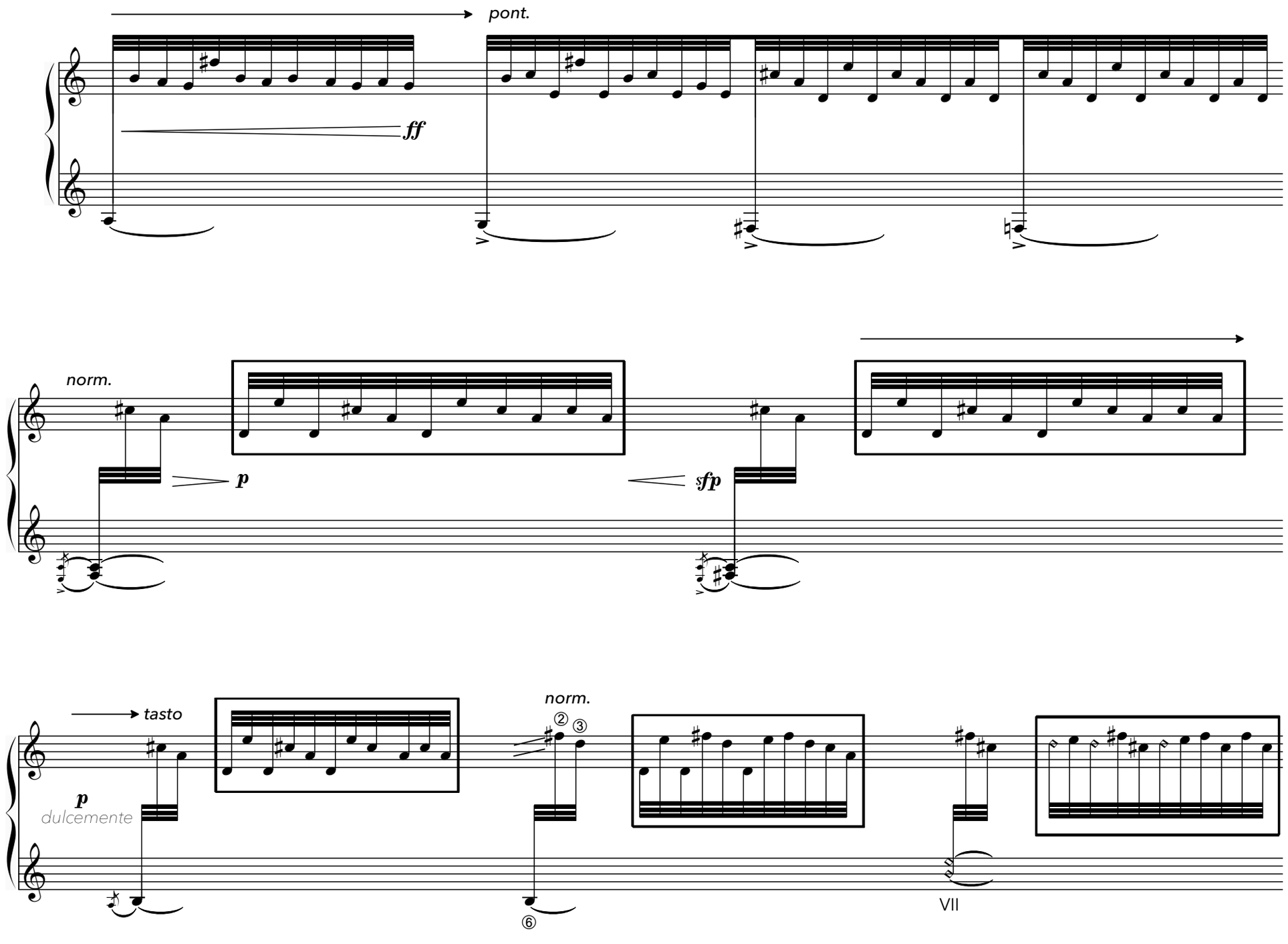

pont.
ff
norm.
p
regresa a A, y repite antes de seguir
rasgueado
fff
B
p
p
p
repite B una vez antes de seguir
mf
f

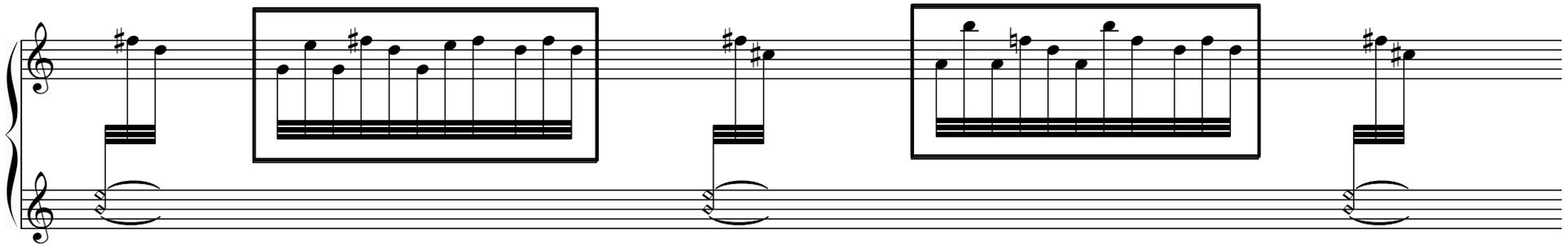


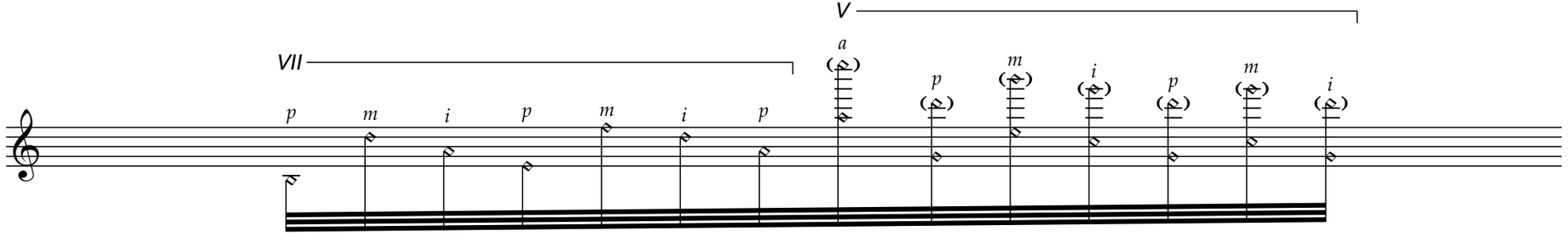
toca las siguientes figuras alternando fluidamente entre A, B, y C.
una vez que haya ejecutado e improvisado con estas tres figuras,
incorpore la figura D y continúe con una improvisación
que integre todas las cajas--conectándolas de manera fluida.

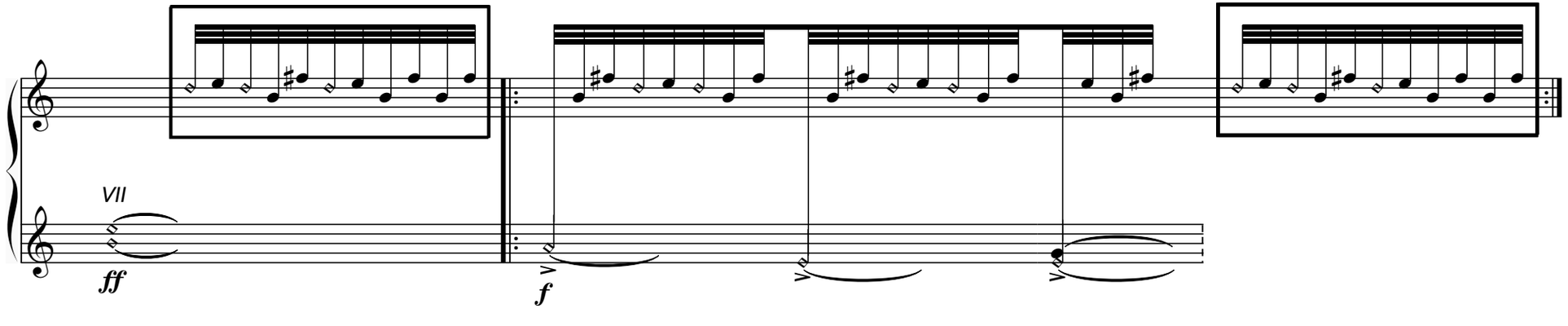





pont.
ff
norm.
p
sfp
tasto
p
dulcemente
norm.
②
③
⑥
VII




VII
V
p m i p m i p
a p m i p m i

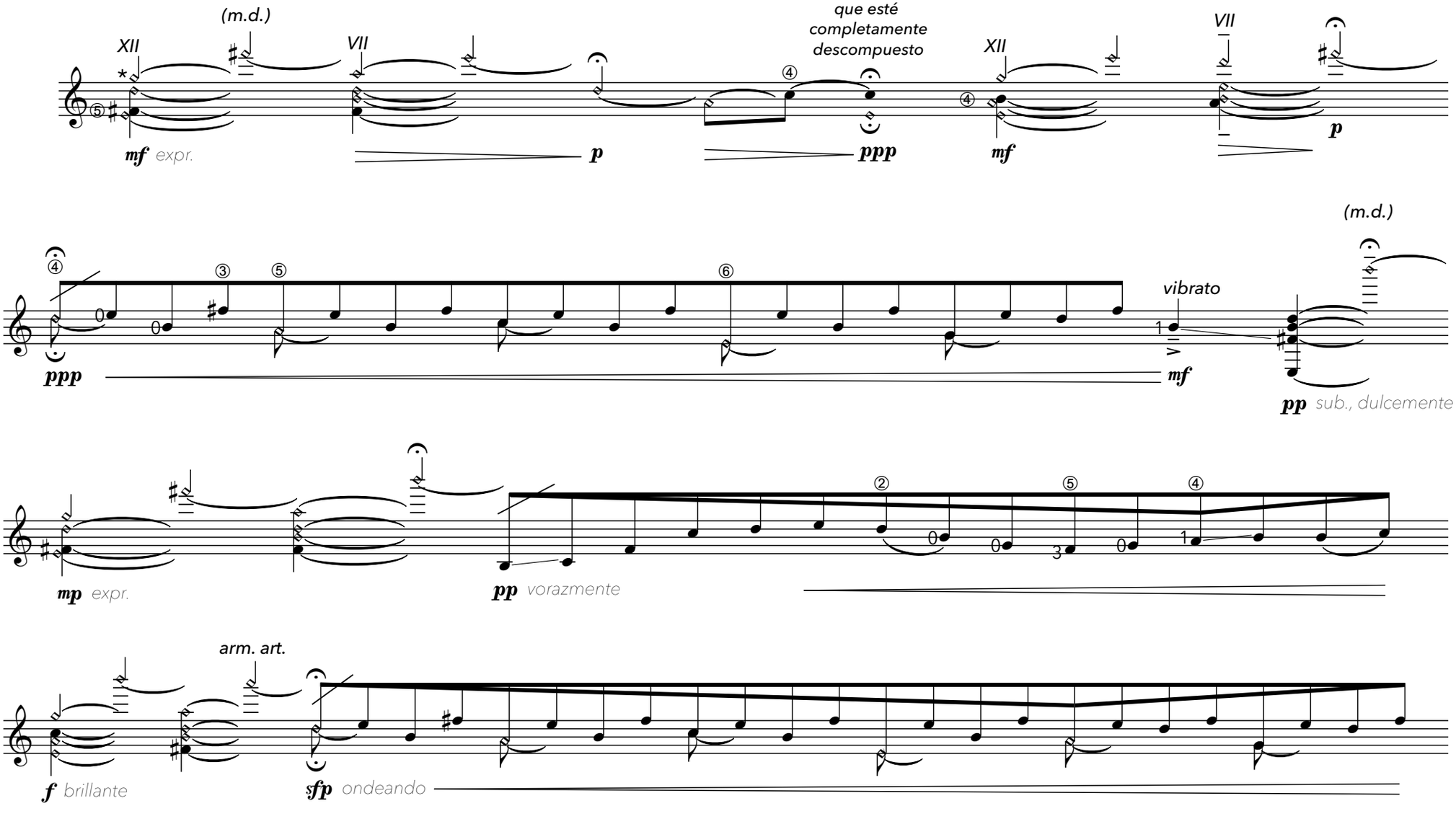

VII
ff
f

ii. el humo que anda buscando casa

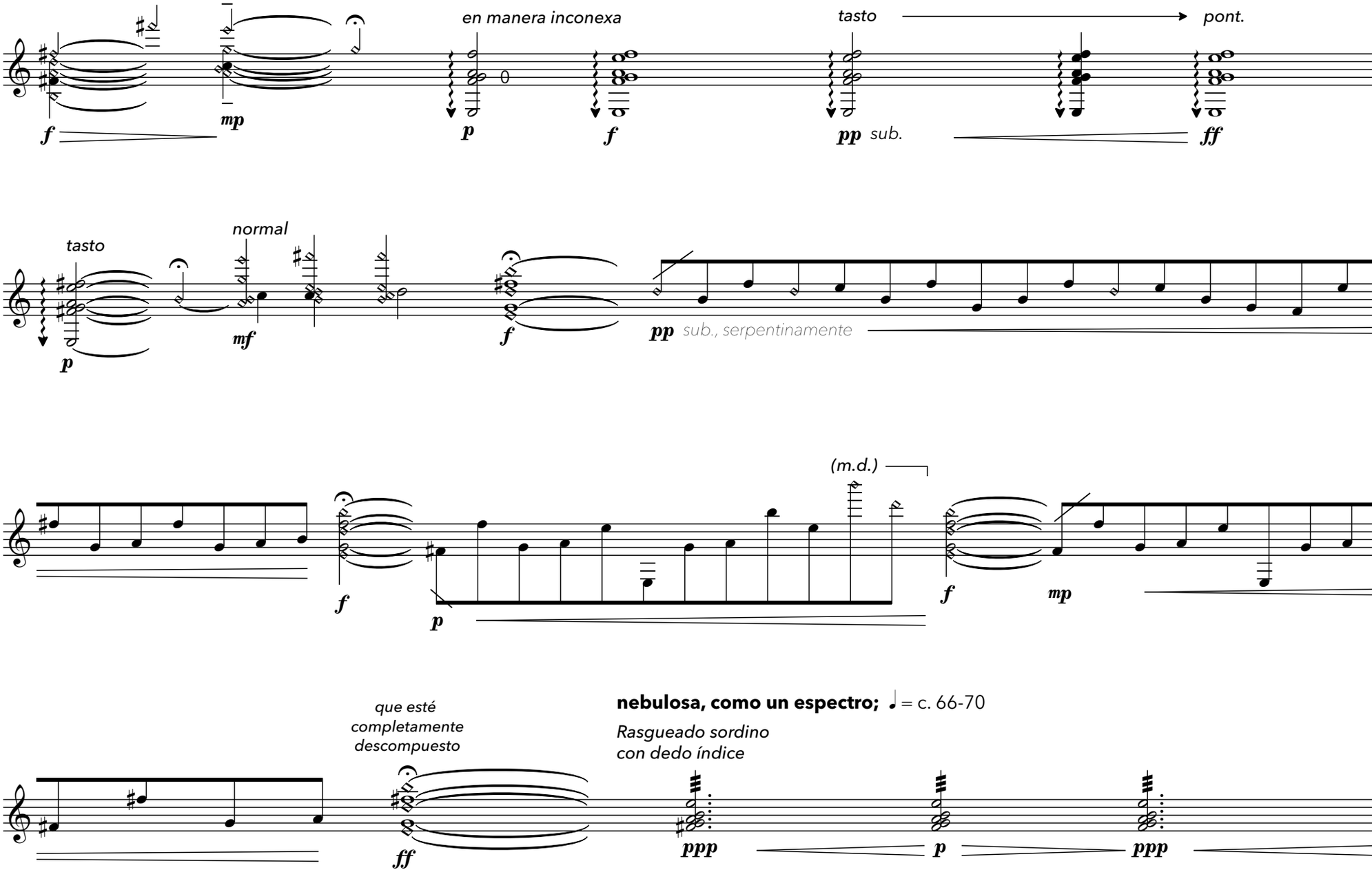
ondulante, plumescente; ♩ = c. 60-66

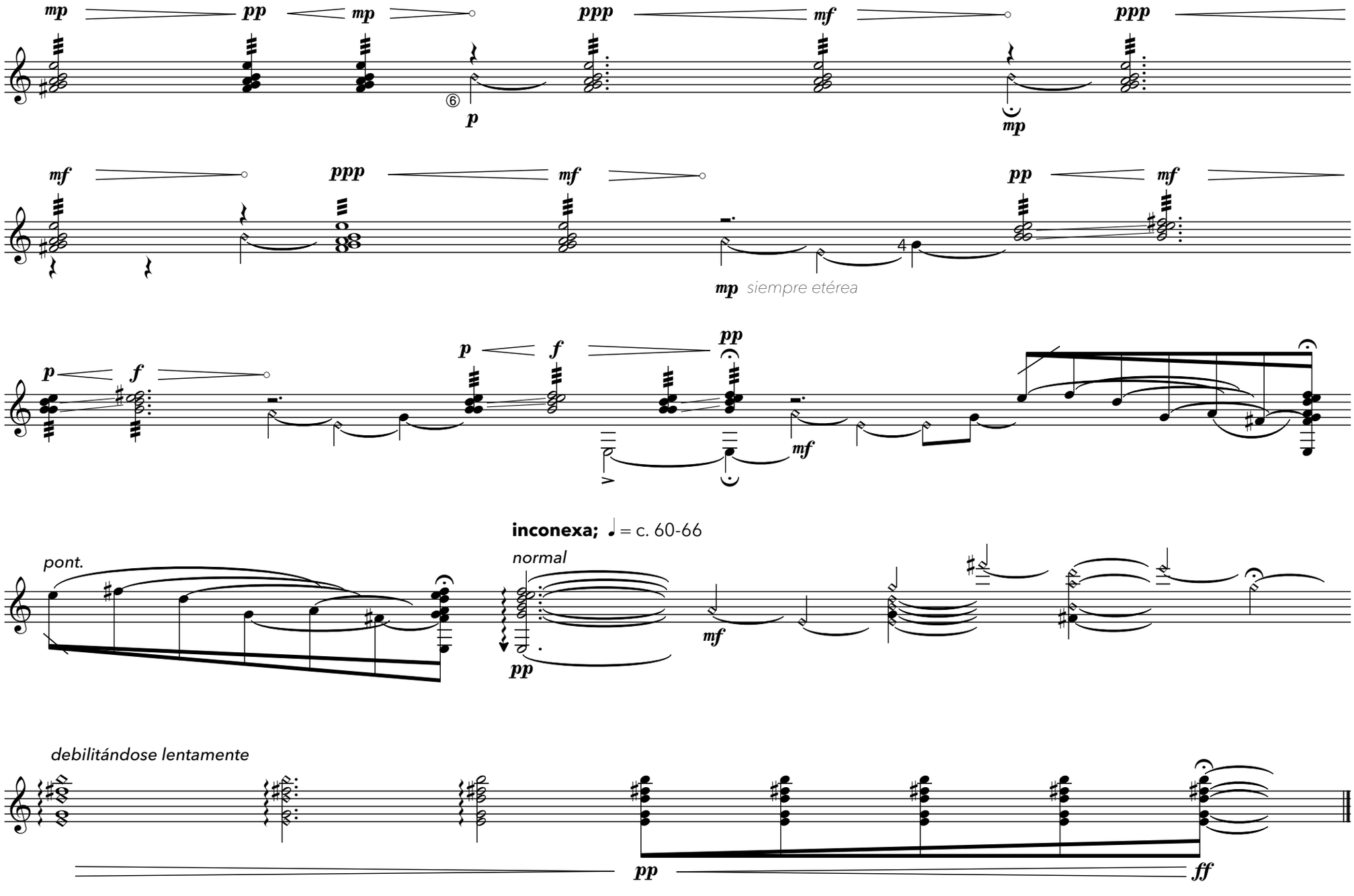
No te vayas por una hora porque entonces
en esa hora se juntan las gotas del desvelo
y tal vez todo el humo que anda buscando casa
venga a matar aún mi corazón perdido.
Pablo Neruda

alejandro arreola



*armónicos son naturales a menos que se indique


en manera inconexa
tasto
pont.
f
mp
p
f
pp sub.
ff
tasto
normal
p
mf
f
pp sub., serpentinamente
(m.d.)
f
p
f
mp
que esté
completamente
descompuesto
ff
nebulosa, como un espectro; ♩ = c. 66-70
Rasgueado sordino
con dedo índice
ppp
p
ppp


mp pp mp ppp mf ppp
p
mp
mf ppp mf pp mf
4
mp siempre etérea
p f p f pp
mf
pont.
inconexa; ♩ = c. 60-66
normal
mf
pp
debilitándose lentamente
pp ff

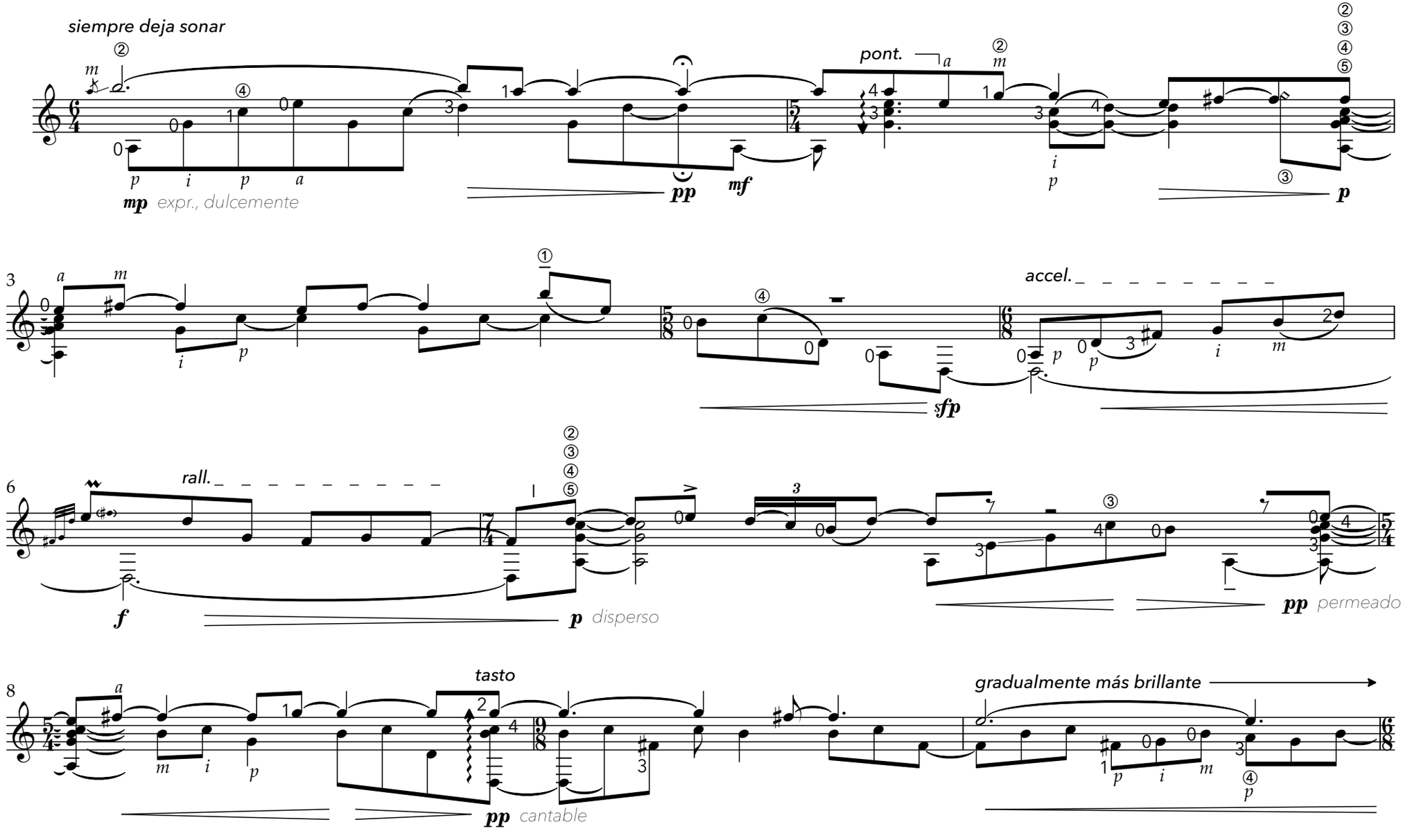
iii. difusiones

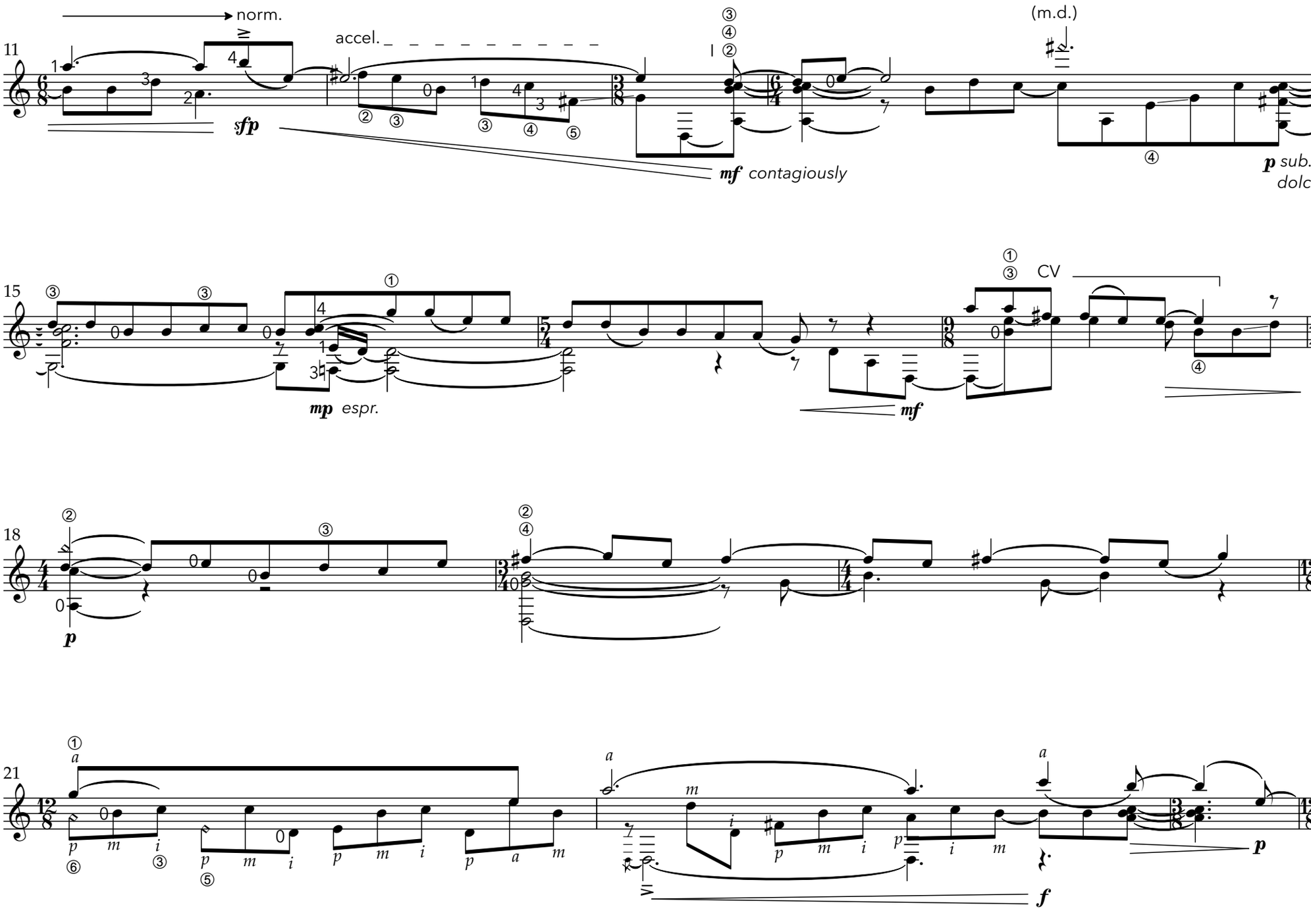
flujo y reflujo, rubato con libertad; ♩= c. 66-72

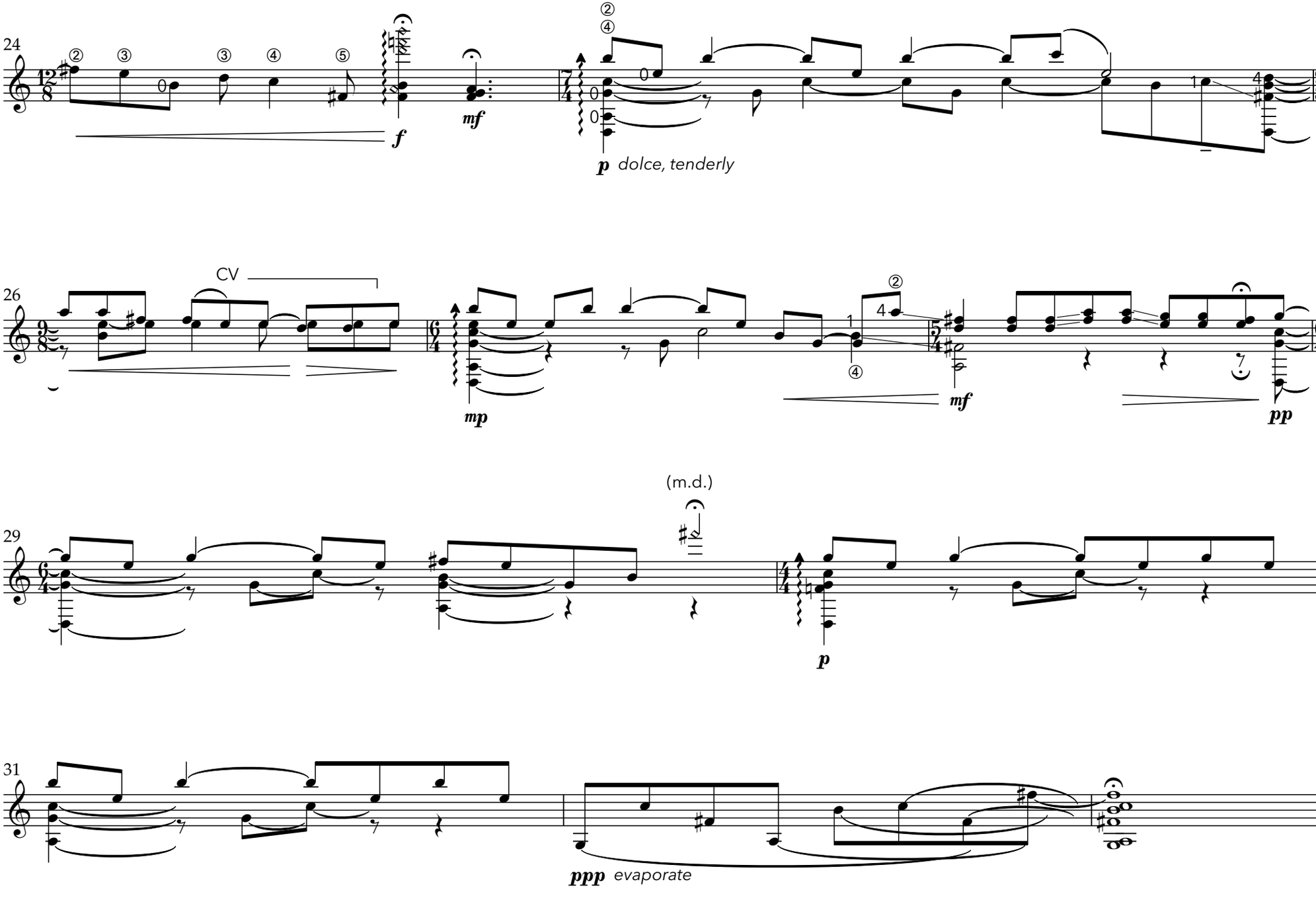
⑥ **en D**

distraída, resbala, acariciando
y lentamente sabe del contorno.
Rosario Castellanos

alejandro arreola




norm.
accel.
(m.d.)
11
sfp
mf contagiously
p sub., dolce
15
mp espr.
mf
CV
18
p
21
f


24
f
mf
p dolce, tenderly
26
CV
mp
mf
pp
29
(m.d.)
p
31
ppp evaporate