

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.

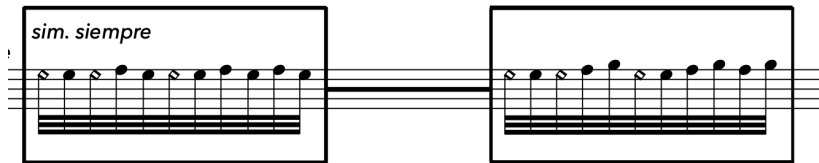
All recordings in “tres poemas” are rough and will be recorded and performed professionally when all is finalized.

tres poemas
para guitarra

alejandro iván arreola

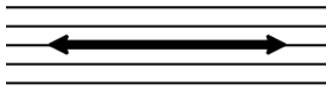
performance notes

mi laberinto es circular

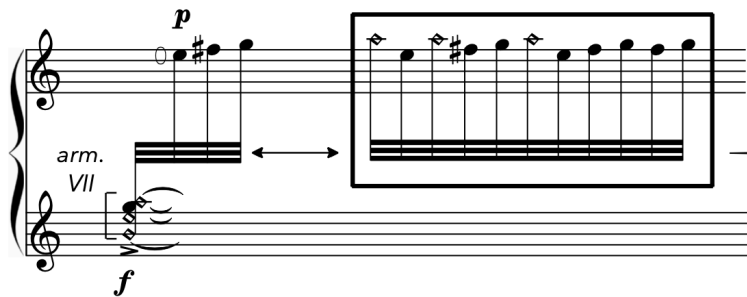


players are encouraged to treat this movement as a temporary space, or room. boxes should not be rushed, but rather allowing oneself to take time to internalize enough for a meditative state as one navigates through the piece. in addition, transitions from one box to the next should be as seamless as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

intercambiable



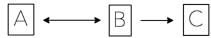
seamlessly interchanging between figures before moving on should also take time, as these are opportunities to hide any subconscious patterns that may arise.



*incrementar gradualmente la frecuencia de intercambiabilidad mientras se intensifica el crescendo a **fff** como si atravesara un umbral*

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.

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.



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.

XII *
(m.d.)
mf expr.

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

*Rasgueado sordino
con dedo índice*

ppp p ppp

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

repite cajas ad lib.

pp ligeramente

p
a m i

arm. VII *p*

fppp ————— *p*

incrementar gradualmente la frecuencia de intercambiabilidad mientras se intensifica el crescendo a *fff* como si atravesara un umbral

A

mp

rasgueado *fff*

f 5 6 5

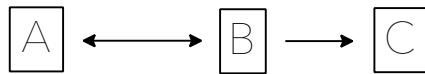
Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with a circled section. The bass staff has a simple accompaniment with slurs and accents.

Musical notation for the second system, including dynamic markings like *ff*, *p*, and *norm.*, and performance instructions such as *pont.*, *rasgueado*, and *regresa a A, y repite antes de seguir*. A circled section is present in the treble staff.

B

Musical notation for the third system, including dynamic markings like *p*, *mf*, and *f*, and a performance instruction: *repite B una vez antes de seguir*. A circled section is present in the treble staff.

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.



musical score system 1: Treble clef, right hand. A long melodic line with a sharp sign. A horizontal line above the staff is labeled "pont." with an arrow pointing right. A dynamic marking "ff" is placed below the staff. The bass clef, left hand, has a few notes with a slur.

musical score system 2: Treble clef, right hand. A melodic line with a sharp sign. A dynamic marking "p" is placed below the staff. A dynamic marking "sfp" is placed below the staff. Two rectangular boxes highlight specific melodic phrases. The bass clef, left hand, has a few notes with a slur.

musical score system 3: Treble clef, right hand. A dynamic marking "p" and "dulcemente" are placed below the staff. A dynamic marking "norm." is placed above the staff. A dynamic marking "tasto" with an arrow pointing right is placed above the staff. Three rectangular boxes highlight specific melodic phrases. The bass clef, left hand, has a few notes with a slur. A circled number "6" is below the staff, and "VII" is below the staff.

Musical score for piano. The upper staff features two melodic lines, each enclosed in a rectangular box. The first line starts with a treble clef, a key signature of one sharp (F#), and a series of eighth notes. The second line starts with a bass clef and a series of eighth notes. The lower staff consists of a single bass clef with a series of eighth notes.

Musical score for piano. The upper staff contains a sequence of notes with fingerings: *p*, *m*, *i*, *p*, *m*, *i*, *p*, *a* (circled), *p* (circled), *m* (circled), *i* (circled), *p* (circled), *m* (circled), *i* (circled). The lower staff is a bass clef with a series of eighth notes. Above the staff, a bracket labeled *VII* spans the first seven notes, and another bracket labeled *V* spans the last seven notes.

Musical score for piano. The upper staff features four melodic lines, each enclosed in a rectangular box. The first line starts with a treble clef, a key signature of one sharp (F#), and a series of eighth notes. The second line starts with a bass clef and a series of eighth notes. The lower staff consists of a single bass clef with a series of eighth notes. The first measure is marked *VII* and *ff*. The second measure is marked *f*. The third and fourth measures are marked *f*.

ii. el humo que anda buscando casa

ondulante, plumescete; ♩ = 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

(m.d.) XII * VII (m.d.) que esté completamente descompuesto XII VII p

mf expr. *p* *ppp* *mf* *p*

(m.d.)

ppp *mf* *pp* sub., dulcemente

mp expr. *pp* vorazmente

f brillante *sfp* ondeando

arm. art.

*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., serpentamente*

(m.d.)

f *p* *f* *mp*

que esté completamente descompuesto

nebulosa, como un espectro; ♩ = c. 66-70
Rasgueado sordino con dedo índice

ff *ppp* *p* *ppp*

mp *pp* *mp* *ppp* *mf* *ppp*

⑥ *p* *mp*

mf *ppp* *mf* *pp* *mf*

mp *siempre etérea*

p *f* *p* *f* *pp* *mf*

pont. *normal* *pp* *mf*

inconexa; ♩ = c. 60-66

debilítándose 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

siempre deja sonar

mp *expr., dulcemente*

pp *mf* *p*

3 *a* *m* *i* *p* *fp* *accel.* *p* *i* *m*

6 *rall.* *f* *p* *disperso* *pp* *permeado*

8 *tasto* *gradualmente más brillante* *pp* *cantable* *p*

11 *sfp* norm. accel. *mf* contagiously (m.d.) *p* sub., dolce

15 *mp* espr. *mf* CV

18 *p*

21 *p* *f*

24

f *mf* *p dolce, tenderly*

26

mp *mf* *pp*

29

p

31

ppp evaporate